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Vol. 14
No. 1

June 2, 1923

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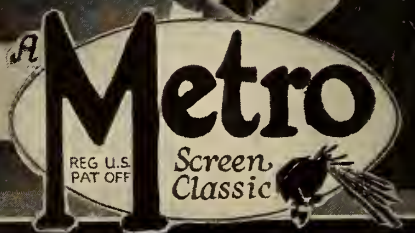
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Vol. 14

New York City, June 2, 1923

No. 1

The Convention at Chicago

NO one who has attended National Exhibitor Conventions for the past decade can fail to be impressed with the growth of the organization spirit as that spirit has been manifested in the gathering which beginning Monday, May 21, has been in session in Chicago. In San Francisco eight years ago, there were in attendance perhaps three or four delegates who hailed from the territory east of the Sierras. We definitely recall three. This year eight men went from California to Chicago, the number being equally divided between the two sections of the state.

George Eastman traveled from Rochester to Chicago, carrying with him as guest Dr. Rush Rhee, president of the University of Rochester, and the two distinguished men addressed the delegates.

Massachusetts sent a full quota of delegates and alternates, twenty-two in all.

New York, Ohio, Pennsylvania, Illinois, Michigan and Minnesota all sent large delegations.

In the convention hall during the sessions, although but approximately 330 were entitled to vote, there were upward of 500 persons at a conservative estimate. To those who remember conventions that frequently mustered fifty or perhaps a hundred delegates the shift in sentiment is striking.

Theatre Owner organization is a settled fact. If one form of operation is not practical another and a better one will be found.

That the present one is not the right one probably no one will concede more quickly and frankly than President Cohen, who has seen a steady reduction in quota paid in the past two years. And while the financial support has been lessened the work has been increased and the cost greater in proportion.

There is a report that the outlook which was so gloomy for harmonious action on Wednesday afternoon will be changed materially for the better Thursday noon when the delegates get together after a night to take counsel and discuss differences.

There can be no question of the regard of a considerable proportion of the delegates for Mr. Cohen, of the respect of practically all of them. That the regard and respect are reciprocated on the part of Mr. Cohen was only too plainly manifested during the stormy scenes of Wednesday.

The strongest impression of this writer as he left the convention hall on Wednesday was the plainly evident regard for each other of the men who had been so bitterly contending.

The past three years have brought a large number of new faces into exhibitor leadership. Strange faces they are to one who has been absent from two national conventions. Among these are many men of marked strength and real ability.

One man we are sure is going to be heard from in the coming years is E. W. Collins, of Jonesboro, Arkansas, an exhibitor in a town of fourteen thousand, and who was nominated for fourth vice-president. Another is R. F. Woodhull, of Dover, N. J., a candidate for president, and who as toastmaster at the banquet on Wednesday night, presided with charm and distinction.

There's a host of others who bring to the organization force and ability, men of substance and marked intelligence. Regardless of the outcome of the election on Thursday, and bearing in mind that it is possible anything might happen, we refuse to believe anything more serious to exhibitor organization can happen than possible delay, a delay that will be temporary, in the building of a great organization, one that will function perfectly and that will take its place among the other powerful bodies devoted to the interests of men who cater to the amusement and other needs of the public.

—GEORGE BLAISDELL

SIX months from this time Universal will release "Jewel." It is a Jewel by brand and what is of real importance it is a jewel of a picture. Through the courtesy of R. H. Cochran we were permitted just before starting for Chicago to see a studio print of this remarkable subject as it came from the hand of Lois Weber, who produced it, even as she was responsible for the direction of the same story by the same company eight years ago.

To those who saw the original it may sound like a large statement when we say the present production will surpass the first. It surpasses it in refinements of picture-making and in the improvement in treatment to be expected from one filled with her subject in the first instance and who probably has had it in mind since 1915.

The child Jewel is played initially by Ella Hall, who with rare skill created the illusion of childhood. The Jewel of today or the one of the coming late autumn is Jane Mercer, a child of eleven years old—but seemingly a woman in her understanding and interpretation of the role. And in singling out the child we are not by any means unmindful of the splendid characterizations of the other players in the east, all of which will be duly reported when the picture is formally shown for review.

To those who are "light on the trigger" the picture abounds in "gulps," as Daniel Frohman once phrased it—there are tears in it. Also there are hearty laughs, really delightful comedy.

Just another word—the big word, perhaps, for some: The running time of "Jewel" is one hour.

* * *



ELMER PEARSON shed a ray of light Thursday night on a matter that often is discussed by film men. We were sitting in the smoker up near the bow of the train as the engineer ripped his way and our way

across New York state in a driving rain-storm and made up time lost below Albany. The writer had mentioned seeing a picture that would not be released for six months and had referred to the overhead involved, a tying-up of investment that in the aggregate must represent a substantial loss.

"Let's not be too sure that it is a loss," responded the active head of Pathe, who was on his way to the coast, which he expected to reach May 24.

"I can cite you an instance of two pictures, one released as it was completed and the other held back four months. The second subject, it is fair to estimate, would have booked \$200,000 more than the first—on its general average appeal. Actually, by reason of the wide discussion of it and the general interest excited it ran \$400,000 over its predecessor.

"So it is in the case of the picture you mention. You for one, as an example, will talk of it to exhibitors, they will talk with others, the exchanges feel the reaction, and they will have the film to show those who are interested. The result is that when the subject is released the exhibitor is all set and the picture goes over.

"When by reason of delayed issue opportunity is given for pre-release discussion and exploitation the sum lost in interest

Just Between Ourselves

is nil compared to the benefit in increased bookings. I am assuming, of course, that in the case of any holding back the production has unusual quality."

Mr. Pearson, who is accompanied by Mrs. Pearson, will stop over in Nebraska on the way west, visiting his home and also that of Mrs. Pearson.

* * *

COMING into Chicago we noticed a huge billboard sign, "The Covered Wagon." Closely adjoining it was another announcement of equal prominence, "Two Fellows and a Girl." We saw the same thing on South Dearborn street. It may be all right, but to us it looks like a case of bad management on the part of somebody in that wagon.

* * *

LOOKED in on the headquarters of the M. P. T. O. of Illinois Friday. There we met up with William J. ("Bill") Sweeney, office manager, and Louis H. Frank. Bill if anything looks more husky than ever, and that's saying much. He is one of the Illinois organization war horses, and has been from the beginning.

Mr. Sweeney said the Illinois Theatre Owners were fairly well organized, but that difficulty was experienced in some of the small towns, where the exhibitors were likely to be less responsive to organization arguments.

The office manager reported that a bill had been introduced in the Illinois legislature for the repeal of daylight saving. Senator Wright of De Kalb, the sponsor of the measure, has notified the Theatre Owners that if any success is to be attained it will be necessary to move with promptness, as but twenty days remained before adjournment.

* * *



HIRAM ABRAMS, the president of United Artists, also was a passenger on the same train. To a question as to whether he was headed for the convention he smiled.

"No," he said.

"Every man to his own interests, and of course my chief concern is selling pictures."

* * *

ED S. PORTER, the big boss of Simplex projection, was at the Coliseum Saturday morning supervising the installation of his company's machines. Asked as to how many he would have he said probably a half dozen in various parts of the hall.

A part of the Simplex exhibit—which by the way is inscribed 1897-1923—will be the first Simplex machine made, manufactured in 1897, and which was a part of the equipment of the Eden Musee. Mr. Porter has loaned to the management a print of

"The Great Train Robbery," which will be shown during the week. Also there will be exhibited with this genuine old-timer the same program of early subjects which was displayed at the recent Telview showing in New York.

* * *

GEORGE BLAIR, representative of George Eastman, is in Chicago. When we informed him that there was stopping at the same hotel at which he is registered a very good double of himself the Rochester man displayed concern.

"I hope he is a person of good habits and that he has no murderously inclined enemies," he remarked.

* * *

RICHARD BRADY, also of the Eastman forces, is at the Eastman display at the exposition. The exhibit of the Rochester company is, as might be expected, largely photographic, although there are on a table several bottles with liquids "therein contained" which look most infamously non-beverage.

* * *



AND speaking of Richard we are reminded of another Brady we met sauntering around the exposition hall on the opening night—the president of the former National Association

and the representative of President Wilson in the industry during war days. Mr. Brady has addressed exhibitor conventions in years past, at times urging the Theatre Owners to get together with the other branches of the industry and on one well remembered occasion—and that was in Chicago, too—urging them to get together among themselves.

When asked what he was doing so far from Broadway Mr. Brady said he was opening "Chains" on Monday night. In reply to a question he said it was not his present intention to look in on the proceedings of the Theatre Owners, as he would be pretty busy.

* * *

RAYMOND HITCHCOCK was a passenger in a descending Sherman elevator Saturday evening.

Harry Davis of Pittsburgh greeted the comedian. "Are you going to play in our village?" inquired the Pennsylvanian.

"Yes," responded Hitchy-Koo, "I am opening in the village tonight. And I hope to remain in the village all summer. You know it's a nice village, there's a nice lake, and—"

"A nice lot of people," suggested a fellow-passenger.

"Yes, and a nice lot of people," corrected the comedian.

Mr. Hitchcock was present at the San Francisco convention in 1915 and addressed the delegates. He followed Frank Keenan, who had remarked that the day on the screen of the little girl with the brown eyes and the yellow eurl was passed.

"I heard what Mr. Keenan said," commented the comedian in that quaint, inimitable way of his. "I will tell you 'tain't so. When I go to see a picture it's me for the little girl with the brown eyes and the yellow eurl."

Frank Keenan, by the way, also is playing in Chicago.



FOURTH NATIONAL M.P.T.O.A. CONVENTION CHICAGO MAY 19-26

Sydney S. Cohen Re-Elected

Ritter Refuses to Accept Office Unless Given Full Control

By GEORGE BLAISDELL

(Special to Exhibitors Trade Review)

The Coliseum, Chicago
Thursday, May 24.

AT the adjournment of Wednesday's session of the fourth annual convention of the Motion Picture Theatre Owners of America, held in the Coliseum Annex, Chicago, the indications of a divided organization were painfully apparent.

For the two preceding days not a ripple on the surface had betrayed the deep undercurrent of feeling over the approaching presidential election.

The friends of James C. Ritter, of Michigan, and of W. A. Steffes, of Minnesota, had been working hard to elect these men, but all the time they were fearful of the result if Sydney S. Cohen, for three years president of the organization, was induced to permit his name to go before the convention for re-election.

Many conferences were held, especially on Tuesday night, at which time it was found there was no chance to effect a compromise. At the conclusion of Wednesday's meeting the best information available was to the effect that the delegates from Michigan and Wisconsin would return to their homes and await developments, but that for the present they would not function as national units.

No Temper Between the Candidates

While the scenes at the session on Wednesday were stormy underneath them all there was a great deal of forbearance. It was a fight between men who for three years as a rule have grown to have a regard for each other. The temper or absence of it displayed by Mr. Ritter and Mr. Cohen was admirable. Mr. Steffes was cold and perhaps brusque, but unheated so far as outward appearances went.

Bulletin

Chicago, May 24.

Sydney S. Cohen was re-elected president of the M. P. T. O. A. at 2:30 this afternoon.

Mr. Cohen announced that Mr. Ritter had declined to entertain the compromise proposals made to him which were based on the withdrawal of Cohen's candidacy. Mr. Ritter demanded complete executive control, including full control of the Board of Directors.

At 3:30 this morning a prominent member of the Michigan delegation announced that he believed the situation was clearing up and that when the delegates convened at 11 o'clock this forenoon there would be a decided change in the atmosphere which prevailed at adjournment Wednesday.

Much important business remains to be taken up. The date of the adjournment is uncertain, although some of the delegates hope to get away tonight.

The weather has been all that could be desired, unless it was too cool.

The banquet at the Hotel Sherman last night was a marked success.

At the exposition Wednesday night ten thousand paid admissions were reported, the best day of the five to date.

At the Wednesday session the following were placed in nomination for the offices named:

For President, R. F. Woodhull, New Jersey; Sydney S. Cohen, New York; F. J. McWilliams, of Wisconsin.

For First Vice-President, Joseph Mogler, of Missouri;

Second Vice-President, Martin G. Smith, Ohio; Third Vice-President, W. W. Whitson, California (Southern); Fourth Vice-President, E. W. Collins, Arkansas.

Secretary, George P. Aarons, Pennsylvania.

Treasurer, William F. Bender, Jr., of South Bend, Ind.

Board of Directors, fifteen to be elected. W. D. Burford, Illinois; Charles W. Whitehurst, Maryland; C. C. Griffin, California; Charles T. Sears, Missouri; Fred Seegert, Wisconsin; Harry Davis and M. E. Comerford, Pennsylvania; G. G. Schmidt, Indiana; A. Julian Brylawski, District of Columbia; C. A. Lick, Arkansas; W. A. True, Connecticut; John A. Schwatt, Ohio; A. R.

Pramer, Nebraska; L. J. Dittmar, Kentucky; Glenn Harper, California; H. B. Varner, South Carolina. Mr. Varner was nominated during his absence from the hall. He stated later he would not be a candidate.

The stated hour of opening had been 11 o'clock, but it was high noon before the members assembled in force. At that hour there were many conferences being held at the side of the hall near the windows. At 1.22 Michigan changed its standard over alongside that of Minnesota, indicating the delegation of the two states had decided to join hands in fighting the nomination of Sydney S. Cohen.

The delegates were in an uproar, with knots of exhibitors all over the hall, some sky-larking and some singing. It was the reaction from the tension which had prevailed for three days of the convention's sessions and which had been increased through reports of unsuccessful harmony conferences the night before.

At 12.20 Messrs. Cohen, Ritter and Steffes, the three principal candidates, the first two openly and third known to be the choice of many delegates, were reported to be in conference in the effort to resolve the seeming impasse. At 12:25 the gathering had quieted down and awaiting results.

Cohen Suggests Compromises

Later it was reported that Mr. Cohen had suggested as compromise candidates R. W. Woodhull, W. A. True, W. D. Burford, Harry Davis and M. E. Comerford, but that these names were not acceptable. Mr. Davis, who has many friends among the delegates, is reported to have declined being considered.

At 1 o'clock President Cohen ascended the platform. At that hour there were more than 500 in the hall. Led by the Michigan delegation many on the floor were singing, in apparent high good humor, among other bits being "Mr. Cohen, How Do You Do?"

It was the gayety before the sterner business of the afternoon.

At 1:15 the President called the gathering to order. There were calls for three cheers for Cohen, and they were heartily given.

Mr. Cohen announced that following reports from the Rules and Credentials committee nominations would be in order. The rules adopted were the same as had prevailed in Washington last year.

G. G. Schmidt of Indiana, was called to the chair, Mr. Cohen taking a seat in the New York delegation. In opening the chairman said it was customary in conventions to leave the hall in harmony and expressed the hope there would be no repetition of "the Washington fiasco, where the delegates from the greatest state in the country packed their grips and walked home because they were unsuccessful in defeating Cohen."

"Mr. O'Reilly replied to a telegram of mine urging that he was a big enough man to come in spite of last year to the effect that he felt the factional dealing in New York would prevent him. If we don't drop factional feeling we will get nowhere."

The Credentials Committee reported 330 delegates qualified to participate in the proceedings.

The Constitution was amended to permit of the increasing of the Board of Directors from twelve to fifteen.

When Michigan was reached in the call of states for the nomination for President, Claude Cady requested that the state be passed as the chairman made especial inquiry as to the delegation's attitude.



Theodore L. Hayes, of Minnesota, nominated Mr. Steffes, Fred Weinburg of Missouri, nominated Mr. Mogler, Sydney Samuels of New Jersey nominated Mr. Woodhull, Vincent Brennan of Pennsylvania nominated Mr. Cohen and Joe Rhode of Wisconsin nominated Mr. McWilliams. At this point there was a commotion when Mr. Hayes asked the privilege of the floor. "In justice to the candidate whose name I presented to you, to explain the action that will follow my remarks. Apparently we are wrong," he continued, "in assuming that this is a democratic organization and that our leader is to be chosen from the floor of this convention. Gentlemen, your leader was chosen this morning in a room at the Sherman Hotel."

The commotion increasing, President Cohen said: "May I ask that every courtesy be shown the speaker and that he be permitted to conclude his remarks?"

"You gentlemen who are objecting are going to be very much pleased when I finish my remarks," continued Mr. Hayes. "In behalf of Minnesota and Michigan, who have spent six weeks in presenting their candidates upon the pledge of Sydney Cohen that he would not be a candidate, I desire to state that if he had said to us that he would be a candidate Minnesota would not have had a candidate. Is that fair?"

A voice: "It is dishonest."

"If we don't get down to a consideration of the facts and truth," continued Mr. Hayes, "I want to tell you that what Mr. Cohen will take with him will be an empty honor. No man has higher regard for Sydney Cohen than I have, but I think he has been unmanly and unfair."

"The action of Mr. Cohen means a divided field of candidates that makes it possible for the selected candidate of the few to win the honor of this convention. Minnesota is ready to withdraw and will withdraw."

"I am not here to attack the record of Mr. Cohen. I am not here to traduce Mr. Cohen. He will be your leader for another year and I wish him success. In my own mind I feel that success and the achievement we all desire could better have been accomplished with Ritter of Michigan and Steffes of Minnesota. I thank you for your consideration and withdraw the name of Mr. Steffes."

Chairman Schmidt took exception to a remark of Mr. Hayes about "stacked cards," which he characterized as a cowardly sling at the chairman and also the good, honest delegates who are here to fight and let the best man win. Is there any desire from the state of Michigan to be heard?"

After repeated calls from the floor Claude Cady, of Michigan, declared: "Michigan put a candidate in the field as a result of certain promises that had been repeatedly made to us that Sydney Cohen would not be a candidate for re-election. Since learning of the action taken this morning we have decided not to put our candidate in the field, to our regret. As has been said by the gentleman who preceded me much time, energy and effort have been spent, wasted, if you please, to turn down the man who has put Michigan on the map as the greatest organization state in the Union."

"We have no candidate to offer. Our best work was to offer you a man we thought would give you a good administration. It is evident you don't want such a man, therefore, Michigan will not place Mr. Ritter in nomination."

"At the Washington convention Mr. Cohen was not a candidate for president. And Mr. Steffes and Mr. Cady and the rest of them know that," declared M. J. O'Toole, of New York. "But Mr. Cohen's administration for two years, given under conditions and circumstances of the most trying character, and which challenged the admiration of every interested man in this business, was challenged by a certain group hostile to the exhibitors."

"Therefore Mr. Cohen was forced into the position of being a candidate and he was triumphantly elected. Mr. Cohen at Washington said emphatically that he was not a candidate. Today Sydney Cohen is not a candidate except at the desire of the men on this floor."

"I know Mr. Cohen as well as any individual. I have lived with him in the organization for two years, and I know his sincere desire has been to retire from the presidency, but there are men in this convention who desire him to be president. (Cheers.)"

"This convention is a democratic gathering. We have no desire to influence the opinions of any set of delegates. If Minnesota and Michigan have candidates who can beat our candidate let them stay in the field. I yield to no man in my sincere admiration for the two men." Mr. McLaren of Michigan followed in a temperate speech, in which he said "We love Sydney Cohen, we have supported him for the past three years," he added, "however, if Mr. Cohen was a candidate the others had no chance."

"Support Mr. Cohen if you want to," he concluded, "but if you are going to elect him for God's sake give him something to work with. We will go back to Michigan, and at the next convention we will have more money to work with than you will have if you go along as you are."

Mr. Mogler withdrew his name from consideration as a candidate.

The other candidates were then nominated.

Those who took part in the discussions that followed were Arthur James, of Wilkes-Barre, Tom Foster, of Stanley, Wis. Mr. Cohen, who said he would have a statement to make Thursday morning, paid a tribute to Michigan for the help it had given him at all times and sincerely hoped Mr. Ritter would permit his name to remain before the convention.

Mr. Ritter stated he positively would not permit his name to stand. Mr. Steffes spoke for five minutes. He said that Mr. Cohen had told him a month ago in New York that he would not be a candidate. Referring to a remark of a previous speaker he said: "Let Pennsylvania ask Sydney Cohen whether there was any double-crossing or whether I stuck through thick and thin. If this is the reward, I want none of it. I think I know too much about the Motion Picture Theatre Owners of America to be 'sapped' into permitting my name to go down to defeat."

"Michigan is not bolting," said Mr. Ritter. "I want to say to you there is not a



more loyal state in the union than Michigan. It has paid taxes to your national organization this year, every year. Gentlemen, until you are willing to support your organization and pay your money and quit talking you will never have one. We have a plan that will put the organization on the map. You can't win the battle until you have the dough." Mr. Ritter mentioned the sums that had been contributed to the national organization by the different units, as follows: Three years ago, \$56,000; two years ago \$30,000; this year \$13,000.

"Michigan this year," Mr. Ritter continued, "has had \$40,000 to run its own state organization. Gentlemen, you have got to sell your organization to the exhibitor. Until you do you will get nowhere. Under the present plan of organization I shall positively refuse to be a candidate."

"We are trying to get away from this meeting, and we go with clean hands," said Mr. Cady. "Anybody that gave up the way Michigan has given up the last three years must be pretty good sports. (Applause.)

"Now if you will kindly leave us alone we would like to go home in peace."

"Mr. Chairman, that goes for Minnesota, too," said Mr. Steffes.

CALLED TO ORDER BY GLENN HARPER



THE fourth annual session of the Motion Picture Theatre Owners of America was called to order by Vice President Glenn Harper of Los Angeles at 2 o'clock Monday in the convention hall of the Coliseum.

The morning session, set for 11 o'clock, had been abandoned by the officers due to failure to realize the difference between daylight and standard time and the consequent large number of delegates who would be unable to attend.

Cohen Escorted to the Chair

A motion to appoint a committee of six to escort National President Sydney S. Cohen to the chair was carried. There was a stir when Vice President Harper selected for the committee the men whose names have been mentioned most frequently in connection with the succession to the presidency.

The committee was composed of Martin G. Smith of Ohio, W. A. Steffes of Minnesota, Joe Mogler of Missouri, James C. Ritter of Michigan, M. E. Comerford of Pennsylvania, and T. J. McWilliams of Wisconsin.

Mr. Cohen was greeted with hearty applause, and three cheers, called for by Morris Needles of New York, were given with spirit.

Mr. Cohen proceeded to the reading of his annual report, which consumed considerably over an hour in the delivery.

At the conclusion of the reading the national president spoke extemporaneously for twenty minutes on general conditions. He talked rapidly and with earnestness, and was followed with the closest attention by the half thousand persons present.

The talk was the feature of the day's proceedings. There was a standing and

prolonged demonstration at its conclusion, as Mr. Cohen declared:

"In ending my stewardship I want to express heartiest thanks to the leaders and members of this organization for their help and co-operation. I want you all to know how happy I am to have been of service in bringing the independent Motion Picture Theatre Owners of America into its fourth annual convention, and I urge you to give your effort and attention to the program that has been arranged for it.

"We must continue to seek an interchange of thought on the problems confronting us and try to work these out to the further improvement of our organization.

"Let Us Be Big and Go Forward"

"Let us work these things out, allowing for the other fellow's opinion, as harmoniously as we can, but let us be big. Let us show the whole industry that we have advanced, that we have progressed. Let us work out a really constructive solution of

Just Between Ourselves

JOHN COLLINS, treasurer of the national organization, came into town Saturday afternoon, accompanied by John Manus. Mr. Collins, who hails from Rutherford, N. J., took in the exposition Saturday night and was held up at the door. He had his money out to pay his way in when a newspaper friend fixed him up with a surplus pass.

* * *



P. A. POWERS, head of the Film Booking Offices, stopped over in Chicago on his way to New York from the coast. He was the same old P. A., debonair, younger than ever if anything, the man without a worry

—so far as anybody could notice it.

When the suggestion was made that his general front elevation and bronzed countenance indicated that Los Angeles agreed with him P. A. agreed it did.

"You know, of course, that in Los Angeles we merely enjoy ourselves and experience no worries whatever," said the F. B. O. man.

"Not even about money?"

"Oh, no—far from it. It's the man in New York who worries about money. All we have to do in Los Angeles is to spend it."

Mr. Powers said he intended to remain in Chicago for a day or so, and when told there was a banquet coming on Wednesday night, looked interested.

* * *



TWO busy men were J. D. Williams and Watterson Rothacker. Mr. Williams said it was his intention to remain in Chicago during the convention. He was accompanied by Harry Scott, his manager of distribution.

* * *

LEWIS J. SELZNICK dropped into the lobby headquarters Sunday and was given the glad hand all around. He appeared to have conferences on. He said he would be in town all the week.

our problems. Let there be no yesterdays. Let us carry on, let us carry forward.

"In closing I want to thank you all for your courtesy in listening to me over the greater part of the afternoon.

"I thank you from the bottom of my heart for every courtesy that has been shown to me."

On motion of Fred Seegert of Wisconsin the report of the president was accepted and referred to a committee, which in turn should report to the convention. Mr. McWilliams was named as chairman of that body.

Fred W. Perkins of the United States Department of Agriculture spoke on co-operation between the motion picture industry and the government. Miss Louella Parsons of New York gave an interesting talk on summertime programs, a subject in which she is greatly interested and her helpful ideas on which she very interestingly set forth to the meeting.

"We hope that during your stay in the city you will feel that warm welcome and that kindly disposition which I am sure exists in this state toward motion picture theatre owners," said Mr. Cooper on behalf of the Mayor.

Links Theatre and Fords

"I think that perhaps the two greatest things that have done more to change the face of social life and social conditions in the United States in the past dozen years have been the moving picture theatre and the Ford automobile. They are the greatest levelers of democracy. They bring people more closely together and in touch with each other than any other elements that have entered into our civic life.

Continuing his remarks Cohen said:

"I want to say a word about the condition of the organization. During the past year I have visited about thirty state organizations. I have found in the trips I have taken that the spirit of organization is stronger among Theatre Owners than ever before, that the organization morale is stronger, and that despite the most serious business depression Theatre Owners have had.

"Grown Too Big Too Fast"

"Our greatest trouble is in the fact that we have grown too fast in too short a time and that while we were growing we were confronted with every form of serious questions that needed adjustment. Our real trouble has been in the fact that your national leaders, in which I am included in the rank and file, have not provided for the conduct of your organization the proper fiscal policy that is highly essential.

"Your national headquarters have been undermanned, have lacked the human units to do the work required. The human units have been inadequately compensated for the work they have done. I know, when you Theatre Owners know of that situation, learn of the great work that has been done despite opposition, that you will all rally to the cause.

"I know that you realize organization is the insurance of your business. I think you will carry business insurance along with your other insurance.

"My great interest in organization has been that because I am a theatre owner, with my own money invested, I desired to be protected.

"We have got a big delegation from New York City and from every part of the state of New York. There are a whole lot of sound thinking, substantial theatre owners in that state of mine—not trade paper exhibitors—who desire no publicity, but only desire an opportunity to run their theatres, and they feel that they are entitled to get responsible information.

"With all the talk and misinformation about New York being dissatisfied and the Theatre Owners not being connected with the organization I want to tell you that we have at this time more Theatre Owners signed up and affiliated with the Motion Picture Theatre Owners of America than ever in its history, and I say that after having been president of that organization for three years. (great applause.)

Super-Pictures Super-Prices

"Now that theatres have been built with larger capacities we find that the public demands more. We find that pictures have been changed to super-pictures, but we have found that the only difference is in the super-prices we have been paying. (Applause.)

"It has been my contention that a man who conducts the hazardous business of running a theatre is entitled for his 365 days of effort a chance to make a living. I want to say to you from my observation in touring the country there are a very large number of Theatre Owners who are not making a decent living.

"If something is not done other than to indulge in expressions of opinions I am convinced that thousands of our men will be put out of business and millions of people will be debarred from seeing wholesome pictures.

"The so-called small man is often a very big man.

"In spite of all that has been said this is not an infant industry. But there are too many infants in the industry, particularly in the producing and distributing ends of it. (Applause.)

"It is not, however, my purpose to say anything unkind because I have long grown away from that.

"At the start of our organization it was necessary for your leaders to establish a place for the organization, to say things and resort to methods no longer necessary. That is because your position in this industry has been set, your place in the sun has been found.

"The Theatre Owner should be the determining force in this industry because he is the point of contact with the public.

"Please bear in mind that all values of production, distribution and exhibition are predicated upon the good-will of your public. The Theatre Owner should be the dominating force, and we desire to be the dominating force, not for any selfish reason, because it has been my thought from the start of the organization that the Motion Picture Theatre Owners of America, representing independent theatre owners, could not progress and develop unless we developed the other branches with us.

Improvement Seen In Films

"Our pictures are sane, clean and wholesome, and we want that kind of entertainment. There has been a great improvement along these lines. And while there are outstanding differences between other branches and the Theatre Owners at this time I urge

very strongly that the better sense and judgment of our organization and all branches may prevail so that we can work out our problems along constructive lines. Despite all differences it is my opinion a better understanding has been reached.

"We are in the process of development. You know three years is a mighty short time. We were an unorganized force of theatre owners here barely three years ago. I am mighty proud to have been associated with you in helping to bring this unorganized mass of Theatre Owners from the wilderness out into the open road.

"You are now on the open road, and if you carry on from this convention, as I know you will, you will get the dividends this fall from the work that your leaders have put in the interest of this organization. "We have had 'weeks' from all the distributing organizations. The time has come at last for the exhibitor's week, and why not try to make it an exhibitor's year, so that the exhibitor can be of more service to the whole industry?

"The wild orgy of expenditure of which we read at the West Coast with the price of pictures make the Theatre Owners wonder what is to become of their investment. They can't pay the freight.

Tax Society Has Washington Lobby

"So much of the space in the press has been devoted to destructive purposes that the time has come for all branches in this industry to throw in their man power, their brain power, their screen power, and coordinate their efforts to bring more people into our theatres. The people who do not attend can and should be made to attend.

"If we could accomplish that there would be less timidity about the high cost of film. If the people came in the Theatre Owner is very happy to pay commensurately. I hope this convention will work out plans to accomplish these ends.

"Your next administration has a gigantic task in combating the reformers who will come into Washington with millions of signatures. In the president to be elected you must have a representative who can take care of your interests at the national capital.

"You will learn things of a surprising nature in the Music tax report. The American Society of Authors and Composers has a paid representative at Washington and he represents it well. You can't get anything unless you work along the lines submitted by your officers.

"You must have sufficient human units to do your work, and when you have them you will get results."

Mr. Cohen concluded as previously quoted.

EASTMAN SPEAKER ON SECOND DAY



In spite of the delay in getting down to work the second day's session of the Motion Picture Theatre Owners was marked by real progress in clearing up the calendar. The morning hour had been set at 11 o'clock, but as it was 12 before President Cohen noted a quorum he decided to make the session continuous.

George Eastman of Rochester, was one of the principal speakers of the day, who declared he had been an exhibitor only a short time. He was followed by Dr. Rush Rhees, President of the University of Rochester, who talked on the alliance between the motion picture and music and of the mutual development of the two at the University of which he is head, and at the Eastman Theatre.

Uniform Contract and Insurance

Three leading subjects considered by the delegates were the report of the committee on the uniform contract, submitted by W. D. Burford of Illinois; a discussion of insurance problems, engaged in by Messrs. Doolin of Kansas City, who talked on the reciprocal plan; Loos of Michigan, who spoke for the mutual plan, and Charles Rappaport of Philadelphia, who told what had been accomplished in Eastern Pennsylvania by exhibitors combining forces.



The Music tax was dissected by George P. Aarons, secretary of the Eastern Pennsylvania Theatre Owners, who related the legislative history of the present statute; Attorney S. A. Handy of Kansas City, who in vigorous manner declared the Supreme Court of the United States never had passed on the Music tax as it affects motion picture theatres, and President Foster of the Cincinnati Musicians' Union who urged the exhibitors to affiliate with a company composed of 2200 orchestra leaders and other musicians who were nearly ready to open business with their own compositions.

Mrs. Drew and Rudie Appear

There were addresses by Congressman Homer P. Snyder of Utica, N. Y., chairman of the Committee on Indian Affairs, on "protecting the public against fraudulent stock promotions," with particular bearing upon motion picture production promotion; Martin J. Quigley on "telling the picture story"; and by Robert E. Welsh on "picture exploitation and salesmanship."

At the close of the day there were addresses also by Mrs. Sydney Drew, who declared she was "only a Missouri farmer's daughter," and liked work, and Rodolph Valentino. Mrs. Drew aroused interest when she said: "I feel that there is a little niche in the moving picture industry that I can fill and I am going to try to. I am not at liberty to make an announcement, and I suppose I'll be killed to-night for doing so.

"I am going to try to inveigle Raymond Hitchcock to go into comedy with me so that we can do something along the old lines that Mr. Drew and I used to do."

The delegates declined to refer to the appropriate committee the resolution submitted by W. W. Whitson of California approving the action of the organization's officers in the uniform contract controversy with the Hays Organization and on motion of John Mannheimer of New York passed the resolution by acclamation.



EASTMAN SHOWS PROFIT OF \$37,969 FOR 7 MONTHS

Faces Summer With Small Reserve But Quality of Pictures Is Maintained

ROCHESTER, N. Y.—The four-million-dollar Eastman Theatre faces the summer show problem—the same kind of a problem most other theatres face this time of the year.

Although more than one million people have visited the Eastman Theatre since it was opened last September, figures just given out show that the quality of entertainment has been maintained on such a high scale that only a small reserve has been accumulated with which to face the summer months. The figures given out cover operations down to April 7th and include the entire concert season.

Up to and including the week beginning April 7th the attendance for all attractions has been 1,077,881. Of this number 56,547 attended the nineteen concerts, 26,568 the eight performances of grand opera and 994,766 the regular motion picture programs.

The series of concerts showed a loss of \$9,875.26 and this despite the fact that many of them were sold out. The moderate scale of prices, however, and the expense incident to presenting these concerts in the proper atmosphere and settings, combined to wipe out any possible profit. Analyzing the receipts from the concerts and the number of people attending, it is found that, averaging the entire series, it cost the institution 17½ cents more for every person who attended than was collected. In other words, figuring only from the financial angle, and not taking into consideration lowness of original prices, each individual attending the concerts paid 17½ cents less than it actually cost to present them.

During the period from the opening of the theatre last September to the week beginning April 7th the net profit on the presentation of motion pictures was \$37,969.35, which the experience of other theatres shows is a small reserve with which to face the summer months. The week of grand opera showed a profit of \$4,044.47.

These figures are given solely that the Rochester public, to whom the institution is dedicated, may know just how it is faring financially. And they prove most strikingly that quality of entertainment comes before thought of profit. The small size of the surplus accumulated to date—a surplus that would be wiped out were any reserve fund set aside for depreciation on the building, shows how completely the revenue received has been turned back into the institution for the benefit of the public.

The terms of the gift of the theatre to the University of Rochester provide that any surplus from its operations shall be devoted to developing the musical interests of the city.

The figures contain other interesting information. They show, for instance, that it costs an average of \$4,437 weekly to maintain the symphony orchestra which plays every afternoon and evening. Incidentally the entire revenue from the balcony seats defrays only 75 per cent. of the cost of the orchestra alone, and the balcony is heavily patronized.

In addition to the orchestra salaries, which will total \$230,724 for the full year,

the theatre will pay to other employees \$140,866 or a total of \$371,590 to people living in and making Rochester their home. Adding supplies to the salary budget, more than half a million dollars will be paid out during the first year of operation.

It is estimated that over 75 per cent. of the money taken in at the theatre remains in this city. One hundred and sixty-nine people are employed there. Many of the ushers are young women students, who are attending the Eastman School of Music and who find this a means of assisting themselves in obtaining a musical education.

"The figures tell the story pretty completely," said George Eastman, speaking for the Board of Trustees who operate the theatre for the University of Rochester.

"If we can get through the first year without an operating loss—and the figures suggest that possibility—we shall be satisfied. We have tried to present good programs—programs that would appeal to the public and the fact that more than a million people have visited the theatre since its opening would seem to indicate that our efforts have been appreciated.

"We are steadily improving our programs. We know that we can make them better both in context and in manner of presentation. We have completed arrangements which will give Rochester the choicest of the new screen productions close to their release dates so that we will be presenting them simultaneously with the leading New York theatres. With this arrangement in effect the Rochester public will be able to view the new pictures in advance of their presentation in most other cities.

"Naturally, we feel a little pride in the upbuilding of the theatre orchestra. Organized for this theatre it has grown and developed with it. Almost of symphonic proportions of itself it constitutes a splendid foundation for the new Rochester Philharmonic Orchestra, whose inaugural concert was so cordially received a few weeks ago."



In building the Bedford Mrs. Youns did not neglect to put in stores and office room—extra income you know

MERE MAN MIGHT DRAW A LESSON FROM THIS LADY

Mrs. Youns Went Into a Run-Down House, Looked, Waited and Then Success

By BILLY LEYSER
Cleveland, O.—Mrs. L.

B. Youns' story is an interesting one—because she took what always looked like a flivver and made money with it. And a thing like that is always interesting. The fact that she is a woman makes it more

interesting although Mrs. Youns doesn't want any gentleman to feel jealous of her.

About seven years ago Mrs. Youns became a member of the fast growing exhibitor family. Her business eye caught the Comique Theatre at Bedford, which lies midway between Akron and this city. It had a store front when she first saw it. You had a harder time getting onto the place than you would have finding your way into



a vegetable store that has a habit of displaying its green goods in the entrance.

To her womanly ear the noise from a tin panny piano seemed like strains from Satan's fiery parlor. There was a 4 by 5 projection booth somewhere, so small you couldn't see it. Benches instead of chairs were provided. Patrons in those days were not so particular, not so accustomed to the good things the motion picture industry provides today.

At any rate, poor benches or fine seats, the Comique was the "photoplay palace" and everybody in the town—it had a population of 1000, went now and then. Patrons sometimes confessed that it was quite a test on human endurance to sit on a bench two hours. They confessed it to Mrs. Yourens and then she acted.

The receipts when she took it over were about \$660 a year, about \$55 a month. There wasn't much inspiration about the Comique, but Mrs. Yourens with an indomitable will and an ear close to the ground where she could hear the bad things patrons said began to fix it up and to take the utmost care in her bookings.

"I learned," she said, "that if you must suffer for a while with a poor theatre there's only one way out—to make up for the deficiency with good pictures and to get them I had to take great care with bookings. I found good pictures and I spent some money exploiting them right. The yearly earnings jumped to about \$1800."

At the end of six years the Comique became profitable. Not a little success came to Mrs. Yourens through her listening to what real film salesmen told her about successful ideas they heard about elsewhere.

The six-year period, however, saw the finish of the Comique. Today, The Bedford, 600 seats, two projectors, a generator, small stage decorated with velour drapes, upholstered seats, shadow-box around screen and a stage which may be used for vaudeville. Instead of three nights a week the Bedford operates seven nights, and, stranger than all, clear nights are now as good as rainy nights.

The Comique represented an investment of about \$1000. The Bedford cost \$65,000. High pressure competition surrounds the Bedford—Cleveland theatres and nearby race tracks—but still it gets along nicely.

Like most other exhibitors Mrs. Yourens remembers the picture that made the most money for her. She says the claims made for that pet picture in the trade publications was true to the last word and she hooked it.

(The claims made by the producer of the pet picture referred to above were that the picture in question broke all records at a New York theatre and the advertiser wisely quoted the figures.—EDITOR.)

THIS HOUSE TO MAKE PLAY FOR FISHERMEN

Ketchikan, Alaska.—This city is to have a new theatre second to none on the coast. It will be owned by W. D. Gross, who recently spent a month in Seattle planning with his architect and equipment specialists. The new house will face on the bay where all the fishing fleet anchors, and brings a large additional population every summer. In order to let the fishermen know what attractions he is showing, Mr. Gross has ordered three electric signs; one being so arranged that it will shine out over the water.

Using Your Trade Paper—I. ADVERTISING INSERTS FOR YOUR ADVANCE BILLING

Beautiful Examples of Art Effectively Employed to Create Advance Interest

Dan Buss, who runs a small but paying theatre in North Tonawanda, N. Y., once told the writer that he got more than his money's worth out of a trade paper.

"I have had to economize to build up my house," Buss said, "and every short cut or money saver that I could possibly think of is used. Of course trade papers have their news and their editorials and I read them. But in their advertising pages and review and box office departments I guess I get more of real value than most other theatre owners.

"I think that good advance billing is one of the best means of building business, although some showmen will say that billing too far in advance will hold people back who are anxious to wait until a big picture comes along. But if every picture is given advance billing how can anyone be held back, I'd like to know.

"When my trade paper comes along every week I look through the advertising pages, get hold of a good looking insert on a picture I have booked—and they are some beautiful inserts—and use it either in the lobby or put it in a good store window. Now this is about as big an economy as one can imagine.

"My trade paper costs me \$2 a year. Each advance display I have costs me almost nothing. What could be simpler or better and more to the point. It accomplishes just what I want and in addition its neat and usually the best kind of art work."

Like all good ideas Buss's plan can be expanded into one of the most economical forms of advertising. Take for instance the illustration on this page. Here an artist has drawn a layout for the uniform lobby frame. He has handlettered a card which is headed "The Advance Guide." Then he has inserted two other headings, "The Story and The Players" and "What Other Cities Think of This Picture."

Under the heading a page insert in black and white) the producing company who uses this type insert is always identified by its finely gotten up insert) is pasted into a border. It is pasted lightly so that each week the insert can be taken out and another inserted. Under "The Story and The Players" an illustrated review from Exhibitors Trade Review is inserted and under "What Other Cities Think Of It" ex-

Coming Soon.



The Story and the Players.

Poor Men's Wives

Produced by Preferred Pictures, distributed by M. Laskans Corporation. By Frank Buss and Agnes E. Johnson. Directed by Cassius. Title by Eve Knott. Photographed by Harry Perry. Footage, 6000.

Love, loyalty, and honor are the themes of this picture. It is a story of a woman who is loved by two men, one of whom is a poor man. The woman is a beautiful girl who is loved by a rich man and a poor man. The rich man is a playboy who is in love with her, but she is in love with the poor man. The poor man is a hardworking man who is in love with her. The woman is a beautiful girl who is loved by two men, one of whom is a poor man. The woman is a beautiful girl who is loved by a rich man and a poor man. The rich man is a playboy who is in love with her, but she is in love with the poor man. The poor man is a hardworking man who is in love with her.

What Other Cities think Of this Picture!

"POOR MEN'S WIVES"

REVENUE CHARTER, 8-11-17

REVENUE CHARTER, 8-11-17

REVENUE CHARTER, 8-11-17

cerpts from Voice of the Box Office are inserted.

Here is a complete arrangement, all that the public wants to know. Each week a new line of data can be used and the only cost attached to this idea is the initial charge an artist makes for lettering the card.

The showman can use his own judgment in placing the layout thus made. Many theatres prefer to have their advance billing placed in a theatre so that it is seen by only those leaving the theatre. Sometimes they are just inside the main doorway; frequently in the back aisle or further. A prominent store window is, of course, ideal.

While inserts are best to use in the manner described there is no good reason why black and white or colored page ads cannot be used. Color, indeed, is a great help in any form of advertising. It is suggested, however that only advertising that contains the photographs of stars or scenes from the film be used.

Remember this is the age of pictures.

This Is The Picture Business



Mr. and Mrs. Martin Johnson, the well known game hunters, whose "Trailing African Wild Animals" is released by Metro Pictures.



Richard Barthelmess as he will appear in "The Fighting Blade," produced by Inspiration Pictures for First National.



From left to right, Edward Dillon, Elaine Hammerstein and M. H. Hoffman. Director, Star and Vice-President and General Manager, respectively, of Truart Film Corporation.



Blanche Sweet who was selected for the feminine lead in Goldwyn's Emmett J. Flynn production "In the Palace of the King."



Bert Ennis, Director of Publicity, Associated Pictures Corp., whose headquarters are now in California.



Evelyn Brent who has been selected by Mary Pickford as the leading woman for her star-husband, Douglas Fairbanks.



"Those Were the Happy Days"—would be a fitting caption for this still only Arrow may get peeved. This merry crowd of kiddies add color to "The Little Red Schoolhouse."



The late Emperor Franz Josef visiting a Vienna hospital in war time. Those who knew the Hapsburg monarch say the resemblance is good. But it isn't him—it is a scene from Universal's "Merry-Go-Round."



THE FOG

Produced under the personal supervision of Max Graf with an all star cast. Distributed by Metro Pictures Corporation.



YOUTHFUL CHEATERS

Glenn Hunter is starred in this feature which is presented by Film Guild, Inc., and distributed through the W. W. Hodkinson Corporation



YOUTH TRIUMPHANT

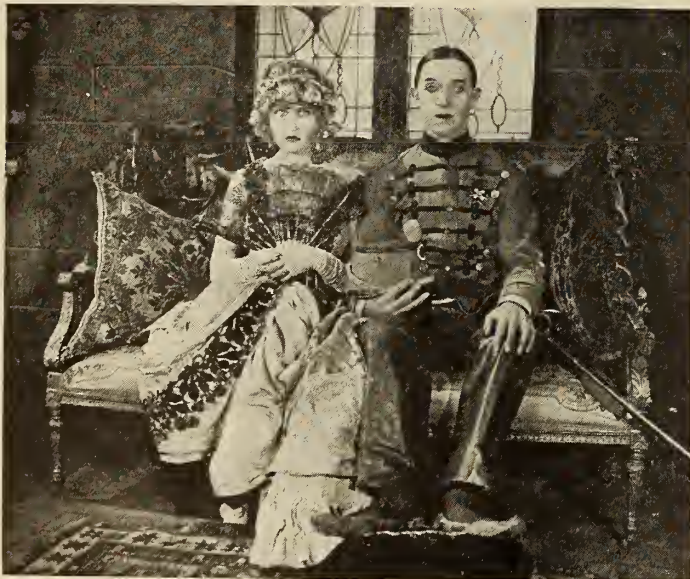
Initial stills of scenes from the Fisher production produced for independent release. Directed by Lillian Ducey under supervision of Victor Fisher with an all star cast.



Marguerite Courtot who plays the lead in "The Steadfast Heart," released by Goldwyn.



Miss Leah Baird, Associated Exhibitor star, and Gov. Pat M. Neff approved of each other's profession, so they had their pictures "took."



One of the scenes of the Hal Roach one reel comedy, "Under Two Jags," with Stan Laurel, which is released by Pathe.



Antonio Moreno and Mrs. Moreno, who were only recently married, snapped between scenes of Paramount's "The Exciters."



"This is what keeps me up nights"—said the jovial Paramount star of "Fair Week" and then Earl Metcalf "wised him up" on infant's care.



Waldemar Young who was added to Preferred Picture's editorial force. Wally is well known in this as well as the newspaper industry.

Sam Berman Witness at Hearing

SAYS OPERATORS ARE OVER-SOLD

Other New York Exhibitors Appear Before Trade Commission in Famous Hearing

New York.—At the resumed hearing before the Federal Trade Commission on the complaint against Famous Players, Benjamin Knobel, part owner of a chain of Bronx, N. Y. City theatres, occupied the witness stand on Monday, after a verbal tilt between counsel on both sides over the calling of S. R. Kent, Famous sales manager, from Los Angeles to New York to testify.

Knobel testified that his chain of seven theatres in the Bronx has used all Paramount's output as they had been compelled to do so in order to get any Paramount pictures. The witness testified that he had frequently endeavored to have some pictures cut from the list that he didn't think were good, but hadn't succeeded.

He had been contracted for "Enemies of Women" and "Little Old New York," he said, but the contracts were cancelled, because Goldwyn took over the Cosmopolitan output. Chas. Goldreyer, partner of Knobel, who took the stand said that "those are two pictures that we are going to get if they are released. This will be one time they won't get away with it."

Knobel admitted he had been guilty of "bicycling" or "switching" when a picture for one of his theatres didn't arrive and he ran a picture that he had already run at one of his other houses.

Knobel asserted that the exchange manager from whom he bought his Paramount pictures had "clocked" his theatre attendance, giving him the numbers of people who had attended several of his theatres on certain days when Knobel complained of high rentals, saying that his business was not good enough to justify the price asked.

At Tuesday's session Samuel I. Berman, secretary of the New York State M. P. T. O., was the star witness. He began as follows: "This is the only industry in the world where seconds sell for as much as firsts. The exhibitor buys the picture before it is produced. He is over sold. The producer listens to his publicity man until he actually believes that the picture is as wonderful as the publicity man says it is, and this over-enthusiasm is carried on down the line to the exchanges and the salesman, until when the picture is sold to the exhibitor he thinks it is so big that it will shove the walls out of his theatre with the big crowds."

Berman praised the provision in the equitable contract which would make it possible for the exhibitor to cancel his booking, pointing out that heretofore the exhibitor has been compelled to accept contracted pictures.

Berman stated that he had run Paramount pictures in his theatres since they were first made, but that he only runs a comparatively small portion of the Famous output at present. He said Famous treated him splendidly back in the days when he practically controlled the theatre situation in his neighborhood, but when a newer and bigger competition house went up nearby he wasn't given so much consideration.

Wm. A. Landau, who operates the Heights Theatre, and is financially interested in a chain of six which originally pooled their

buying to obtain reduced rentals, testified that he had handled Paramount pictures until last year. He said that prohibitive rentals caused him to sever relations with Famous. He said when he attempted to buy from Metro, First National and other companies, they all seemed to know that he had been dickering with Famous and that he hadn't reached an agreement. Landau admitted that he would prefer to get Famous pictures, "not because they are the best pictures on the market, but because they have the most consistent program."

He saw S. R. Kent, he said, relative to his being oversold and an adjustment was made. He also complained to Kent that he hadn't been able to get any Paramount pictures, and admitted that Kent issued orders that the next group should be split so that Landau would not be slighted, as he had complained. It developed through questioning that the Majestic, one of the houses in the combine, had offered as much for the first 1922 group before joining the pool as was offered for all the houses in the pool after it was formed. Samuel J. Bock, associated with Landau who did the buying for the combine, offered \$11,000 for the group and finally \$15,000 after Buxbaum, had come down from \$30,000 to \$18,000. They couldn't get together, Landau testified, and the deal was off.

Bock testified that the pool was originally formed "to prevent being sandbagged by the exchanges. We finally decided to quit allowing ourselves to be hit on the heads all the time by the exchangemen, so we got together."

Among other witnesses were Hyman Gainsboro, owner of theatres at Flushing and Port Washington, L. I., Al H. Harston, who now operates the Regan and Dyckman, J. A. Bradbury, owner of the Olympia and Leo Brecher, operator of the Apollo, Douglass, Harlem, Odeon, Plaza and Roosevelt.

Gainsboro testified that he had lost money by being oversold, and that a number of specials which he had contracted for with Famous had been withdrawn without notice.

Harston said that his troubles with Famous had usually been untangled in some way. In former years, he stated, he had used 100% Paramount, but that he finally was unable to get first runs because "Loew got them" and he had to follow the latter.

Bradbury testified that the opening of Loew's 83rd St. house made a second run house of the Olympia, which he owns. He said that he has to split with another group of theatres in his neighborhood. Famous Players pictures are a bigger drawing power than the product of other companies, the witness said.

Leo Brecher stated that he had formerly shown the Famous product, but was doing without it this year. "Oh, yes, I am still negotiating with Famous," he replied in answer to a question.

Leo A. Ochs, director of the Associated Booking Corp., testified he had a conversation with Adolph Zukor just prior to the latter's departure for Europe in which he urged Zukor to do something to enable A. B. C. to get Paramount first runs. Zukor told Ochs that he left distribution entirely to S. R. Kent, but that upon his return he would look into the matter and would see Ochs about it. Ochs said he had not yet heard from Zukor, but expressed the opinion that the latter probably hadn't yet had time to do so.

Other witnesses were J. Arthur Hirsch, operator of two houses on upper Broadway, Harman Yaffa and Morris Bleendes.

METRO PURCHASES THREE STORIES

Viola Dana to Star in Two With An All Star Cast For Third

Los Angeles.—Metro Pictures Corporation purchased three new stories, "Held to Answer" by Peter Clarke McFarlane; "To Whom It May Concern" by Rita Weiman, and "The Spirit of the Road" by Kate Jordan. They will be placed in immediate production at their studios.

"Held to Answer" is a modern drama and will be the second of the Metro all-star specials of the coming season. The first special, "The Eagle's Feather," is now in the course of production.

"To Whom It May Concern" will be Viola Dana's second starring picture for the coming season. It is a mystery drama. The continuity is now being prepared by Rex Taylor.

"The Spirit of the Road" will also be for Miss Dana and is to follow directly she completes "To Whom It May Concern." Winifred Dunn will prepare the continuity.

In the course of production are two Louis B. Mayer presentations for Metro release, a Reginald Barker production, "The Master of Woman," and a Fred Niblo production, "Captain Applejack."

Harry Garson is completing "In Old Madrid," with Clara Kimball Young, and Max Graf is now on his way to New York with a print of "The Fog." Viola Dana will soon reach completion with "Rouged Lips," and Rex Ingram is at work on "Scaramouche."

Jackie Coogan is at work on his first picture for Metro, "Long Live the King," from Mary Robert Rinehart's novel of the same name. Jackie is working under the direction of Victor Schertzinger.

MABEL NORMAND HAS WELL BALANCED CAST

Los Angeles.—A supporting cast has been selected by Mack Sennett for his forthcoming comedy drama, "The Extra Girl," featuring Mabel Normand and now in production for distribution through Allied Producers and Distributors Corporation.

Miss Normand is supported by a good group of players. The artists include Ralph Graves, who is cast in the male lead opposite Miss Normand; George Nichols, who plays the role of her father, and Anna Hernandez in the role of her mother. Vernon Dent and Charlotte Mineau are also prominently placed among the featured characters.

George Fitzmaurice Sails

To Confer with Author

New York.—Director George Fitzmaurice, who will produce Sir Hall Caine's "The Eternal City" in Italy for Samuel Goldwyn, sailed on May 26 on the Aquitania for London, where he will confer with the author before starting production. Accompanying him is Ouida Bergere, in private life Mrs. Fitzmaurice, who will write the screen version of this story. The conference of the author, director and scenarist, will, it is expected, result in securing a perfect screen version of the famous story.

TEN MILLIONS IN NEW THEATRES

Stanley Company's New Houses Show Faith in Motion Picture's Future

Philadelphia.—Announcement has been made by Jules E. Mastbaum, president of the Stanley Company of America, that through a deal consummated a mammoth theatre will be erected costing close to one million dollars at the Northeast corner of 6th and Market Streets, Camden, by that organization.

The new theatre, which will be ultra modern in every respect and seating 2500, will be known as the "Stanley Theatre of Camden." Plans are now being drawn for the new theatre which will occupy the entire space of the lot which has a frontage of 110 feet on Market Street and 160 feet on 6th Street.

With the acquisition of this plot and the announcement to build thereon at once, the Stanley Company will have four theatres in various sections of Camden. The Grand and Colonial are devoted to photoplays, while the Towers presents vaudeville in conjunction with photoplays. In the Fall the Towers will be operated with B. F. Keith vaudeville.

By the addition of this theatre another building is added to the program of building inaugurated by the Stanley Company this year and which is one of the most ambitious ever attempted by any organization and more vast than ever before attempted in the field of amusement.

In Philadelphia, work is being pushed on the new Elrac Theatre which is to occupy the site of the famous old Bingham House at 11th and Market Streets. It will cost more than \$5,000,000.

In the Logan section of Philadelphia, there is another big theatre in course of construction at a cost of \$2,000,000, while in West Philadelphia work on the Penn Theatre in the southwest section is being pushed, the cost to be \$1,000,000. And in Atlantic City, another mammoth theatre will be erected at a cost of \$2,000,000. With these and other improvements now under way, the building program of the Stanley Company totals more than \$10,000,000.

COL. FRED LEVY ADDS NEW HOUSE TO CHAIN

Owensboro, Ky.—The Strand Amusement Co., which operates a large chain of theatres, has bought the Grand theatre, making four theatres now operated by them here, and another home for First National pictures, whose stars are popular in this city.

BROADWAY SHOWING FOR IF WINTER COMES

New York.—With the completion of the William Fox screen version of "If Winter Comes," A. S. M. Hutchinson's literary success, negotiations virtually have been completed for a large Broadway theatre in which this photoplay will make its first appearance. The strength of this story, backed by the character drawing and descriptive ability of the British author, has resulted in the production by Harry Millarde, the director, of what is expected to be one of the most remarkable motion pictures in recent years.

The screen version of this story is said to have adhered to the original story.

COMBINE SELZNICK AND AMERICAN RELEASING

As a result of negotiations between the Utica and Los Angeles banking groups, all of the operating activities of American Releasing Corporation are to be transferred to the recently re-organized Selznick Distributing Corporation. The new distributing organization, which will bring about a unification of all releases and sales facilities of both concerns, will become operative at the close of business May 22nd.

The deal whereby this merger was effected was consummated at a meeting held Tuesday, May 22, by W. C. J. Doolittle, President of Selznick and representing the Utica Investment Company holdings, Motley H. Flint, Vice-President of the Pacific-Southwest Trust and Savings Bank of Los Angeles; W. E. Greene, President, and F. B. Warren, Vice President, of American Releasing.

The Grand makes the 57th house that the Strand Amusement Co. and its allied interests, the Lafayette Amusement Co. and the Modern Amusement Co. operate, Col. Fred Levy, of Louisville, is president of the Strand Amusement Co., Leo Keiler, of Paducah, vice secretary and treasurer, and Lee Goldberg, of Louisville, vice president. The Grand is a palatial theatre which was remodeled by T. A. Pedley and J. G. Burch 20 years ago.

Commend Fox Educationals

New York.—Since the release March 11th and 18th of the Fox Educational Entertainments, a series of six reel and half-reel subjects, the offices of Fox Film Corporation have been the recipient of numerous letters from motion picture-goers throughout the United States and Canada praising their production.

F. McGrew Willis to Adapt

Los Angeles.—F. McGrew Willis, has been engaged by Associated First National Pictures Inc., to adapt a series of popular book and stage successes for the screen. His first assignment will be the Edward A. Paulton's farce comedy, "Her Temporary Husband."

Walter Long Has Part

Hollywood.—Walter Long has been engaged by Associated First National Pictures, Inc., to play a prominent part in "The Huntress," a picturization of Hulbert Footner's story, production of which will begin at the United Studios during the coming week.

Logue to Adapt "Ponjo'a"

Hollywood.—Charles A. Logue, has been engaged to write the film continuity of Cynthia Stockley's "Ponjola," which is to be the second James Young production for First National.

Tourneur Casts Four Players

Los Angeles.—Maurice Tourneur has cast Sam De Grasse, Roy Corliss, Ernest Torrence and Tully Marshall for his M. C. Levee—First National picture, "The Brass Bottle."

SUMMER RELEASES BEING ARRANGED

Associated Exhibitors Has More Than the Customary Run of Features

New York.—An extensive program of summer releases is now being arranged by Associated Exhibitors. The issue during the hot months of more than the customary number of features has been made possible by the acquisition of several pictures.

Thus "Stormy Seas," a Continental production directed by J. P. McGowan, and starring McGowan and Helen Holmes, whose release has been set for July 1, is a five-reeler in which sea scenes have an important place, and through which the vacation atmosphere prevails. Especially adapted to summer showings also are "The Man Between," set for release July 15, and "Harbor Lights," to make its appearance July 29.

Associated Exhibitors recommends these pictures to first run exhibitors. "The Man Between" is a Finis Fox production, while "Harbor Lights" is a Tom Terriss production in which Tom Moore is the star.

Associated gives an inkling that the summer program as now announced may prove incomplete, as there is a possibility that other attractions, likewise appropriate to the summer weather, also may be set for release before the opening of the autumn season. The company is preparing a list of fall attractions.

Start Cutting and Tinting

New York.—Final scenes for "The Heart Raider," a Paramount picture, starring Agnes Ayres under the direction of Wesley Ruggles, were shot this week at the company's Long Island studio. The picture is being cut and titled to be ready for release early in June.

Cast Opposite William Russell

Hollywood.—Mabel Julienne Scott and Allene Ray have been cast opposite William Russell in "Times Have Changed," now in the course of production at the Fox Film Corporation's studios.

Dwan Selects Two for "Zaza"

Los Angeles.—Ferdinand Gottschalk, and Lucille LaVerne, have been chosen by Allan Dwan for two important roles in his next Paramount production, "Zaza."

Palette in Jones Picture

Hollywood.—Eugene Palette has a prominent role in "Snowdrift," starring Charles Jones by Fox Film Corporation.

COOGAN TO WEAR PART OF LATE CZAR'S JEWELS

Los Angeles.—Some of the famous Russian crown jewels will be loaned to Jackie Coogan for scenes in his forthcoming Metro production, "Long Live the King." Most of these famous gems are in the custody of the Bolshevik government in Moscow, but a few pieces of the collection escaped the general confiscation, and it is some of these that form the Jules Howard collection, which will be worn by the young star and various members of his supporting cast.

The authenticity of these jewels is attested by consular letters from the late Emperor Nicholas' representatives in London and Paris.

W. R. Hearst Speaks on Big Merger

ATLANTIC CITY SALES CONVENTION

"Jimmy" Grainger, William R. Hearst and Edward Bowes Speak

Atlantic City, N. J.—What promises to be the most important economic development for the distribution of motion pictures marked the opening of the Goldwyn-Cosmopolitan Sales Convention, in an address by William Randolph Hearst at the Ritz-Carlton Hotel, Atlantic City, on Tuesday.

Mr. Hearst cemented the recent relationship of two of the biggest photoplay producing organizations of the world, whereby the feature films of the Goldwyn studios and Cosmopolitan productions are merged in a unit exhibiting organization to be known as Goldwyn-Cosmopolitan.

The combined production of Goldwyn, with whom is associated the Distinctive Pictures and Cosmopolitan, means that the new releasing company will have a sufficient volume of important photoplays to allow for a change of program each week.

Mr. Hearst, in his address, emphasized that the public has been "played down to" long enough.

"I have heard a good deal in the publishing business," he said, "about the necessity of writing down to the public taste and I have never found that necessity to exist. The difficulty is to write up to it and to make anything that is good enough to satisfy the public standards.

"I have even heard in the moving picture business the difference drawn between a good picture and a good box office picture. I don't think there is any such difference; the best picture is the best box office picture.

"I believe in this business, as in the publishing business, that the best produced pictures are all we should devote our attention to. I have not been in the business so many years but I have seen the quality of production increase continuously and it is always the best picture which succeeds the most. We have seen the smaller pictures, the cheaper pictures, drop by the wayside and only the big pictures, the strong pictures, remain.

"Therefore during the coming year and until the public's ways change, and personally I do not think they ever will change in this respect, we are going to make almost entirely, and I really think quite entirely, pictures of the class of 'When Knighthood Was in Flower.'

"Into 'Little Old New York' we even put a little more effort than 'Knighthood' and I think it is a better picture."

Arthur Brisbane, who with Joseph A. Moore, accompanied Mr. Hearst to Atlantic City, made a short talk on motion pictures. The speakers were introduced by James R. Grainger, Vice President and General Manager in charge of sales of Goldwyn-Cosmopolitan.

The Goldwyn-Cosmopolitan sales convention was called to order by "Jimmy" Grainger at the Ritz Carlton Hotel, Monday morning at 9:30. Every Goldwyn Resident and District Manager was present.

Mr. Grainger opened the convention with an address regarding Goldwyn's strides during the past year and acquainted the convention with the fact that the last

quarter year has been the most profitable in the history of the company. Business reports by the various exchange executives revealed the fact that conditions are improving, business booming and that the outlook for picture theatre attendance during the summer is much better than was evidenced in the last two seasons at the same time of year.

Edward Bowes delivered an address to the convention and discussed the studio activities of the Goldwyn Company, the Cosmopolitan organization and Distinctive Pictures. Mr. Bowes said that not only had Goldwyn gathered together the greatest assets in stories, players and directors, but also that the presence of June Mathis as Editorial Director fortified the company immeasurably. As an exhibitor, Mr. Bowes said that he had found that giving substantial prices for big pictures had paid him. "The Goldwyn-Cosmopolitan product," he said, "will be such as to warrant unusual exploitation and presentation in the finest theatres of the country."

UNIQUE SALE MADE BY DENVER SALES FORCE

Denver.—The distinction of selling salesmen, instead of selling buyers, goes to the local branch of the W. W. Hodkinson Corporation regarding a recent contract made with the United Commercial Travelers for showing, the early part of June, of "Down to the Sea in Ships" at the Broadway Theatre. It is seldom that a sales organization can over step the bounds and sell their product direct to a salesmen organization.

According to word received from this branch the Travelers Organization have taken the picture and the theatre on a straight rental basis. They are planning extensive exploitation and advertising and are handling the matter entirely themselves.

The Broadway is a legitimate house playing the best road shows in this section of the country. The appearance of this feature at this house under the auspices of the United Commercial Travelers will be first run in this territory.

H. O. Bartels, local manager and his able crew of salesmen have been responsible for this contract.

Enemies of Women

New York City.—On the opening day at the Rivoli played to 8,743 patrons at \$6,193 and on second day drew \$3,569.

Chicago.—In its first week Enemies of Women topped \$26,000.

INTIMATE VIEWS OF MEXICO'S PRESIDENT

New York.—With issue No. 64, Fox News presents the first intimate views of the celebrated President of Mexico, General Alvaro Obregon, that have ever been shown in a news reel.

This subject, unique of its kind, is particularly interesting to the American theatre-going public on account of the fact that for the first time in twelve years, Mexico and the United States are on the verge of renewing their one time amicable relations.

FOX PRODUCTION ON WEST COAST

**Many Screen Players Engaged
For New Season's
Program**

Los Angeles.—Production has increased in leaps and bounds achieving a record for pictures in the making. This increase has placed a bigger demand on popular players and it is discovered there aren't enough well known artists to go around. This situation, however, has not affected the production activities of William Fox.

Such players as Barbara La Marr, Doris May, Billie Dove, Mabel Julienne Scott, Irene Rich, June Elvidge, Eva Novak, Peggy Shaw, Alan Hale, Richard Tucker, Bessie Love, Ruth Clifford, Martha Mansfield, Alma Tell, Ernest Truex and others soon will be seen in pictures released under the Fox banner.

Ernest Truex, who for the past two years has been starring in William Anthony McGuire's play, "Six Cylinder Love" on Broadway and on the road, is one of the most recent of the newcomers.

Mabel Julienne Scott is leading lady for William Russell. Irene Rich makes her initial Fox debut in "Snowdrift," starring Charles Jones. June Elvidge has a prominent role in "The Eleventh Hour," in which Shirley Mason and Charles Jones are co-starred.

Eva Novak is in a William Russell picture, "Boston Blackie." Alan Hale and Richard Tucker are among the "heavies." Bessie Love plays a prominent role in "St. Elmo," while Ruth Clifford supports Charles Young in "Hell's Hole," and Peggy Shaw is taking care of the heroine part in Dustin Farnum's "The Grail."

New York State M. P. T. O. Work with Buffalo Board

Buffalo.—While Howard J. Smith, president of the local unit of the national association, has refused to co-operate with the Film Board of Trade in his arbitration work, the exhibitors affiliated with O'Reilly state organization will assist the exchange men in every way and J. H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners of New York State, Inc., has written the following letter to Sydney Samson, president of the Film Board:

"I have received your communication to co-operate with an Arbitration Board to be formed according to the rules and uniform contract adopted by the Motion Picture Theatre Owners of New York State, Inc.

"In reply, wish to state that inasmuch as the uniform contract and the rules governing the Arbitration Board have been adopted by the above mentioned State organization, I shall be very glad to act on such Arbitration Board. The present membership of our committee to start this work will consist of J. A. Schuchert of the Colonial and Columbia Theatres and Mr. George Hanny of the Capitol and Maxine Theatres. Alternates will be announced at the next regular meeting."

Mr. Samson has appointed the following exchange men to sit on the arbitration committee: Allan S. Moritz of Famous-Players-Lasky; Harry Bernstein of Universal and Mr. Samson. Alternates are Bob Murphy of Renown, Tom Brady of Goldwyn and Henry Kahn of Metro.

FLORIDA CENSOR BILL HITS SNAG

Better Films Movement Demonstrates Its Value in New Fight

Jacksonville, Fla.—Following quickly the introduction of a censorship bill in the Florida legislature by Dr. Taylor, a Methodist minister and a member of the House of Representatives, the exhibitors of Florida were granted a special hearing before the judiciary committee of the House last week.

As a result of the hearing, the bill was reported upon unfavorably by the committee and placed at the foot of the calendar.

Turner Jones, Public Relations representative of Southern Enterprises, C. E. Daffin of Tallahassee, Mayor John Alsop of Jacksonville; W. L. Whitehead of the Republic Theatre, Jacksonville, and two Tallahassee ministers—Dr. Stephens, Baptist, and Dr. Holloway, Episcopal—appeared against the proposed measure and Dr. Taylor stood alone in its defense.

It is a significant fact that a similar hearing two years ago found fifteen women and seven ministers bitterly fighting for a censorship bill in Florida and that the only two ministers present last Saturday were staunchly in favor of the industry. Furthermore, a large number of prominent women signified a willingness to appear in the fight to oppose this legislation.

COUNTERFEIT LOVE RELEASE DATE SET

New York.—“Counterfeit Love,” the Playgoers Special’s release has been set for June 10. This five-reel feature is presented by Murray W. Garrison.

The locale of the action is Dixieland, with the background of a county fair as the scene of the dramatic climax—a nerve-wrecking race upon the result of which hangs the fate of the fortune and life happiness of the heroine.

Ralph Ince directed the production and the list of players includes Joe King, Marion Swayne, Norma Lee, Jack Richardson and Alexander Giglio.

Kansas Approved List

Kansas City, Mo.—The Parent-Teachers’ body has set the seal of their approval on the following pictures: “Bell Boy 13,” Douglas MacLean; “Smudge,” “Masters of Men,” “Trifling with Honor,” “The Detective,” “Easy Terms,” “Right of Way,” “Fortunes of Wheel,” “High Power,” “Plant Life,” “The Skeleton,” “Further Exploits of Yorke Norray,” “Silvery Salmon”; “Oh, Nurse,” “Silas Marner,” “Adam and Eva,” “Drums of Fate.”

Semon’s Latest Being Shipped

New York.—“The Midnight Cabaret,” Larry Semon’s latest comedy is now being shipped from the Vitagraph laboratories to all branches. Kathlyn Meyers plays the lead with him in this picture.

Delmonico’s Theatre Party

New York.—The closing of Delmonico’s was celebrated by Marion Davies and the cast of her newest picture “Little Old New York” with an after theatre-party.

Wants Police Chief Out

Austin, Tex.—Joe Hegman, arrested recently for running a Sunday show, is circulating a petition for the recall of the chief of police and interesting issues have arisen.

ELMER PEARSON ON HIS WAY TO THE COAST

New York.—Elmer Pearson, Vice President and General Manager of Pathe Exchange, Inc., left here for the Pacific Coast in connection with production activities bearing on new lines of subjects for Pathe release.

It is said that Mr. Pearson’s absence from the home office will cover barely three weeks. He will reach the Hal Roach Studios in time to witness the start of production work on the series of two-reel comedies in which Will Rogers will be the star, and will see the final touches put on the first episode of the “new departure” 10-part Patheserial, “Her Dangerous Path,” which Roach is producing with Edna Murphy featured.

Goldwyn Engages Schildkraut

New York.—Joseph Schildkraut will play the leading role in Victor Seastrom’s production for Goldwyn Pictures, a film version of Sir Hall Caine’s novel, “The Master of Man.”

Among Folks You Meet

Clayton P. Sheehan eastern district manager for Fox Film has just returned from a successful business trip to Brazil, Peru and Chile. He says the countries he visited is the real promised land for American pictures.

Walter Hutchinson special representative of the William Fox foreign department has returned from a trip to the Far East and the Pacific islands in the interest of the company.

Wedding bells will ring soon for Harry Franklin and Miss Lillian Siegel both of the Metro New York office. Because of the impending Metro sales convention the honeymoon will not take place until the Summer but they will be wed June 3.

Charles R. Gilmour, former special Fox representative, has been appointed Omaha branch manager.

J. L. Stern, former Fox representative has opened a new, independent exchange at 1304 Farnham street, Omaha, Neb.

M. A. Tanner is the new manager of the Kansas City Selznick branch.

Reginald Bromhead, London film man is due in New York.

Hal Hodes is the new manager of Educational’s New York Exchange.

E. H. Von Herberg of Seattle is in New York on business.

Jesse D. Hampton is in New York with a print of “The Spoilers.”

Adolph Linick of Jones, Linick & Schaefer, Chicago, is in Europe.

New York.—Among the passengers on the White Star Liner Olympic, which sailed last Saturday, was F. J. Godsol, President of the Goldwyn Pictures Corporation. The purpose of Mr. Godsol’s trip to England and the Continent is to arrange for the filming of “Ben Hur.”

New York.—F. C. Munroe, Vice President of the W. W. Hodkinson Corporation, left for an extended trip throughout the United States and Canada. He plans to visit each Exchange getting in personal touch with exhibitors for first hand knowledge of conditions preparatory for the fall campaign.

Antonio Moreno having finished his work in “The Exciters,” with Bebe Daniels has returned to the Lasky studio at Hollywood where he will play opposite Pola Negri in “The Spanish Dancer,” an adaptation of “Don Caesar de Bazian,” which Herbert Brenon will produce.

Los Angeles.—Theodore Roberts, “grand old man of motion pictures,” returned last week after a tour of three months on the Orpheum circuit with “The Man Higher Up,” a sketch by William de Mille.

New York.—E. K. Lincoln returned to this city following several months production work in California, where he has been starring in “The Right of the Strongest,” an adaptation of Frances Nimmo Greene’s book of the same title. The picture was produced by Zenith Pictures Corporation. Katherine Hilliker is now tiling it.

INDEPENDENTS IN FIRST RUN HOUSES

Al Lichtman Company Reports Bookings in Many Important Theatres

New York City.—Considerable interest has been aroused in independent circles by the first run bookings reported by the Al Lichtman Corporation, on Preferred Pictures.

“The Hero,” Preferred Pictures reports, continues to draw big first run bookings in important houses, among them Lubliner Trinz Circuit, Chicago; Lyric, Cincinnati, O.; Nemo, Johnstown, Pa.; Garden, Davenport, Iowa; Crown, Mobile, Ala.; Mount Royal, Montreal; Imperial, St. Johns, N. B., and Orpheum, Halifax, N. S.

“Are You a Failure?” is scheduled to play in the following first run engagements: Strand, Worcester, Mass.; Apollo, Indianapolis; the Rhodes, South Bend, Ind.; Strand, Louisville, Ky.; Nemo, Johnstown, Pa.; Crown, Mobile, Ala.; Liberty, Sacramento, Cal.; Capitol, Scranton, Pa.; and Capitol, Wilkes-Barre, Pa.

First runs are also scheduled for “The Girl Who Came Back.” The feature is now playing the Keith, Moss and Proctor Circuits, New York City, and is being booked heavily outside the metropolitan district. The following theatres have taken early exhibition dates: Lafayette Theatre, Buffalo; Strand, Pawtucket; Alhambra, Milwaukee; Orpheum, Akron, O.; Lyric, Cincinnati; Nemo, Johnstown, Pa.; Crown, Mobile; Bishops, Hoboken; Capitol, Scranton, Pa.; and Capitol, Wilkes-Barre, Pa.

Dallas, Tex.—Manager E. C. Leeves, of the Al Lichtman Corporation here, reports big bookings on “Poor Men’s Wives.” Among the bigger theatres in his territory that have already played this Gasnier production are the: Palace, San Antonio’s new million dollar theatre, which opened with this Schulberg feature; Melba, Dallas; Criterion, Oklahoma City; Rialto, Fort Worth; Queen, Austin; Dixie, Galveston; Rialto, Tulsa; Broadway, Muskogee; New Theatre, Fort Smith, Ark.; Ellanav, El Paso; Strand, Wichita Falls; Isis, Houston; and Strand, Waco.

Going Big in Britain

London.—Preferred Pictures are doing exceptional business. “Shadows” played to capacity at the Regent Theatre, Brighton. “Queues a hundred yards formed up outside every evening,” says D. L. Blumenfeld, of Walterdaw. “attracted by the astounding press notices the film received.” Thirty-five enthusiastic stories about “Poor Men’s Wives,” appeared in the London dailies during a ten-day period.

George S. Jeffrey Returns

New York.—George S. Jeffrey, special representative for the Al Lichtman Corporation returned this week after a business trip through Canada and New York State. He reports that every key city in New York is now playing the Preferred product. In Canada, Mr. Jeffrey announces that business is rapidly recovering from the blow dealt it by the failure of the crops in the West. Exhibitors say business is normal again.

Early Release for Feature

New York.—“Smashing Barriers” will be an early release by Vitagraph with William Duncan and Edith Johnson in the leading roles. A good cast supports the two stars.

Two Important Theatre Deals Closed

GODSOL BUYS BIG CHICAGO THEATRE

Loew and West Coast Companies In a Sharing Deal For California

Chicago.—The site on which the Roosevelt theatre stands has been purchased by Frank J. Godsol of the Goldwyn Company. The price reported is \$1,800,000. The deal is a personal one on the part of Godsol. His company owns a 50% interest in Ascher Brothers theatre.

The Roosevelt is one of the most costly houses here, put up when costs were at peak. It will continue to be operated by Balaban and Katz, who leased it from Ascher Bros. some time ago. Godsol, as the owner of the property, will receive about \$260,000 a year for the lease of it and will also share in the profits. The building is subject to a mortgage of \$1,388,000.

Los Angeles.—One of the most important theatre deals concluded here has been closed between West Coast Theatres, Inc., and Marcus Loew whereby the former organization will take over Loew's State here and Loew's Warfield in San Francisco under a 25-year lease.

The lease involves \$7,500,000. The agreement provides that West Coast Theatres, Inc., are to have charge of actual operation of the theatres under direct supervision of the Loew office. The houses will play First National and Metro pictures in the future.

The West Coast chain now totals 116 houses. This new, important transaction was closed by Joseph M. Schenck, who is interested in the Lesser-Gore-Ramish activities. Marcus Loew is expected here shortly.

The Loew New York office states that a separate company had been formed to cover the transaction; that the Loew organization had not sold the theatres or the property and that the new arrangement gave West Coast Theatres, Inc., a 50 per cent. operating interest.

TEN SOPHISTICATES ACCLAIM FOX FEATURE

New York.—Ten of Broadway's educators, writers and critics were assembled recently in the private projection room of William Fox and presented with a preview of the screen version of A. S. M. Hutchinson's "If Winter Comes."

The result of this showing disclosed a unanimous acclaim for the adaptation, the direction and general handling of the story and brought a wholesome and unbiased praise to the producer.

The eight men and two women were in accord in their encomium for the excellent portrayal of "Mark Sabre," the hero of the novel, by Percy Marmont, the deft character delineation of "Nona" by Ann Forrest and the impetuously sneering "Mabel" by Margaret Fielding.

In the words of one of the spokesmen of the little assemblage: "If Winter Comes" as we have seen it will probably prove itself in the minds of the public to be the greatest picture ever thrown on the screen—at least, one of the finest of the decade.

"I have never seen a better adaptation of a novel. The director and scenario writer have preserved every bit of fine dra-

matic workmanship offered by the novelist, and the transfer of the picture in the writer's mind to the celluloid has been accomplished, in my opinion, without losing any of its charm and meaning. In fact, it has been enhanced by the addition of the assistance of these clever craftsmen."

ALL-STAR CAST FOR "THE STREET SINGER"

Los Angeles.—While Mary Pickford has not announced any "all-star cast" for her forthcoming photoplay feature, "The Street Singer," now well in the making for United Artists release early in the autumn, casual inspection of the list of players puts this production in the genuine all-star cast group.

Miss Pickford heads the list as Rosita, a little street singer of Toledo, Spain. Then comes Holbrook Blinn, playing opposite star and producer, in the role of the King. Irene Rich as the Queen has her first costume portrayal in this picture. The fourth important character is George Walsh as Don Diego, Count of Alcala, and ranks as Rosita's rescuer.

A second feminine role of consequence is that of Rosita's mother, assigned to Mme. Mathilde Comont, a veteran of the speaking stage. The part of Rosita's father is taken by George Perioliat, who in twelve years of screen work has given to the screen some of its best character portrayals. Snitz Edwards and Bert Sprotte appear as jailers, while Charles Belcher is cast as the Prime Minister. Mme. De Bodamere has an important character role.

Three children do excellent bits in this film. They are Phillippe De Lacey and Donald McAlpin, and Doreen Turner, who appear as Rosita's brothers and sisters.

"Enemies of Women" in Sixth Week on Broadway

New York.—"Enemies of Women," Cosmopolitan's spectacular production of the Blasco Ibanez novel of the same name, is playing its sixth week on Broadway this week at the Rialto Theatre.

The picture, which features a cast including Alma Rubens, Lionel Barrymore, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, William H. Thompson, William Collier, Jr., began its Broadway career at the Central Theatre, where it played four weeks and was then moved to the Rivoli. After a successful run at the Rivoli last week it was taken into the Rialto as the attraction for the week beginning May 20.

POPULARITY CONTEST WON BY RAMON NAVARRO

Minneapolis.—Leading by a majority of more than two thousand votes Ramon Navarro won over Rodolph Valentino as the favorite lover of the screen in a popularity contest conducted by the Garrick Theatre recently. The contest lasted for seven days and Navarro was a consistent winner with each separate audience.

At the Garrick Theatre the contest was concurrent with the showing of Rex Ingram's Metro production "Where the Pavement Ends."

THREE UNIVERSAL FEATURES IN JUNE

Jack Hoxie, Herbert Rawlinson and Gladys Walton Stars of Summertime Attractions

New York.—Universal announces three feature productions for the month of June to inaugurate a program of strong summertime attractions. The June releases will be "Don Quickshot of the Rio Grande," starring Jack Hoxie; "Railroaded," starring Herbert Rawlinson; and "Sawdust," starring Gladys Walton. All are five reels.

"Don Quickshot of the Rio Grande," announced for June 4, will introduce Jack Hoxie as a Universal star. He is a favorite in westerns, in which he appeared for other companies. Hoxie's first Universal is an adaptation of a magazine story of the same name by Stephens Chalmers. It was directed by George E. Marshall and has a cast comprised of Emmett King, Elinor Field, Fred C. Jones, William A. Steele and Bob McKenzie. The play concerns an idealistic cow-boy who follows Don Quixote's lead and tries to right the wrongs of others.

June 11th will bring Herbert Rawlinson in "Railroaded," adapted from "Richard," a magazine story by Margaret Bryant. Edmund Mortimer directed it and in the cast are David Torrence, Alfred Fisher, Esther Ralston, Lionel Belmore and Mike Donlin. The story is laid in the homes of English aristocracy and centers about a man who makes a "come-back" after a prison term.

"Sawdust," Gladys Walton's newest vehicle, will be released June 25th. It is a circus story written by Courtney Ryley Cooper. Ever since her triumph in "Pink Tights" there have been demands for another Walton-Circus story and this is Universal's response to the flood of requests.

Short Subjects Rulings

Kansas City, Mo.—The following rulings have been outlined by the Film Board of Trade: "The exhibitor who buys regularly released short subjects, sold on a weekly basis, is expected to play in accordance with contract terms, and if set out, must be paid for. The contracts for serials are not subject to cancellation, nor are contracts for specific features, unless they contain a cancellation clause. All misunderstandings will be referred to a joint board of arbitration, consisting of three members of the Film Board of Trade and three exhibitors.

Gerald Beaumont at "U" City

Los Angeles.—Gerald Beaumont, former sporting editor of The Oakland Tribune, arrived recently at Universal City, where he will consult with scenarists and directors, and personally collaborate in the direction of his stories of "The Information Kid" and others of his celebrated characters.

First National Sells Rights

New York.—"Man, Woman and Marriage" has been sold by Associated First National for the territory of Egypt, Palestine and Syria to Cattermoul and Wettstein of London.

Let the reviewers say it!

You are interested in what they say of

RUTH

in Haunted

EXHIBITORS
TRADE REVIEW

996

EXHIBITORS TRADE REVIEW

Short Subjects and

"Haunted Valley" Has Thrilling Start

New Patheserial Starring Ruth Roland Tale of Big Business Staged Among Rugged Desert Backgrounds

Pathé's "Haunted Valley," a serial in fifteen episodes, is a regular picture. There are no two ways about that, if one may judge from the first three chapters. As Edgar O. Brooks, serial sales manager, stated in a short and impromptu talk after the trade showing, the company has aimed to make a production that would have interest for adults as well as children. Certainly it has succeeded. The seven reels shown—three in the first episode—carry an interest, a bite, paralleling that of a first-class melodrama.

The subject is finely photographed and effectively staged among rugged backgrounds—in other words, there is an absence of the exaggerated, or as ordinarily impossible of execution. The latter, we may except the automobile wreck, but the look is present even though we are sure it is a dummy that rolls down the hill with the overturned machine.

It is a good picture. It releases the best of the chosen man v villain. Sun the m

Bro

As brought Edgar

"Haunted Valley"

Thrilling Action, Interesting Story and Capable Performance in Pathe Serial Reviewed by Mary Kelly

Everything that makes for the successful thriller is included in Pathe's new serial, "Haunted Valley." The first three episodes show not only an abundance of exciting action but the progress of an unusually interesting story.

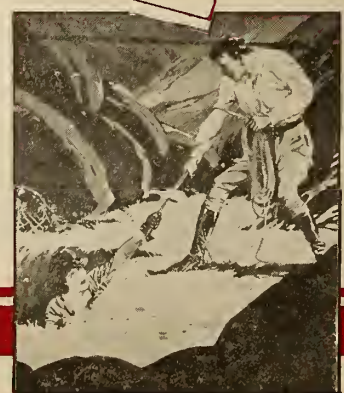
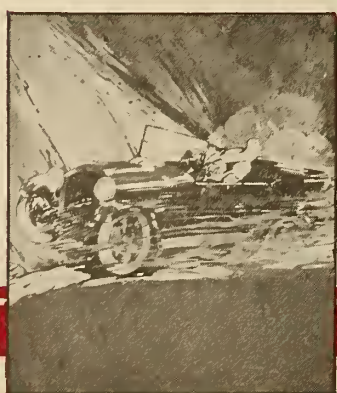
Ruth Roland, as the head and brains of a construction company in the West, has a course of intelligent action which she follows most capably. Her performance is always attractive because of this alert mental and physical quality. Jack Daugherty is likable and forceful in the leading masculine role and Larry Steers is good as the gentleman villain.

The conflict is more one of brains than muscle. There is no lack of physical action but it is more the result of carefully laid plans than impulsive demonstrations just for the sake of thrills. The laying of the plot is in itself highly entertaining. It involves the possession of a valley with hidden wealth, which appears to be haunted because of ingenious electrical devices with which the heroine's enemies try to terrify her. There is considerable novelty in the material which is worked out in detail. Panoramic shots at the beginning reveal beautiful exteriors as the seat of action.

"Bound to the Enemy," the first episode, gives the serial a splendid start. It ends with an effective bit of suspense which Roland facing a revolver with Ruth killed one of her aids. The second, "The Adventure in the Valley," solves the mystery of the valley, revealing a stream of water underneath which, as farm land. In the final scene, heroine and Craig, an engineer who has befriended her, fall into the rushing waters underground. Third, "Imperilled at Sea," shows the girl being deceived into boarding a foreign-bound vessel in the hopes of visiting a power house belonging to her firm. She is saved by grabbing hold of the rope-ladder on the hydroplane in which Craig has followed.

MOVING
PICTURE
-WORLD

Patheserial



ROLAND

Valley

Produced by
The Ruth Roland Serials, Inc.
Under Supervision of
United Studios, Inc.

FILM DAILY

MOTION
PICTURE
NEWS

"Haunted Valley"—Ruth Roland Serials, Inc.—Pathe
Type of production.....15 episode serial
There are thrills aplenty in Ruth Roland's latest serial, "Haunted Valley," and the story while not plausible at all times has been built with the idea of keeping the audience keenly interested always, and giving them a thrill every little while. Of the three episodes that were reviewed, each one built up to a very exciting climax, and ended with a thrill; the first episode ending with a mystery-murder, the second with the hero and heroine falling into an underground whirlpool; and the third with the girl climbing from a speeding motor boat to an airplane overhead by means of a rope ladder.

The locale of the story is in the West, and the girl is the president of a company of construction engineers. There is the usual intrigue and counter-plot incident to all serials, but the interest in this one is really sustained and serial lovers will be well pleased with the results.

There is a large supporting cast which includes many names well-known to serial fans, among them being Jack Daugherty, as the hero, Larry Steers, Eulalie Jenson, William Ryno, Francis Ford and Edouard Trebeal. George Marshall has directed from the story and scenario by Frank Leon Smith.

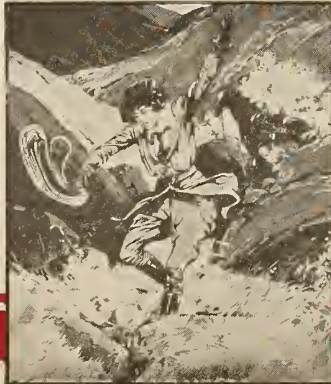
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"Haunted Valley"
(Fifteen Episode Serial—Pathe)
RUTH ROLAND, whose serial escapades in the past have thrilled wherever they have been shown, seems to outdo herself in the effort of daring if the first three reels in the matter are an indication of what might be expected to follow. Truly Ruth Roland is a marvel for daring and never has more swift action been crowded into one of her past series of exploits.

"Haunted Valley" simply teems with excitement. It is a gigantic western and along with the swift action, abounds in the usual amount of romance seen in a Western. Just how the star manages to really escape with a whole skin from some of the daring stunts she accomplishes is hard to imagine.

Mystery, intrigue and suspense, as usual are the predominant characteristics of this serial. It is a story of business—of a gigantic engineering project with Ruth Roland as its dominating spirit. The project is about to smash because of the villainy of a presumed friend. From him Ruth Ranger (Ruth Roland) borrows one million dollars, for which she gives as security Haunted Valley, which to her seems entirely inadequate. Along with this security goes her promise to wed unless she meets her obligation at the time specified. Every obstacle, of course, is placed in her way to prevent payment of the loan.

It's a massive melodrama of the New West, where Big Business is reclaiming the desert; where frontier days rub shoulders with the present. Each episode has its thrills and its climaxes. It's a fifteen week goldmine.



AUTHORS SOLICIT VIEWS OF FILM MEN

"Practical Ideas" Sought by Committee for International Congress of Picture Arts

New York.—Invitations soliciting their viewpoints on the motion picture and offer suggestions for its improvement as an art have been sent to all the leading producers, editors of trade magazines and critics of leading papers by the committee on arrangements for the International Congress on Motion Picture Arts, to be held on June 7 and 8. The purpose of this, according to Rex Beach, chairman of the committee of the Authors' League, which is in charge of the arrangements, is to prevent the discussions from getting too far away from the practical into the academic.

In addition to Adolph Zukor and Jesse L. Lasky of the Famous Players-Lasky Corporation, who are actively co-operating in arranging for the Congress, acceptances have been received from the following who are associated with the industry: Joseph Urban of International Film Service Co., Inc., Rufus Steele, vice president of the Kenma Corporation; Pearl Keating, editor, scenario department, Warner Brothers; Marcus Loew of the Metro Pictures Corporation; N. Schwalbe, secretary-treasurer Associated First National Pictures, Inc.; J. R. Bray, president Bray Productions, Inc.; Eugene Chrystal, Eastman Kodak Company; Thomas Dixon, Big Pictures, Inc.

Yale, Harvard, Princeton, Columbia and other Universities of similar standing have been invited to contribute their best thought to the plans for the artistic development of motion pictures. Librarians of public and private institutions, editors of leading American newspapers, editors of literary reviews, artists, dramatists and foremost citizens in our public life are also being invited to this congress which will open with a general discussion of the topic, "The place of the motion picture in American life and culture."

One of the immediate results of the sending out of invitations to the conference is the evidence of wide-spread interest in the project. Expressions have been received by Mr. Beach from Israel Zangwill, English novelist and dramatist, who states that "the screen has not yet found its artist"; Walter Prichard Eaton, critic and author; Edna Ferber, author of novels, plays and short stories; George B. Mallon, editor; Parker Butler, president of the Authors' League of America, is to preside at the first day's session and Irvin S. Cobb is to be toastmaster at the luncheon which is to follow. Otto H. Kahn is to be toastmaster at a dinner on the closing night.

Shipman Gets Fights

New York City.—Ernest Shipman announces that he has acquired for exclusive distribution in Canada the pictures of the fights staged at the Yankee Stadium on May 12th, for the benefit of the Free Milk

CHICAGO THEATRE A HEAVY TAX PAYER

Chicago.—According to recent figures the Chicago, Balaban & Katz, pays about \$5000 a week war tax, or at least paid the amount during March, to the Government. It is said that this figure shows the gross weekly at the big house to be about \$47,000. On the same basis of calculating it is said, the Chicago last year netted a profit around \$658,000.

ROBIN HOOD HAS SHOWING AT MIKADO'S THEATRE

Tokio.—For the first time in the history of the Japanese empire a motion picture has been shown at the Imperial theatre, which is owned by the royal family and recognized as the most famous playhouse in the Orient.

The picture was "Douglas Fairbanks in Robin Hood," a United Artists release, and represented the introduction of this sensational Douglas Fairbanks feature to the populace in the Land of the Rising Sun.

In order to present this it was necessary to cancel the engagement of a famous Japanese drama which had been booked for the time given over to the Fairbanks film. This arrangement was effected through the good graces of Baron Okura. The musical score for the picture was rendered by the Imperial orchestra, the largest in all the Orient.

Fund, in which Willard conquered Johnson and Firpo knocked out McAuliffe. The pictures will be released in the Dominion through Shipman's own exchanges, which he established last year for the handling of his personally-produced Canadian subjects. In the past, fight films have had a difficult row to hoe at the hands of Canadian censor-boards, particularly in Ontario—permission to show any exhibition of such a nature having been almost repeatedly refused. In this instance, however, it is confidently expected that the censor-boards will let down the bars and sanction the general public showing of the film.

STORY BOUGHT FOR LUNT AND PALMERI

New York.—Distinctive Pictures Corporation has purchased the screen rights to "Second Youth," a novel by Allan Updegraff, and will put it into immediate production. Alfred Lunt and Mimi Palmeri, will play the leading roles. Albert Parker has been engaged to direct.

This is the first novel of the author, and deals with the sentimental and philosophical adventures of a business man who discovers that romance is alive in the world. The story is a farce and will give Alfred Lunt an opportunity to display the rare talent as a comedian which made him famous on the legitimate stage.

This feature will be released through the Goldwyn-Cosmopolitan Corporation. It will follow immediately after the release of "The Green Goddess."

Associated Exhibitors Sets Stormy Seas Release Date

New York.—Associated Exhibitors has set for release July 1 the first of the five J. P. McGowan features which Continental Productions, Inc., of Miami, Fla., recently contracted with that organization to distribute. This is "Stormy Seas," a drama by Anthony W. Donaldson.

This feature which is in five reels, was directed by Mr. McGowan.

New Independent

Los Angeles.—E. H. Martin Productions is the latest Independent Producing and Distributing organization to be formed here. The president of the new company is E. H. Martin, formerly of Webster City, Iowa; and who at one time controlled all the independent telephone companies in the northern part of that state. The new company will produce and distribute a series of eight five-reel dramas to be known as the "Thrill-Speed-Dramas."

LITERARY WORKS BOUGHT BY LASKY

To Consult Public Opinion Before Production of New Novel

New York.—Just before leaving for California Jesse L. Lasky made an announcement of recent purchases of literary material for production in Paramount pictures. The list submitted gives some indication of the high type of photoplay productions which will be available to exhibitors next winter.

"We have just acquired for production 'West of the Water Tower,' one of the most vital books of the past several years. The anonymous author, whose name of course I cannot reveal, has promised to co-operate with me in telling his story on the screen. Having in mind, however, the differences of opinion as to what is proper and improper to show on the screen, we're going to devote two or three months to the most careful study of public opinion as to how this novel should be handled. Without giving offense to any considerable section of the public, and without coming to blows with the censors, we want to depict what is undeniably a strong story, because it points a valuable moral.

"To that end I have asked Mr. Will Hays to confer with editors and men and women of public affairs, through his committee on public relations, in an effort to sound out the public mind toward picturizing a story of this kind.

"What we consider will be the prize picture of next year will be 'Big Brother,' by Rex Beach, which Allan Dwan will direct at the Long Island studio. It seems to me that in 'Big Brother,' Mr. Beach has written the most powerful novel of his career and it is especially suitable to the screen.

"It is my pleasure to announce that after months devoted to the study of photoplay writing, Vicente Blaseo Ibanez has written 'Argentine Love,' his first original story for the screen. He has told a most dramatic story against a background of Argentina where many of the scenes of 'The Four Horsemen' were laid.

"In America also we have won to the screen a distinguished man of letters, Mr. Julian Street, who will work with us in adapting his novel, 'Rita Coventry,' to the needs of William de Mille, who will direct it, following his forthcoming production, 'Mortal Love.'

"Cecil B. DeMille is planning to follow his current production of 'The Ten Commandments' with 'Triumph' by May Edgington, which only recently appeared in the Saturday Evening Post."

"Boston Blackie" Completed

Los Angeles.—"Boston Blackie," the William Fox picture starring William Russell, has been completed under the direction of Scott Dunlap.

TWO THOUSAND PETITION FOR THEATRE

Minneapolis.—George Crisch has a lot of friends in this town. He has wanted to build a motion picture house in the suburbs but the City Council couldn't see it that way. But he has friends.

Two thousand persons signed a petition asking the City Council to grant him a license. The church element is opposing his project on the ground it is too close to the church edifice.

Vitagraph to Release Twenty-Four

NEW PRODUCTIONS FOR FALL SEASON

Albert E. Smith Announces Twenty-four Specials for Fall

New York City.—Vitagraph announces twenty-four special productions by J. Stuart Blackton, Whitman Bennett, David Smith, Jess Robbins and other directors and eight comedies based on the Sam Hellman stories in the Saturday Evening Post, in addition to its regular productions.

President Albert E. Smith, who has been at the Hollywood studios for the past two months supervising special productions, has returned to the general offices in this city. Commodore Blackton, who recently returned as Vice-President and as a producer, has several large special pictures under consideration, and it was especially to confer with him that Mr. Smith is now in the East. Mr. Smith said that as soon as arrangements were completed, which would be in the immediate future, Commodore Blackton would begin his first new production, although it has not yet been decided whether the actual filming would be done in the East or Hollywood studios.

Mr. Smith returned here sincerely and enthusiastically optimistic over the motion picture outlook.

"I am sure that we are in for a very prosperous season," said Mr. Smith. "I mean the producer, the distributor and the exhibitor. I believe that the prosperity, such as we had in 1918, when everybody had money and went to the motion picture theatres three or four times a week, is returning. It is in anticipation of this condition that we are greatly increasing our offerings, not only of our own manufacture, but those of other producers for which we will distribute."

In explaining Vitagraph's increased activities which will first bear fruit with the new season in the Fall, Mr. Smith said that it definitely had been decided to produce at least twenty-four special productions. These will include six pictures made under the personal supervision of Commodore Blackton, six special productions from the Whitman Bennett studios at Yonkers, six productions by David Smith at the Hollywood studios and six other special productions with specially engaged directors. Of the last named President Smith personally will direct one from beginning to end, his first activity in this line for nearly four years, although during that period he has collaborated with various directors on special occasions.

In addition to these special productions Vitagraph has just signed contracts with the Chester International Pictures Company to furnish the series of eight two-reel comedies by Sam Hellman. This contract provides for the distribution of the Sam Hellman comedies in Canada and England also. Work already has been begun on these pictures at Los Angeles, the first being based on a golf story called "A Twosome at Tuara." Vitagraph also will distribute its Larry Semon comedies, the one-reel Urban Popular Classics as well as other units.

Of its immediate productions Mr. Smith said that "The Alibi," with Alice Calhoun, Cullen Landis, Percy Marmont and Joseph Kilgour in the leading roles, was completed at the Hollywood studios just before he left for the East and that the

prints are being rushed to the Brooklyn laboratories.

The first Bennett production will be called "Loyal Lives" and revolves around the life of a postman and his son.

Before Mr. Smith left the Pacific coast work already had been started on a story of the West under the tentative title of "Pioneer Days." The time of the story is in the late 60's, just before the completion of the first transcontinental railroad and is based on a famous stage play by Edwin Arden and Arden R. Smith.

Immediately following the completion of "Pioneer Days" active work will begin on "The Man from Brodny's," based on George Barr McCutcheon's well known novel.

"SOUL OF THE BEAST" PRAISED BY CRITICS

New York.—"Soul of the Beast," a Metro picture presented by Thomas H. Ince, was presented at the Rivoli Theatre, during the week of May 20 in elaborate style, and was highly praised by New York newspaper critics.

For the first time in its history the Rialto orchestra played a "guest engagement" at this theatre during the week this feature was shown. The Rivoli orchestra, in turn, filled a similar engagement at the Rialto.

The prologue at the Rivoli consisted of "Du Barry," a Ben Ali Haggin Tableaux, presented by Ned Wayburn. There was a special musical accompaniment for the picture. The picture proved a decided novelty for Broadway, which laughed at, was thrilled by and applauded Oscar the trained elephant, the star of the production.

New York newspaper critics generally praised it and one of them, E. V. Durling, of the Globe, said, "the Rivoli has housed no more entertaining and generally appealing picture during the present season."

Manager Puts on Clever Show

New York.—Through the courtesy of the Clifton Production "Down to the Sea in W. W. Hodkinson Corporation the Elmer Ships," was shown at the regular monthly meeting of the Holy Name Society of the Queen of All Saints Parish. The program was staged by George M. Dillon, Manager of the local Exchange.

Studio Notes

Dorothy Dalton, Paramount star, has sailed for France, Italy and Switzerland.

Sam Wood is in New York preparing for his forthcoming Paramount production, "His Children's Children" with an all star cast.

Chester Lyons is to remain chief cinematographer for Arthur Jacobs' productions. He is now working on "Children of the Dust."

H. Tabusa, resident commissioner for the Japanese government in Formosa who is in New York on a trade mission was a recent guest at the Fox New York studios. Another distinguished visitor at the studios was Cesar Etcheverry, chief of police of Buenos Aires, Argentina.

David Solomon formerly with the Fox Eastern studios is now assisting Sol Wurtzel in production at the West Coast Fox studios.

John Russell, author, war correspondent and explorer has joined the Fox scenario department on the West Coast.

Lynn Reynolds, director, Harry Welfer, assistant director, Milton Menasco, art director and J. C. Van Trees, cameraman, comprise the technical staff for First National's "The Huntress" with Coleen Moore and Lloyd Hughes.

Arthur H. Jacobs has promoted Bunny Dull and Lou Borzage who become production manager and assistant director respectively of Frank Borzage' First National productions.

Alfred Hustwick, title writer since 1919 with the Paramount West Coast studio, has just been signed to a long-term contract to continue in that capacity.

PRODUCER MAKES WORTHY PROPOSAL

Joseph M. Schenck Recommends Permanent Archives for Records

Los Angeles.—In recommendations to the Motion Picture Producers' Association, Joseph M. Schenck, producer of Norma and Constance Talmadge features for First National, suggests the establishment of permanent archives in which would be kept records of the results of research made by motion picture producers during the preparation for the filming of historical pictures.

"I am willing to turn over to this proposed museum all the data collected by my staff concerning the period of Charles IX of France," says Mr. Schenck. "And that includes architectural, costume, and historical 'properties' and a wealth of other accessories including a specially chosen library of 1100 volumes of the period which were consulted for the filming of 'Ashes of Vengeance,' Norma Talmadge's latest photoplay."

"It would be a splendid and altruistic thing if all the data concerning other period plays such as 'Robin Hood,' 'Intolerance,' and many other plays which I could mention, were turned over to this museum."

Daylight Licked

Jamestown, N. Y.—Daylight saving lost at the election here by the overwhelming vote of 2105 to 535. The heavy adverse vote is attributed to several causes, including the unanimity of women against daylight saving, the opposition of the school authorities, who were all against it and the public statement of A. N. Broadhead, president of the Jamestown Street Railway company that if daylight time was voted he would not put on early cars to get the factory help to work. It is understood that Mr. Broadhead's opposition was based not so much on a belief that the cars would not pay as on the belief that it would be a hardship to mothers to get the children off to school on daylight saving time.

Thomas Meighan on Location

New York.—Thomas Meighan and a company of players have gone to New London, Conn., where exterior scenes will be made for "Homeward Bound," a Paramount picture adapted by Jack Cunningham from Peter B. Kyne's sea story. "The Light to Leeward," under the direction of Ralph Ince.

Schulberg Buys "Maytime"

New York.—B. P. Schulberg, president of Preferred Pictures, has purchased from the Messrs. Shubert the screen rights to Rida Johnson Young's play, "Maytime," which will be released next season through the Al Lichtman Corporation.

Pearce Film's Deal

New Orleans.—The whole interest of Pearce Films, Inc., formerly owned by J. Eugene Pearce, has been purchased by Mr. J. M. Louis, and is now known as Louis Films, Inc.

Tom Mix Production Ready

Los Angeles.—Tom Mix, has completed a William Fox production "Stepping Fast," in which he is starred.

CLARA KIMBALL YOUNG HAS COLORFUL ROLE

Los Angeles.—Clara Kimball Young is at work on a picture that is said to offer her the most colorful role she has yet portrayed for the screen. The production is called "In Old Spain" and was adapted from the novel "La Rubia" by H. W. Roberts. Briefly the locale of the story is in Spain, of the period when bull-fighting, intrigue and romance were at their height and Spain was, because of its isolation, the most romance-inspiring nation in the world.

Miss Young has surrounded herself with an able cast, which includes Lewis Dayton, Louise Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Nowell, Arthur Hull, and Robert Caunterio. The whole is under the direction of Thomas Heffron. The adaptation was completed by Frank Beresford. It is a Harry Garson production distributed by Metro Pictures Corporation.

MAE MURRAY IN NEW YORK FOR CONFERENCE

New York.—Mae Murray and Robert Z. Leonard, her husband and director, came to town prepared to spend a crowded month after a winter of picture-making in California. They brought with them the completed print of Miss Murray's newest picture, "The French Doll."

The Metro-Tiffany star has an intensive schedule to be followed during her stay. First in importance are conferences with executives of Metro Pictures Corporation, distributors of her photoplays, and with Tiffany Productions, under whose auspices they are produced; then the star and director will busy themselves with fall producing plans, which call for the launching of two new photoplays for Metro.

"Unseeing Eyes" Company Returns from Location

New York.—Director E. H. Griffith, Lionel Barrymore, Seena Owen and the other members of the Cosmopolitan company producing "Unseeing Eyes," the title under which the screen adaptation of Arthur

Stringer's story "Snowblind" will be offered, returned from location around Banff and Lake Louise, Canada, last week, claiming a record in scaling the Canadian Rockies in mid-winter; said to be the first time this feat has been achieved.

Scenes were filmed more than 10,000 feet above sea level from a plane piloted by Charles Sherman Jones, chief test pilot of the Curtiss Company and Captain William G. Sharpe, who served with the British Army air forces during the war. Ten days were spent in making these flying scenes.

VIRGINIA PEARSON RETURNS TO SCREEN

Hollywood.—Virginia Pearson is returning to the screen after an absence of two years in which she starred in vaudeville.

She has signed a contract with Arthur H. Jacobs, to play the leading feminine role in the next Frank Borzage production for Associated First National Pictures, Inc.

Mrs. Meehan Completes Trip

Los Angeles.—Coming direct from Palestine Mrs. Florence Meehan completed her long journey. Mrs. Meehan was sent to Egypt, Palestine, Syria and the Orient to get jewels, silks, tapestries and authentic properties for the film version of "The Ten Commandments," which will be Cecil B. deMille's next Paramount picture.

FEATURE TITLE USED FOR CHURCH SERMON

Pittsburgh, Pa.—What is considered by the W. W. Hodkinson Corporation as undeniable proof of the educational and entertaining value of the Elmer Clifton production "Down to the Sea in Ships," is shown in a recent letter received by Rowland and Clark, owners of the State Theatre, which recently played this feature. This letter was sent by the Rev. Edwin J. Van Etten of the Calvary church, Shady avenue, and reads as follows:

"I see with great interest that you are having that fine picture 'Down to the Sea in Ships' this week. By a curious chance I am preaching on those words as a text, Psalm 107:23 next Sunday night in Calvary church. The service is to be broadcasted by KDKA wireless to sailors and seamen. We are going to sing hymns requested by sailors on the great Lakes and on vessels in the Coastwise trade. Letters have come from keepers of lighthouses and from various islands including Bermuda.

"It is surely interesting that Pittsburgh, an inland city, will be the first to send a special service for those at sea. I thought you might be interested in this in connection with your wonderful picture this week."

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Happenings in the Independent Field

NAME SIX NEW WARNER FEATURES

*Lenore Ulric, Hope Hampton,
Wes Barry and Johnny
Hines to Star*

Los Angeles.—The first six productions of the eighteen to be produced by the Warner Brothers for the coming season were announced last week by Harry M. Warner. All will be ready for release early this Fall; three are now being produced while preparations are under way for the filming of the others.

The six include "The Gold Diggers," a David Belasco production; "Cornered," the play by Zelda Sears and Dodson Mitchell; "Lucretia Lombard," the Kathleen Norris novel being produced by Harry Rapf; "The Printer's Devil," featuring Wesley Barry; "Little Johnny Jones," featuring Johnny Hines by arrangement with C. C. Burr; and "Tiger Rose," the Belasco play starring Lenore Ulric.

"Little Johnny Jones" is rapidly nearing completion at the Warner Coast studios under the direction of Arthur Rosson. It is an adaptation by Raymond Schroek of George M. Cohan's stage success.

"The Printer's Devil" is being directed by William Beaudine, from the story and scenario written by Julien Josephson.

"The Gold Diggers," in which Hope Hampton will be featured, is an adaptation by Grant Carpenter of the Belasco stage play written by Avery Hopwood. The full cast has not yet been selected. Harry Beaumont, director of the current Warner release, "Main Street," has been assigned the direction of the Belasco production.

TRI-STONE COMEDIES GAINING POPULARITY

New York.—In an announcement in which he ascribes much of their success to the careful work in re-editing the productions and supplying an up-to-date line of posters and accessories, Oscar A. Price, President of Tri-Stone Pictures, Inc., reports that the New Edition Keystone Comedies being issued by that concern, have won a place among the most popular short subjects at first run houses.

Asher's Merrill Theatre in Milwaukee is quoted as a typical example of the first runs which have booked the comedies. After the run of "Dough and Dynamite," a Chaplin revival, Manager Ralph Wettstein, of Asher's Merrill, booked "Caught in a Cabaret," the second Chaplin in the series. In reporting to Tri-Stone on "Dough and Dynamite" Mr. Wettstein wrote: "I wish to state we had many compliments on the one we played and the audience seemed to enjoy it very much."

"ADHERE TO ORIGINAL TEXT" IS FISHER SLOGAN

Los Angeles.—Victor B. Fisher, supervising director of "Youth Triumphant," the initial offering of a series of Fisher productions, announces a policy of close adaptation of popular novels.

"We believe a close adherence to well known novels will meet with the hearty approval of both exhibitors and public," said Mr. Fisher.

"We also believe that advertising to this

effect in connection with 'Youth Triumphant' and other Fisher Productions will bring additional money to the box-office for it is our opinion that the public has become considerably annoyed at picturizations of stories they cannot recognize when they see them on the screen."

EIGHT BURR FEATURES FOR COMING SEASON

New York.—C. C. Burr announces that he will make eight features for release the coming season.

In an interview this week Mr. Burr reviewed the progress made by Mastodon Films Inc., of which he is the head and made public the above announcement.

"Looking backward for the moment," said Mr. Burr, "it must be perfectly obvious to those who have given the matter any thought, that during the several months just passed the independent producer and the independent exchanges have come into their own. Never before have the independents registered such unqualified hits.

"It is a matter of record," said Mr. Burr, "that independent productions have been life savers in a great many instances lately. Go over the list of box office winners of the past few months," continued Mr. Burr, "and you will be surprised to learn the great number of successful independent productions. It is a record to be proud of and one that I am confident will be much greater when the returns are in for the season to come."

BELASCO LEAVES JUNE 4 FOR WARNER STUDIO

New York.—David Belasco will leave on June 4 for the Warner Brothers' Coast studios to personally supervise the making of a number of features which will be known as David Belasco productions. Mr. Belasco will be accompanied by Lenore Ulric, who will be starred by the Warners in the film version of her famous stage success, "Tiger Rose."

This will mark the first time in the notable career of the theatrical producer that he becomes definitely identified with the industry.

COHN FINDS "SPIRIT OF READINESS" IN CHICAGO

"Never before have I seen the exhibitors' spirit of readiness to co-operate with the independents so marked as it is now," said Jack Cohn, of C. B. C., in a message from Chicago. "Many of them said they registered their biggest receipts from various independent pictures and everywhere there is a tendency to admit they are going to keep their eyes on the independents this year and leave a goodly amount of open dates for them, even among the owners of the biggest theatres in the biggest cities. Some of them—a few—don't believe, yet, that we're to be relied on. They are ready to be swayed either way—but they ARE interested. We've got to keep up the good work," concludes Mr. Cohn in his exhortation to his fellow independents to realize their opportunity and make the most of it.

POSTPONE FILMING "BARBARA WORTH"

*Principal to Hold Wright Novel
Till Fall—Start Work on
"When a Man's a Man"*

Los Angeles.—Filming of "The Winning of Barbara Worth" by Principal Pictures Corporation has been postponed until the Fall. Sol Lesser, president of this organization, announces that the research work and the extensive preparations and plans necessary to properly film this Harold Bell Wright novel, have made this expedient.

"When a Man's a Man" has been chosen to take the place of "Barbara Worth" at this time. This is another of the Wright novels. Florence Vidor and John Bowers will play the leading roles in the screen version of the latter story. Edward Cline will direct.

Work on the adaptation is being rushed at the Principal Pictures studio on the Coast, and the cast is being assembled. The company will leave shortly for Arizona, the locale in which most of the Wright stories is laid.

The author has telegraphed Mr. Lesser that he is prepared to co-operate in the production. Mr. Wright will temporarily desert his Tucson ranch and take up headquarters at Prescott, Arizona.

WEST COMPLETES CAST FOR "UNKNOWN PURPLE"

Los Angeles.—M. H. Hoffman, head of the Truart organization, states that the cast for the screen version of "The Unknown Purple" is practically complete. Roland West who wrote the original stage play will also direct the picture.

The players who will be seen in "The Unknown Purple" are Henry B. Walthall, Alice Lake, Ethel Gray Terry, Helen Ferguson, Brinsley Shaw, Stuart Holmes, Richard Wayne, Frank Currier and Johnny Arthur. It is expected that work on "The Unknown Purple" will be started soon.

Charles Murray-Polly Moran Re-Issue for June First

New York.—H. E. Aitken, vice president and general manager Tri-Stone Pictures, Inc., announces that the fourth of the series of New Edition Keystone Comedies will be issued June 1st. "Those College Girls" is the title and Charles Murray and Polly Moran are the featured players. In some parts of the country it has been shown under the title of "His Bitter Half."

New Burr Feature Previewed

New York.—"Three O'clock in the Morning," the latest C. C. Burr production, was previewed by the producer last Tuesday evening at the Gotham Theatre, New York. "Three O'clock in the Morning" is an original story especially written for the screen.

Hatton to Star for Sanford

Los Angeles.—Sanford Productions announce the closing of negotiations for the production and release of eight five-reel westerns featuring Richard (Dick) Hatton, to be sold on the State Rights market.

Short Subjects and Serials

SHORT SUBJECTS FOR FIRST RUNS

New Stories, Better Directors and Broader Plans Is Schedule

New York.—“In preparation for a new short reel policy of ‘better, not bigger’ short products, a complete re-arrangement of the one and two-reel production schedule has transpired at the Universal studios, new stars have been engaged, new stories acquired, better directors signed up and broader plans laid down,” says a report from Universal this week. The new policy was inaugurated immediately following the edict of Carl Laemmle that “Universal Short Subjects must be of such high quality that every one of them will be suitable for showing in any first run house.”

The serial schedule contemplates eight “super-serials” starring William Dunnean, Edith Johnson, Jack Mower, Eileen Sedgwick, Fred Thomson and Ann Little.

The new Universal two-reel Westerns will be made by Jack Dougherty and Pete Morrison, with William Craft, Frank Grandon and Jay Marehant directing; while two reel comedies will star Buddy Messinger, Jack Earle, Billy Engle, Jack Cooper and the Gorham Follies Beauties. Neely Edwards and Bert Roach each will have his own comedy company.

The “Third Leather Pushers” series starring Reginald Denny and made by Harry Pollard from the H. C. Witwer stories, “The Gumps,” being adapted from the Sidney Smith newspaper cartoon with Joe Murphy and Fay Tincher as “Andy and Min;” “The Information Kid” series of comedy dramas of the turf, adapted from the Gerald Beaumont short stories, complete the schedule as now arranged.

Turpin Star of First Pathe-Sennett

New York.—Ben Turpin in “Where Is My Wandering Boy This Evening” will inaugurate Pathe’s series of Mack Sennett 2-reel comedies. The Pathe-Sennett contract calls for 13 2-reelers and not less than six nor more than eight others featuring Turpin.

Tells Tale Without Titles

New York.—A comedy drama without subtitles, “Mixed Trails,” is the unique offering on the Educational program for June release.

“Mixed Trails” is one of the Robert C. Bruce Wilderness Tales. It was photographed in the desert country near the old basin of the Des Schutes River in Oregon and tells the tale of two refugees who combine to outwit the sheriff and his deputy.

“Our Gang” Series Extended

New York.—Pathe has announced the renewal of its contract with Hal Roach which assures an uninterrupted supply of the “Our Gang” two-reel comedies for this and next season, releases, one every four weeks.

Maud Toombs Changes Desks

Mrs. Maud Robinson Toombs has resigned from her position as director of publicity for Century Comedies. David Bader, West

Coast representative for the Stern Brothers, will take her place. Mrs. Toombs, who has handled Baby Peggy’s publicity from her start to the present time, when she has been made a Universal-Jewel star, will continue in her position as assistant to Paul Gulick, director of publicity for Universal, and will also do special articles.

REVIEWS OF CURRENT SHORT SUBJECTS

Back Stage, Pathe

This is one of Our Gang two-reel Hal Roach Comedies that is nothing short of riotous when it comes to getting the laughs. The bunch of clever kids construct a sight seeing bus that is manipulated by mule and child power through the streets. The manager of a traveling show finds himself short handed and engages the services of the gang to help him out back stage. During the strong man’s big scene the tiniest member of the crew, Little Farina, walks off the stage with the thousand pound weight and comes back for the piano. When the magician appears the gang also give away some of the tricks of trade and a bottle of “hot stuff” almost causes a panic. We think this comedy will make a sure hit wherever shown.

The Oregon Trail, Universal

Chapter number fifteen called “Santa Fe” finds the hero going in search of the two girls. His horse falls through the ice and both are nearly lost when they are rescued. Jean then finds the girls in a cabin with Lewis and Coulier. He binds these men together and takes the girls away with him, borrowing Coulier’s horse. Coulier realizes that some important papers are concealed in the saddle-bag and starts out to recover them. Jean has found the papers hidden there and is showing them to McLoughlin when they are surprised by the two woodsmen and Coulier forces Jean to hand over the documents. In a flash Jean snatches them back and is off again, with the two men after him. Art Acord is playing the hero in this picture and Louise Lorraine takes the part of the young girl.

Plum Crazy, Educational

“Plum Crazy” offers Bobby Vernon in the role of a young Swede recently arrived in the U. S. A. and trying hard to live up to a reputation he has gained through mistaken identity. Jarl knows nothing about plumbing, but just the same he makes a try and the jets of water and flame which result when he hooks up a water pipe to a gas line and the gas to the water provide some highly amusing fare. The picture hits a good pace and there is no let down in the speed of the action once Jarl makes the acquaintance of Olie Margerine, the biggest of “big Swedes.” The plot shows Bobby as Jarl striving mightily to keep up the deception created when he is mistaken for Olie by Lars Hanson, plumber, and the father of a bit of blond loveliness named Olga. Everything seems favorable for Jarl and Olga until Olie Margerine gets away from the immigration officials and then it is a chase all over the town with Jarl and Olga saying “yes” at intervals here and there as they and the minister flee before the infuriated Olie. Vernon is supported by Thomas O’Brien as Olie Margerine; Ward Caulfield as Lars Hanson; Duane Thompson as Olga Hanson.

Haunted Valley, Pathe

The fifth episode of the Ruth Roland Serial, showing the conspiracy against the heroine getting thicker and thicker. After a desperate struggle the hero is left to drown in a reservoir and the heroine makes a spectacular plunge to save him. Thrills and excitement run high through this number and should leave the audience eager for the following chapter.

Crystal Jewels, Fox

This Fox Educational shows how New York City gets its water supply. There are many interesting shots that show how it is brought down from the mountains and through huge tunnels to the reservoir. It shows a view of the little town of Gilboa that had to be sacrificed in order to bring the work to completion. Also some laboratory scenes showing an analysis and the purification of the water before it reaches the public.

Pathe Review No. 22

“Ceilings of the World” is the first number on this reel. It shows magnificent views of mountain peaks and cloud effects. The next section is devoted to the comparison of pie-making at home and in the large bakeries. There are also some splendid shots of wild life and the Pathecolor shows views in Yosemite Park.

Under Two Jags, Pathe

A Hal Roach Comedy featuring Stan Laurel that is a burlesque on “Under Two Flags.” The picture will be mostly appreciated by those who have seen the original picture or read the story. However, there is still enough fun derived from the film on its own merits to get the laughs, during the one reel.

The Mummy, Fox

A two-reel Sunshine Comedy that uses a bit of the present day Egyptian influence to a rather amusing degree. There are some original situations and a lot of slapstick, some of which are funny and others that might be funny to an audience that is not overly exacting in regards to their demands for new material.

Spooks, Pathe

An Aesop Film Fable showing Henry Cat and Farmer Al Falfa delving into the mysteries of the spirit world. The film has some good humor and will not offend even the followers of this belief.

Their Love Grew Cold, Educational

This is an amusing adventure of Bobby Bumps, the Earl Hurd cartoon character whose pranks should be familiar to a wide circle of screen fans. The reel, as usual, combines real action with animated drawings and shows a juvenile attempt at picture producing. Bobby Bumps is invited in to play the role of cupid, a situation from which some fairly diverting moments are derived.

The Fight for a Mine, Universal

This two-reeler of the Tales of the Old West series carries plenty of action and should go well in houses where melodrama appeals. Roy Stewart is starred in this production and his name should help to pull in the crowds.

ADAM'S RIB

(Paramount)

SEATTLE, STRAND.—35-50c. Capacity Short Subjects. "The Movie Daredevil;" Review! Kinograms. Press Comments.—One of the big ones of the season.—Times. Massive and of highest standard.—Star.

BACK TO YELLOW JACKET

(Arrow)

BIRMINGHAM, ALA., PRINCESS.—10-20c. Good business. Short Subjects.—"Step Lively Please," comedy. Press Comment.—A fairly good bill.—Birmingham News.

BACKBONE

(Goldwyn)

LÓS ANGELES, MILLER'S CALIFORNIA.—25-35-55, 75c. Week to fair business. Short Subjects.—Review and Magazine; Topics of the Day; Talking Pictures. Press Comments.—Uninspired bit of drama.—Times. Sure-fire melodrama.—Express. Scenes are well chosen.—Herald. Hardly displays the original story and the mystery element is eliminated.—Examiner.

BELL BOY 13

(First National)

SEATTLE, LIBERTY.—35-50c. Good business. Short Subjects.—Tarpon Fishing; News. Press Comments.—Most amusing farce.—Times. Full of thrills and laughs. Original as it is funny.—Star.

BELLA DONNA

(Paramount)

PORTLAND, ORE., PEOPLES.—15-35-50-75c. Second week good business. Short Subjects.—Kinograms, "Winter Has Come," Ed. Comedy. Press Comments.—A critical public will not be disappointed in its search for differences.—Oregonian. Production of no small proportions.—Journal.

THE BOHEMIAN GIRL

(American Releasing)

COLUMBIA, S. C., IDEAL.—Three days fair business.

BOSS OF CAMP 4

(Fox)

OKLAHOMA CITY, FOLLY.—10c. Good business. Short Subject.—Lloyd comedy.

BRASS

(Warner Bros.)

KANSAS CITY, MO., LIBERTY THEATRE.—25-35c. Week's good business. A good box office attraction. Exploitation.—A sketch of a youthful couple dancing inside a huge brass ring in newspaper space. Short Subjects.—Shots; Out of the Inkwell; News. Press Comments.—Much trimming done on the book.—Star-Times. Assures entertainment.—Journal-Post.

OKLAHOMA CITY, CRITERION.—10-20-30-50c.

SEATTLE, BLUE MOUSE.—25-50c. Week's excellent business. Short Subjects.—News; comedy. Press Comment.—Corking good story and an all-star cast.—Times.

BRAWN OF THE NORTH

(First National)

PHILADELPHIA, GREAT NORTHERN.—25c. Big business. Short Subjects.—"Felix Tries for Treasure;" News; Topics of the Day

THE BRIGHT SHAWL

(Fox)

BALTIMORE, RIVOLI.—25-30-50c. Big business. Short Subjects.—News; Pithy Paragraphs; Aesop Fable. "Pharaoh's Tomb." Press Comment.—Flawless.—American. Unusually good and genuinely appealing.—Morning Sun. Absolutely without bunk.—News. One of the most colorful, romantic productions with which the screen has ever been blessed.—Evening Sun. Checks up an almost perfect attendance.—Post.

Voice Of The BOX OFFICE

(Copyright 1923)

IMPARTIAL because all reports are gathered by paid, experienced correspondents. No "plants," no "Ringers," no "grudges," no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

BROADWAY ROSE

(Metro)

BIRMINGHAM, ALA., RIALTO.—10-20c. Business was good. Short Subjects.—"The Grocery Clerk," a comedy. Press Comment.—Very interesting feature.—Birmingham News.

BUCKING THE BARRIER

(Fox)

OKLAHOMA CITY, ORPHEUM.—Good business. Short Subjects.—News; Comedy.

A CALIFORNIA ROMANCE

(Fox)

ALLENTOWN, PA., HIPPODROME.—Average business.

CAN A WOMAN LOVE TWICE?

(F. B. O.)

ATLANTA, GA., RIALTO.—25-30c. Unusually fine business. Short Subjects.—News. Press Comment.—Fascinating story.—Atlanta Constitution.

BUFFALO, LAFAYETTE SQUARE.—25-55c. Capacity. Short Subjects.—Comedy; News. Press Comment.—Some of the finest emotional screen acting ever seen.—Express. Depicts a different sort of mother love.—Courier.

CATCH MY SMOKE

(Fox)

ALLENTOWN, PA., HIPPODROME.—Average business for week end.

MILWAUKEE, SAXE'S RIALTO.—25c. Week's fine business. Short Subjects.—Comedy. Press Comments.—Thrills.—Journal. Tom Mix is more daring than ever before.—Wisconsin News.

THE CHRISTIAN

(Goldwyn)

INDIANAPOLIS, APOLLO.—25-40c. Exceptional business. Short Subjects.—"Small Change"; News. Press Comment.—One's attention is held consistently.—The News.

THE CUB REPORTER

(State Rights)

BALTIMORE, LOEW'S HIPPODROME.—20-25-40-50c. Big business. Short Subjects.—"The Dumb Waiters;" Pithy Paragraphs; News; Cartoon. Press Comment.—Weird tale of love and woe.—Evening Sun. A drama of the underworld with plenty of action.—News.

DADDY

(First National)

BIRMINGHAM, TRIANON.—20-35c. Business good. Exploitation.—Star played up. Press Comment.—Jackie Coogan runs the gamut of child emotions with true and telling effect.—News.

THE DANGEROUS AGE

(First National)

SHENANDOAH, PA., STRAND.—Half week's fine business. Exploitation.—Heavy campaign.

DARK SECRETS

(Paramount)

BETHLEHEM, PA., PALACE.—Fair business.

HAZLETON, PA., GRAND.—Average business half week. Short Subjects.—"Ocean Swells;" News.

DARLING OF THE RICH

(State Rights)

PHILADELPHIA, REGENT.—28c. Poor business. Short Subjects.—"Traffic;" "Tin Knights in a Hallroom." Press Comments.—Story of society life in New York.—Inquirer. Rambling, unconvincing plot.—Evening Ledger.

DOWN TO THE SEA IN SHIPS

(Hodkinson)

KANSAS CITY, MO., ROYAL.—15-35-50c. Week's good business. Short Subjects.—Magazine. Press Comments.—Lives up to all that has been written and told of it.—Star-Times. Thrilling, entertaining.—Journal-Post.

ST. LOUIS, FOX-LIBERTY.—30-40c. Capacity. Exploitation.—Tie-up with the "Seagull" and Conan Doyle. Short Subjects.—News (Fox); "Pill Pounder". Press Comments.—More thrills in this than in a forty episode serial.—Star.

EAST IS WEST

(First National)

OKLAHOMA CITY, LIBERTY.—10-30c. Good business. Short Subjects.—News.

ENTER MADAME

(Metro)

PITTSBURGH, PA., ROMAN.—Good business half week. Exploitation.—Clara Kimball Young featured.

THE FACE ON THE BARROOM FLOOR

(Fox)

ALBANY, LELAND.—28c. Six days good business. Short Subjects.—News; comedy. Press Comments.—Most interesting.—Journal. Thrills and is tensely dramatic.—Times-Union. Better than its title.—News. Convincing acting.—Knickerbocker Press.

FIGHTING BLOOD

(R. C. Pictures)

BIRMINGHAM, ALA., ROYAL.—10-20c. Business good. Short Subjects.—"A Motion to Adjourn;" Comedy, "Maid to Order." Press Comment.—Thrills and comedy.—Birmingham News.

THE FIREBRAND

(Fox)

MILWAUKEE, PRINCESS.—10-15-25c. Good week's business. Short Subjects.—Comedy; Kinograms; Topics of the Day. Press Comments.—A typical Farnum picture.—Journal.

FLAME OF LIFE

(Universal-Jewel)

DALLAS, QUEEN.—10-15-25-40c. Fair business. Exploitation.—Featured Priscilla Dean. Short Subjects.—Comedy; News. Press Comment.—Interestingly human, holds attention from the start.—Journal. Priscilla Dean holds the attention throughout.—News.

THE FLIRT

(Universal)

ALLENTOWN, PA., RIALTO.—Week's fair business. Short Subjects.—"The Electric House." Exploitation.—Tarkington featured.

THE FORGOTTEN LAW

(Metro)

KANSAS CITY, MO., MAINSTREET.—28-30-55-60c. Good business. Short Subjects.—News; Aesop's Fables. Press Comments.—Has appeal.—Star-Times.

FURY

(First National)

RICHMOND, BROADWAY.—40-50c. Big business for week. Press Comment.—Exceptionally fine, and acting superb.—News Leader. Barthelmess' greatest yet.—Times Dispatch.

THE GHOST PATROL

(Universal)

SHAMOKIN, PA., MAJESTIC.—Fair business. Short Subjects.—"Guilty Hand"; "Oregon Trail."

THE GIRL I LOVED

(United Artists)

MILWAUKEE, BUTTERFLY.—25-50c. Second week good business. Press Comments.—Masterly adaptation.—Journal.

THE GLIMPSSES OF THE MOON

(Paramount)

ALLENTOWN, PA., COLONIAL.—Week to fine business. Exploitation—Heavy campaign, stars and book featured big.

PHILADELPHIA, PALACE.—35c. Fine business. Short Subjects.—News; Topics of the Day; "The Cobbler." Press Comments.—The power of wealth is the theme of the picture.—Inquirer.

PORTLAND, ORE., PEOPLES.—15-35-50-75c. Week's very good business. Short Subjects.—Kinograms; "Green as Grass;" Review. Press Comments.—Highly successful.—Journal. Faultless picturization, beautiful and intelligent.—Oregonian.

SEATTLE, COLISEUM.—25-35-50c. Business good. Short Subjects.—"Felix Wakes Up;" "Topics of the Day;" News; Kinograms. Press Comments.—Receiving warm praise from picture fans.—Times. Picture of rare excellence.—Star.

GOSSIP

(Universal)

ST. LOUIS, COLUMBIA.—20-40c. Business fair. Short Subjects.—News; "Second Childhood;" "Haunted Valley." Press Comments.—One of the most beautiful cinemas.—Shop News.

WILMINGTON, N. C., ROYAL.—20-30c. Very poor business. Short Subjects.—"Whiskers;" "Hot Shots;" Educational.

GRUMPY

(Paramount)

BIRMINGHAM, STRAND.—10-35c. Fairly good business. Short Subjects.—"The Electric House;" Comedy; News. Press Comment.—Most delightful characterization.—Birmingham News.

KANSAS CITY, MO., NEWMAN.—15-25-35-50-75c. Week's good business. Short Subjects.—Cartoon; News. Press Comments.—Excellent entertainment.—Star-Times. Good version of the play.—Journal-Post.

MAHANAY CITY, PA., FAMILY.—Capacity two day run. Short Subjects.—"Uncasy Feet;" News.

MILWAUKEE, ALHAMBRA.—50c. Capacity. Short Subjects.—Comedy; "Land of King Tut;" News; Literary Digest. Press Comments.—One of the best of the year.—Wisconsin News. A pleasant hour for those who see Grumpy.—Sentinel.

PORTLAND, ORE., RIVOLI.—15-35-50-50-75c. Capacity. Short Subjects.—Kino-

grams; Pathe. Press Comments.—Most entertaining and one of the best.—Telegram. Roberts' acting is a real achievement.—Journal.

SHAMOKIN, PA., VICTORIA.—Three days' good business.

HARD TO BEAT

(Universal)

OKLAHOMA CITY, MAJESTIC.—Good business. Short Subjects.—Aesop's Fables.

THE HEADLESS HORSEMAN

(Fox)

PORTLAND, ORE., BLUE MOUSE.—10-15-25-35c. Four days' good business. Short Subjects.—News; comedy. Press Comments.—Refreshing bit of character work.—Oregonian.

THE HERO

(Lightman)

CLEVELAND, STATE.—35-55c. Week's fair business. Press Comment.—Wide appeal.—News. Clean and unpretentious.—Plain Dealer.

OKLAHOMA CITY, CRITERION.—10-20-30-50c. Good business.

READING, PA., HIPPODROME.—Fine business. Short Subjects.—"Plunder;" "Leather Pushers, Pathe."

HUNTING BIG GAME IN AFRICA

(Universal)

CINCINNATI, GRAND.—Big business two weeks. Exploitation.—Presentation to H. A. Snow of a loving cup by the Acting Mayor; Snow in person during first few days of the run. Press Comments.—Justifies the praise lavished upon it.—Enquirer. Most impressive.—Times-Star.

LOS ANGELES, MILLER'S.—30-50c. Second week and again a holdover. Short Subjects.—News. Press Comments.—Greatest jungle pictures ever.—Herald.

PORTLAND, ORE., COLUMBIA.—10-35-50-75c. Big business second week.

READING, PA., CAPITOL.—Unusually good business.

IS DIVORCE A FAILURE?

(Associated Exhibitors)

BIRMINGHAM, ALCAZAR.—10-35c. Business fine. Press Comments.—A melodrama. Birmingham News.

PORTLAND, ORE., BLUE MOUSE.—10-15-25-35c. Three days good business. Press Comment.—Lots of spice, lots of romance.—Journal.

THE ISLE OF LOST SHIPS

(First National)

LOS ANGELES, KINEMA.—25-35-55-80c. Week's fine business. Exploitation.—Personal appearance of cast. Short Subjects.—Topics of the Day; Comedy; News. Press Comments.—In advance over any of that type.—Times. Full of novelty, adventure.—Express. Alive with thrilling, tense moments.—Herald. More interesting than most films dealing with the high seas.—Examiner.

PORTLAND, ORE., LIBERTY.—10-23-35c. 50c. Week's good business. Short Subjects.—News; Screen tests. Press Comments.—Ultra modern version of the "ocean octopus" with every kind of ship from an old Spanish galleon, to a latest type submarine caught in its maw.—Journal. Best adventure story shown here for months.—Telegram.

JAZZMANIA

(Metro)

COLUMBIA, S. C., IDEAL.—Three days big business.

JUST LIKE A WOMAN

(Hodkinson)

PORTLAND, ORE., BLUE MOUSE.—15-25c. Three days' good business. Short Subjects.—"High and Dry."

THE KENTUCKY DERBY

(Universal)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects.—"Plunder."

KICK IN

(Paramount)

SHENANDOAH, PA., ARCADE.—Fine business.

THE LEOPARDESS

(Paramount)

READING, PA., LYRIC.—Average business. Short Subjects.—"Hold Tight."

THE LITTLE CHURCH AROUND THE CORNER

(Warner Brothers)

NORFOLK, VA., NORVA.—40-50c. Three days fair business. Short Subjects.—"Faint Hearts;" Travelogue; Pithy Paragraphs. Press Comments.—A picture of exceptional strength.—Norfolk Landmark. A good picture.—Ledger Dispatch.

THE ABYSMAL BRUTE

(Universal)

KANSAS CITY, MO., PANTAGE'S.—25c. Week's good business. Exploitation.—London played up. Short Subjects.—Magazine. Press Comments.—Smashing tale.—Star-Times.

LOS ANGELES, GRAUMAN'S.—20-35-40-55c. Week's unusual business. Press Comment.—Story not heavy; smoothly and interestingly told.—Express. A knockout.—Record. Some real thrills.—Herald. Aroused high enthusiasm.—Examiner.

PORTLAND, ORE., COLUMBIA.—10-25-35-50c. Held over, capacity. Exploitation.—At night an immense spot light turned on a poster block away. Short Subjects.—News; "The Pendleton Round Up." Press Comments.—Beautiful picture for unsuccessful, timid, diffident, aspiring lovers to see and study.—Journal. A good picture.—Oregonian.

ST. LOUIS, RIVOLI.—30c. Business very good. Short Subjects.—News; "The Kid Reporter;" "Fun from the Press." Press Comments.—Has charm, thrills, romance and action.—Globe-Democrat.

SEATTLE, COLUMBIA.—25-35-50c. Ten days' excellent business. Exploitation.—Cards distributed at local smoker. Short Subjects.—Comedy; News; Topics of the Day. Press Comments.—Entertaining as any ever presented.—Times. Winning great favor.—Star.

THE LOVE GAMBLER

(Fox)

RICHMOND, VA., BLUEBIRD.—Two days' fair business. Short Subjects.—Comedy. Press Comment.—A fairly good story. Times-Dispatch.

THE MADNESS OF YOUTH

(Fox)

PORTLAND, ORE., BLUE MOUSE.—10-15-25-35c. Four days' fine business. Short Subjects.—News; Comedy. Press Comments.—An average picture.—Journal.

MAIN STREET

(Warner Brothers)

LOS ANGELES, MISSION.—35-55-80c. Second week, pulling big. Short Subjects.—Review; Bray Picture; "Marauders of the Sea." Press Comments.—Delightful.—Herald. Hits public approval.—Times.

THE MIDNIGHT RIDERS

(Independent)

BALTIMORE, ARCADIA.—10c. Good business. Short Subjects.—"Adventures of Tarzan;" "Crash."

MIXED FACES

(Fox)

WILKES-BARRE, PA., STRAND.—Average business for two days. Short Subjects.—Monty Banks; News.

MODERN MARRIAGE

(American Releasing)

BUFFALO, SHEA'S HIPPODROME.—25-60c. Week's excellent business. Exploitation.—Portraits of the stars in leading downtown store windows. Short Subjects.—"This Way Out," comedy; Review. Press Comment.—Splendidly done and will be popular.—Commercial. Mr. Bushman and Miss Bayne appear to great advantage.—Times. Interesting primarily because it brings back Mr. Bushman and Miss Bayne to the screen.—Enquirer. Dramatic points and effect is most pleasing.—Evening News.

MONEY, MONEY, MONEY

(First National)

PHILADELPHIA, ARCADIA.—50c. Fair business. Exploitation.—Star featured.—Short Subjects.—Movie Chats; News; "Winter Has Come." Press Comments.—Miss MacDonald displays talents above the ordinary.—Inquirer. Miss MacDonald does not maintain her high degree of excellent acting.—Evening Ledger.

MONTE CRISTO

(Fox)

SHENANDOAH, PA., LYRIC.—Record business two day run. Exploitation.—Dumas featured.

MY AMERICAN WIFE

(Paramount)

MILWAUKEE, TOY.—25c. Week's good business. Short Subjects.—News; Comedy; Topics of the Day. Press Comment.—Miss Swanson is good.—Journal.

SHENANDOAH, PA., ARCADE.—Fair business for three days.

THE MYSTERIOUS RIDER

(Heabinson)

OKLAHOMA CITY, FOLLY.—10c. Good business. Short Subjects.—Aesop's Fables.

THE NE'ER DO WELL

(Paramount)

ALBANY, MARK STRAND.—30-60c. Week's good business. Short Subjects.—News; "The Counter Jumper." Press Comments.—Meighan does not convince as a fool.—News. Not the regular Tommy Meighan at all.—Journal. Meighan's personality carries it.—Knickerbocker Press. Meighan is filling the Strand this week.—Times-Union.

CINCINNATI, CAPITOL.—Fair business. Short Subjects.—News. Press Comments.—Entertaining though improbable.—Enquirer. Just so-so.—Times-Star.

DALLAS, PALACE.—25-35-55c. Week's good business. Short Subjects.—"Green as Grass;" Aesop's Fables; News; Review: "Topics of the Day;" "The Gypsy Trail;" Prologue. Press Comment.—Good warm weather picture carries a real appeal.—Journal. Best Meighan has done.—Herald. Pleasing number of anti climaxes.—News.

INDIANAPOLIS, CIRCLE THEATRE.—30-50c. S. R. O. Short Subjects.—"Kick Out"; News. Press Comment.—The best things about the Ne'er Do Well are very beginning, the very ending, scenes in Panama and Lila Lee's gowns.—The News.

MILWAUKEE, Saxe's STRAND.—50c. Excellent business. Short Subjects.—"Hot Water;" Kinograms. Press Comments.—Meighan type seems hardly that of Ne'er Do Well.—Journal.

RICHMOND, VA., RIJOU.—40-50c. Week's big business. Press Comment.—Wholesome comedy-drama.—News Leader. Just what the public wants.—Times Dispatch.

ST. LOUIS, MISSOURI.—30-50c. Week's excellent business. Short Subjects.—News; "Felix Makes Good;" "Fun from the

Press." Press Comments.—Another masterpiece.—Globe-Democrat.

WILKES-BARRE, PA., ORPHEUM.—Heavy business. Exploitation.—Tom Meighan featured big.

NEVER WEAKEN

(Pathe)

BIRMINGHAM, RIALTO.—10-20c. Good business. Short Subject.—"Trimmed in Searlet." Press Comment.—A hair raising comedy.—Birmingham News.

NIGHT LIFE IN HOLLYWOOD

(Arrow)

LOS ANGELES, SYMPHONY.—39-55c. Excellent business—a holdover. Short Subjects.—"Col. Heeza Liar & The Ghost;" News; "Romance of Life." Press Comment.—Very little story to film.—Times.

THE NINETY AND NINE

(Vitagraph)

SHAMOKIN, PA., MAJESTIC.—Good business for two days. Exploitation.—Forest fire prevention week, so thrillers and police end of plot featured.

THE NTH COMMANDMENT

(Paramount)

BIRMINGHAM, ALA., GALX.—10-20c. Business good. Short Subjects.—"Look Out Below;" Comedy. Press Comment.—Finely drawn drama.—Birmingham News.

NOBODY'S BRIDE

(Universal)

WILMINGTON, N. C., BIJOU.—10c. Fine business.

NOBODY'S MONEY

(Paramount)

DALLAS, OLD MILL.—25-40c. Week's fine business. Exploitation.—Holt featured in huge canvass over marquee. Short Subjects.—Leather Pushers; News. Press Comment.—A dandy.—Dispatch. Jack Holt and Wanda Hawley at their best.—Journal. One of Holt's few attempts at comedy; superior to his sea pictures.—Herald. Good, clean comedy, full of laughter.—News.

NOTORIETY

(Weber & North)

BALTIMORE, RIALTO.—17-22c. Satisfactory business half week. Short Subjects.—"Ain't Love Awful;" Events.

OLIVER TWIST

(First National)

SHAMOKIN, PA., MAJESTIC.—Five days' big business. Short Subjects.—Comedy. Exploitation.—Jackie Coogan featured big.

POOR MEN'S WIVES

(Preferred)

BALTIMORE, NIXON'S VICTORIA.—17-28c. Good business. Short Subjects.—Chop Suey Louis;" News; Movie Chats. Press Comment.—Interesting but false.—American.

THE PRISONER OF ZENDA

(Metro)

SCRANTON, PA., STRAND.—Big business. Short Subjects.—"The Balloonatics;" Review; News.

PRODIGAL DAUGHTERS

(Paramount)

BALTIMORE, CENTURY.—25-33-75c. Good business. Short Subjects.—"Good Scout;" Review. Press Comment.—May not succeed as a sermon, but is entertaining.—Evening Sun. All right if you don't take it seriously.—American.

CLEVELAND, O., ALLEN.—35-60c. Good business. Press Comments.—Attractive; interesting, exciting.—Plain Dealer. Ultra modern, entertaining.—News. Lively and funny.—Press.

DENVER, COL., RIALTO.—Good business.

QUINCY ADAMS SAWYER

(Metro)

BIRMINGHAM, ALA., TRIANON.—15-35c. Business good. Press Comment.—Real entertainment.—Birmingham News.

RACING HEARTS

(Paramount)

PORTSMOUTH, VA., TIVOLI.—Three days' big business. Press Comment.—Highly satisfactory.—Virginian Pilot.

REAL COURAGE

(Universal)

BIRMINGHAM, ROYAL.—10-20c. Good business. Short Subjects.—"The Jockey;" Comedy; News. Press Comments.—Action and comedy.—Birmingham News.

ROBIN HOOD

(United Artists)

PORTSMOUTH, VA., OLYMPIC.—Four days capacity. Press Comment.—A tremendous attraction.—Virginian Pilot.

PORTLAND, ORE., MAJESTIC.—10-25-35-50c. Fair business. Press Comments.—Too few that call for superlatives and "Robin Hood" is one of them.—Journal.

THE RUSTLE OF SILK

(Paramount)

BIRMINGHAM, ALA., STRAND.—10-35c. Business good. Short Subjects.—News. Press Comment.—Very creditable production.—Birmingham News.

LOUISVILLE, RIALTO.—15-30c. Short Subjects.—News. Press Comment.—Betty Compson's best story for a long time.—Courier-Journal.

NORFOLK, VA., STRAND.—40-50c. Six days, business big. Short Subjects.—"Extra! Extra!"; Kinograms; Fun from the Press. Press Comment.—Has high dramatic value.—Norfolk Landmark. Charming and dramatic, wholly delightful.—Ledger Dispatch.

SAFETY LAST

(Pathe)

CINCINNATI, WALNUT.—Two weeks' capacity. Short Subjects.—News. Press Comments.—Humorous.—Enquirer. Amusing.—Times-Star.

CHARLOTTE, N. C., IMPERIAL.—Four days' capacity. Short Subjects.—News; Aesop's Fables. Press Comment.—Lloyd's greatest comedy.—Charlotte Observer.

DENVER, COLO., PRINCESS.—Good business.

LOUISVILLE, ALAMO.—15-30c. Good business. Short Subjects.—Fun from the Press. Press Comment.—Thrills.—Courier-Journal.

PORTLAND, ORE., MAJESTIC.—10-25-35-50-75c. Five weeks' best business.

SALOME

(Allied)

ALBANY, CLINTON SQUARE.—28c. Fair business. Short Subjects.—Comedy; News. Press

SCARS OF JEALOUSY

(Ince)

CLEVELAND, PARK AND MALL.—25-35-50c. Fair business. Press Comment.—Exciting, interesting, distinctive and entertaining.—Plain Dealer.

SECRETS OF PARIS

(C. C. Burr)

DENVER, ISIS.—Good business. Short Subjects.—The Land of Tut-Anhk-Amen; "A. M."

SILVER WINGS

(Fox)

BETHLEHEM, PA., PALACE.—Average business. Exploitation.—Mary Carr featured.

SLANDER THE WOMAN

(First National)

COLUMBIA, S. C., NEW BROADWAY.—10-30c. Three days big business.

DALLAS, MELBA.—25-35-55e. Week's fair business. Short Subjects.—"A Pair of Sexes." Press Comment.—A wonderful sermon with a bit of comedy.—Dispatch. Highly romantic, well worth seeing.—Herald. Thrilling, gripping story.—Journal. Fast and absorbing photoplay.—News.

SLIM SHOULDERS

(Hodkinson)

CLEVELAND, CIRCLE.—25-35e. Fair business. Press Comment.—Best thing Miss Castle has done.—News... Moves fast.—Plain Dealer.

SOME WILD OATS

(State Rights)

CHARLOTTE, N. C., STRAND.—Big business. Exploitation.—Advance showing to preachers, Better Films Committee, health authorities, etc.

SOULS FOR SALE

(Goldwyn)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Average business. Exploitation.—Hollywood life and Rupert Hughes featured.

BUFFALO, LOEW'S STATE.—25-50c. Unusual business. Short Subjects.—Mutt and Jeff; Local gram; News; Comedy. Press Comment.—Realistic slant at the real side of film folks.—Enquirer. Contains more actors than any of the big film plays.—Express.

CINCINNATI, STRAND.—Two weeks' good business. Short Subjects.—News. Press Comments.—Novel and interesting.—Enquirer. Tiresome.—Times-Star.

DALLAS, CAPITOL.—25-40c... Heaviest business. Short Subjects.—"Fighting Blood;" News. Press Comment.—Timely, authentic, and undeniably interesting.—Journal. An intense love drama.—Dispatch. Intensely interesting.—News.

MILWAUKEE, MERRILL.—Week's good business. Short Subjects.—News, Cartoons.

PHILADELPHIA, STANLEY.—50-75c. Below average business. Short Subjects.—News; Topics of the Day; Snapshots, and "Surprise." Press Comments.—Shows the characteristic touch of Rupert Hughes.—Inquirer. Thriller—overwritten and entirely unreal.—Evening Ledger.

PORTLAND, ORE., LIBERTY.—10-25-35-50c. Capacity. Exploitation.—Author's name played up strong. Large truck with lights, and movie camera paraded streets. Free tests of beautiful women made daily, to find new faces for Goldwyn. Short Subjects.—News; "Felix Tries for Treasure." Press Comments.—Reveals the much abused true life behind the scenes.—Oregonian. Sensational and intensely emotional.—Journal.

TROY, N. Y., THE TROY.—30-40c. Fair business. Short Subjects.—Review; "The Agent."

SUNSHINE TRAIL

(First National)

KANSAS CITY, MO., TWELFTH ST.—20-30c. Good business. Exploitation.—McLean played up big. Short Subjects.—Fighting Blood; Call of the Wild; Magazine. Press Comments.—Doug never allows one of his to be a personal failure.—Star-Times. A story with punch.—Journal-Post.

THE SIGN OF THE ROSE

(American Releasing)

RICHMOND, VA., COLONIAL.—30-40c. Three days fair business. Press Comments.—Full of human interest.—News Leader. Full of heart interest and pathos.—Times Dispatch.

SINGED WINGS

(Paramount)

LOS ANGELES, LOEW STATE.—25-30-50c. Week to good business. Short Subjects.—News; Novelty; Pointed Paragraphs. Press Comments.—Delighted with it.—Examiner. The prize nut picture of the year.—Times. Bore some.—Herald. A beautiful thing.—Express. A tornado of passion and romance.—Record.

SIXTY CENTS AN HOUR

(Paramount)

INDIANAPOLIS, COLONIAL.—Good business. Short Subjects.—"The Watch Dog;" News. Press Comment.—The entire east sustains the action.—News.

TEMPTATION

(C. B. C.)

BIRMINGHAM, ALA., ALCAZAR.—10-35c. Business good. Press Comment.—A story of marriage.—News.

THELMA

(F. B. O.)

BETHLEHEM, PA., LORENZ.—Fine business. Short Subjects.—"Blazes;" News. Exploitation.—Corelli's novel played up big.

THE THIRD ALARM

(F. B. O.)

BALTIMORE, PEABODY.—10-25e. Fair business two days. Short Subjects.—"Second Childhood."

THREE JUMPS AHEAD

(Fox)

BALTIMORE, GARDEN.—15-25-35-65e. Excellent business. Short Subjects.—"The Good Scout;" "Pharaoh's Tomb;" News. Press Comment.—Plenty of action.—Morning Sun. Thrilling.—News.

OKLAHOMA CITY, FOLLY.—Good business. Short Subjects.—Fun from the Press.

THE TOWN THAT GOD FORGOT

(Fox)

MILWAUKEE, GARDEN.—50c. Week's good business. Short Subjects.—Comedy; News; Prologue. Press Comments.—One immense thrill.—Journal. Well worth seeing.—Sentinel.

TRAIL OF THE LONESOME PINE

(Paramount)

BALTIMORE, METROPOLITAN.—17-28-40c. Excellent business. Short Subjects.—"Whirling Waters;" Photographic Gems; "Memories for Summer;" "California or Bust;" Review. Press Comment.—Nothing to cheer about.—American.

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-65e. Unusual week's business. Short Subjects.—News. Press Comments.—Entirely satisfying.—Herald. Unusually long.—Express. A melodrama.—Record. Shows what can be done with an adaptation.—Examiner. A lonesome trail indeed.—Times.

PHILADELPHIA, ALDINE.—50-75c. Fair business. Short Subjects.—Fun from the Press; Review; News; "The Cobbler." Press Comment.—Dramatic.—Inquirer. Retains all the freshness, charm and emotional depth of the original.—Evening Ledger.

TRAILING AFRICAN WILD ANIMALS

(Metro)

ST. LOUIS, DELMONTE.—25-50c. Very poor business. Short Subjects.—News; "Oh, Nurse;" Topics of the Day. Press Comments.—Greatest novelty in years.—Globe-Democrat.

TRIFLING WOMEN

(Metro)

SCRANTON, PA., STATE.—Average business. Short Subjects.—Ain't Love Grand?" News; Review.

UNDER OATH

(Select)

ATLANTA, LOEW'S GRAND.—20-40e. Fine business. Short Subjects.—Comedy; News; Urban Classic, "Bobby's Ark;" "Sherlock, Jr." Press Comments.—Elaine Hammerstein's best picture.—Atlanta Constitution.

VANITY FAIR

(Goldwyn)

BALTIMORE, PARKWAY.—15-20-25-44e. Excellent business. Short Subjects.—"Ride in Slides;" News. Press Comment.—Excellent from the artistic standpoint, but disappointing dramatically.—Morning Sun. Commendable.—American. Perfect, ideal.—Evening Sun.

THE VILLAGE BLACKSMITH

(Fox)

PHILADELPHIA, VICTORIA.—30c. Fair business. Exploitation.—Front of house representing interior of blacksmith shop. Short Subjects.—News; Topics of the Day; "Skids and Kids." Press Comments.—Mildly dramatic.—Inquirer. A melodramatic story.—Evening Ledger.

THE VOICE FROM THE MINARET

(First National)

NORFOLK, VA., WELLS.—40-50e. Six days big business. Short Subjects.—"All at Sea." Press Comment.—A wonderful picture.—Norfolk Landmark. "An exotic and colorful picture of the Orient.—Ledger-Dispatch.

THE WALL FLOWER

(Goldwyn)

ALLENTOWN, PA., STRAND.—Excellent business half week run. Exploitation.—Rupert Hughes played up big.

WESTBOUND LIMITED

(F. B. O.)

BUFFALO, PALACE.—15-25e. Week's good business. Exploitation.—Special screening for newsboys in co-operation with the Evening News, which brought the picture a front page story every day for one week. Press Comment.—Thrilling picture, clever comedy and a pretty love story.—Times. Glorifies the railroad man.—Courier.

CLEVELAND, O.—READER'S HIPPODROME.—35-55e. Week's fair business. Exploitation.—Posters in the railroad offices. Press Comments.—Railroad melodrama.—Plain Dealer.

WHAT WIVES WANT

(Universal)

BUFFALO, NEW OLYMPIC.—25-35e. Fair business. Short Subjects.—"Why Dogs Leave Home," comedy; News. Press Comment.—Cast does as much as possible with the limitations of the plot.—News. A problem play.—Courier.

WHAT A WIFE LEARNED

(First National)

BALTIMORE, RIALTO.—17-22c. Satisfactory business half week. Short Subjects.—"The Barnyard;" Events.

WHERE THE PAVEMENT ENDS

(Metro)

INDIANAPOLIS, OHIO.—25-40c. Capacity. Short Subjects.—"Fighting Blood;" News. Press Comment.—Aliee Terry and Ramon Navarro will accumulate a legion of followers.—The News.

THE WHITE FLOWER

(Paramount)

READING, PA., COLONIAL.—Week's fine business. Short Subjects.—"The Barnyard." Exploitation.—Star featured.

WILKES-BARRE, PA., CAPITOL.—Good business.

WHITE SHOULDERS

(Hodkinson)

HAZLETON, PA., GRAND.—Fair business three days. Short Subjects.—“Faint Hearts;” News.

WITHIN THE LAW

(First National)

ATLANTA, METROPOLITAN. — 50c. Very good business. Short Subjects.—Kinograms; “Fun from the Press.” Press Comment.—Well worth seeing.—Atlanta Constitution.

CLEVELAND, STILLMAN. — 40-60c. Good business. Press Comment.—Do not miss it.—News. Fine picture.—Plain Dealer.

CHARLOTTE, N. C., BROADWAY.—Four days' capacity. Exploitation.—Photo of Norma Talmadge to every patron.

DALLAS, MELBA.—25-35-55c. Week's good business. Short Subjects.—Prizma Cartoon. Press Comment.—Approaches in interest the drama.—Herald. Excellent.—News. Best work is in the beginning of the picture.—Journal. Brings many laughs and many tears.—Dispatch.

LOUISVILLE, MARY ANDERSON.—15-30c. S. R. O. Short Subjects.—Topics of the Day; Kinograms, Aesop's Fable. Exploitation.—City preparing for Safety Week, advantage taken of the propaganda by pasting small stickers on automobiles worded “Keep Within the Law.” Press Comment.

OKLAHOMA CITY, EMPRESS.—10-30c. Good business. Short Subjects.—News; “Traffic.” Press Comments.—Most entertaining.—Times. Full of human pathos.—News.

ST. LOUIS, GRAND CENTRAL, WEST END LYRIC, CAPITOL.—30-40-50c. Week's very good business. Short Subjects.—Topics of the Day; News; Aesop's Fables. Press Comments.—Proved most satisfying.—Globe Democrat.

YOU CAN'T FOOL YOUR WIFE

(Paramount)

ATLANTA, HOWARD.—50c. Fine business. Short Subjects.—Einstein Theory; News; Prologue. Press Comments.—The age-old problem has been threshed out and answered.—Atlanta Constitution.

OKLAHOMA CITY, CAPITOL.—10-30-50c. Good business. Short Subjects.—Leather Pushers; News. Press Comments.

—Last word in matrimonial productions.—Times. Good.—Daily Oklahoman. Entertaining and truthful.—News.

SHAMOKIN, PA., VICTORIA.—Heavy business. Short Subjects—High Power, cartoon; News.

SUFFOLK, VA., FOTOSHO.—Two days business fair.

WILKES-BARRE, PA., SAVOY.—Week's excellent business. Short Subjects.—“The Counter Jumper;” Movie Chats; News.

First Runs on Broadway

RIVOLI

- 1. Overture—Selection from Faust (Gounod)
2. Riesenfeld's Classical Jazz
3. Rivoli Pictorial
4. Ned Wayburn presents the Ben Ali Haggin Tableaux Du Barry with music by Victor Herbert
5. Soul of the Beast (Metro)
6. Tim Rooney's at the Fightin' (Nora Flynn) Baritone Solo
7. Reginold Deuny in The Wandering Two (Universal)

Press Comments

World—The picture will afford consistent entertainment only to those who have a kindly feeling for elephants. Eve. World—A good picture, a thrilling picture, and an interesting afternoon's or evening's entertainment. Sun—It's a good picture, even for those few mortals who don't like the circus—if they really exist. Globe—That theatre (the Rivoli) has housed no more entertaining and generally appealing picture during the present season.

CAPITOL

- 1. Overture—Italian Folk Songs
2. Capri (Scenic)
3. Impressions of Il Trovatore (Verdi)
4. Capitol Magazine
5. 10 Minutes with Fredric Fradkin
6. The World's Most Perilous Camera Expedition—Mr. and Mrs. Martin Johnson's Trailing African Wild Animals (Metro)
7. In a Clock Store (Lake) The Clock Maker.....James Parker Coombs The Doll.....Mlle. Gambarelli
8. Fables Pictures, Inc., Presents The Spooks

Press Comments

World—There appears to be nothing theatrical about the makeup of the views, yet to us they seem to be more stirring than anything shown in any other theatre in town. American—The photography is excellent, the scenery beautiful, the procedure is picturesque and the animals screen enthusiastically. Times—This film is a remarkable piece of work, and the pictures of giraffes, zebras and other animals taken with six-inch and twelve-inch lenses, fill the screen like a close-up. This remarkable film, taken at the risk of the lives of

the man and woman who carried their cameras through many miles of a country little known, is one we do not hesitate to say “go and see.” Journal—The pictures are about the most informative of their nature ever shown. Eve. World—Take it all in all, it's very good entertainment. Sun—Have the thrill of the genuine, the big punch in this case being that several times you know the hero and the heroine are in real danger. Globe—Is little more than a good travel picture, and not in the same class as some of the other Martin Johnson offerings.

STRAND

- 1. Strand Miniature Gems
a) Manon (Massenet)
b) La Reve (from Manon) (Massenet)
c) The Music Box (Liadow)
d) Toy March (First time) (Kreisler)
e) Chanson du Coeur Brise (de Moya)
2. Here and There
3. Mark Strand Topical Review
4. Prologue to The Girl of the Golden West
a) My Pony Boy
b) Hot Time in the Old Town
c) Dance
d) The Girl of the Golden West (Van Alstyne)
5. The Girl of the Golden West (First National)
6. The Mouse Catcher—One of Aesop's Fables
7. Organ Solo

Press Comments

World—It seems to us the First National has a picture play here which is well up among the best. We had no idea such an entertaining picture story could be made of it. Herald—There is plenty of good, old fashioned punch in “The Girl of the Golden West.” Times—This picture also suffers from too much direction and too little characterization. Mail—Many of the play's thrilling moments are preserved in the picture. Eve. World—We look upon “The Girl of the Golden West” as a picture we would hate to have missed, and we're glad we saw it. Sun—This rattling old melodrama of the West has been “movieized” quite capably from Belasco's play and stirs the pulses as much as ever.

ALLIED PRODUCERS

Table with 2 columns: Title and Price. Includes 'The Three Must-Get-Theres', 'The Glorious Adventure', etc.

Up To The Minute

RELEASE GUIDE

FAMOUS PLAYERS-LASKY

Table with 2 columns: Title and Price. Includes 'When Knighthood Was in Flower', 'On the High Seas', etc.

AMERICAN RELEASING

Table with 2 columns: Title and Price. Includes 'Trail of the Axe', 'Timothy's Quest', etc.

Table with 2 columns: Title and Price. Includes 'Two-Fisted Jefferson', 'Peaceful Peters', etc.

ASSOCIATED EXHIBITORS

Table with 2 columns: Title and Price. Includes 'Grandma's Boy', 'Till We Meet Again', etc.

EDUCATIONAL FILMS CORP.

Table with 2 columns: Title and Price. Includes 'Hazel from Hollywood', 'The Terrible Tree', etc.

Table with 2 columns: Title and Price. Includes 'Bumps', 'Casey Jones, Jr.', etc.

ARROW

Table with 2 columns: Title and Price. Includes 'Impulse', 'One-Eighth Apache', etc.

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Why Women Remarry

AYWON FILM CORP.

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The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

Spawn of the Desert

Arrow Photoplay in Five Parts. Author, W. C. Tuttle. Director, Lewis King. Running Time, Fifty-Five Minutes

CAST AND SYNOPSIS

Duke Steele William Fairbanks
"Luck" Sled Florence Gilbert
Silver Sled Dempsey Tablor
Sam Le Saint Al Hart

While passing over a desert trail Duke Steele, soldier of fortune, makes the acquaintance of Sam Le Saint. The latter is a species of hermit to whom an atmosphere of mystery attaches, but he becomes fast friends with Duke and the latter learns the story of his life. This is to the effect that many years ago a certain man wrecked his home life, since when the hermit has given all his time seeking his enemy, with the intention of wreaking vengeance. Later Duke reaches a town which is practically ruled over by a gambler named Silver Sled. This man has a daughter known as "Luck" Sled, with whom Duke falls in love. Duke is disconcerted to learn that Sled is the villain for whom his hermit friend is looking, but when Sam Le Saint finally kills Sled, it transpires that Le Saint is "Luck's" real father and all ends well for the lovers.

This is an average Western picture which furnishes fair entertainment. It is the kind of feature which always interests that by no means small number of screen patrons

him in every detail and he succeeds thoroughly in emphasizing its thrilling and emotional phases. Florence Gilbert figures as an attractive, winsome heroine, Dempsey Tablor makes Silver Sled appear as an artistically repulsive scoundrel and Al Hart is a convincing hermit of the sandy wastes. The picture is rich in remarkably well photographed exteriors and superior lighting effects. Its exploitation values lie chiefly in the boosting of William Fairbanks as a favorite exponent of border roles and the film's appeal as a fast-moving melodrama of the West.

G. T. P.

The Girl of the Golden West

First National Photoplay in Six Parts. Adapted by Adelaide Heilbron from David Belasco's Stage Play. Director, Edwin Carewe. Running Time, Seventy-Five Minutes.

CAST AND SYNOPSIS

Ramerrez J. Warren Kerrigan
The Girl Sylvia Breamer
Jack Rance Russell Simpson
Nina Micheltorena Rosemary Theby
The Squaw Minnie Prevost
Nick Jed Prouty
Antonio Cecil Holland
Ashby Wilfred Lucas

In the Gold Days of '49 Ramerrez, bandit chief, plans to rob the Polka Saloon at Cloudy Mountain Camp. He visits the place to find it is kept by a girl whom he had helped across a stream some time before. They are mutually attracted, Ramerrez averts the holdup but incurs the enmity of Sheriff Jack Rance, square gambler, who is in love with The Girl. Ramerrez visits The Girl in her cabin home, a snow storm comes which forces him to remain all night. Nina Micheltorena, dancing girl, in a jealous rage goes to the sheriff and exposes Ramerrez's identity. Rance and his posse visit the cabin. The Girl conceals her guest but Rance informs her that he is a road agent. The posse leaves. The Girl denounces Ramerrez, who goes out into the night. Rance in ambush fires a shot and Ramerrez staggers back into the cabin wounded. The Girl hides him in a loft. Rance demands his prey, is convinced by The Girl that he is mistaken in concluding that anyone entered her cabin and is about to leave, when a drop of blood from above falls upon his hand. Rance then forces the wounded man to descend. The Girl offers to gamble with the cards for the man she loves. If she loses, Rance wins her and takes the prisoner. If she wins, Ramerrez goes free. The Girl proves victor in the poker contest. Rance goes away. Nina stirs up the Vigilantes and Ramerrez, after a desperate ride is captured. To The Girl in the Polka Nina brings the news that her lover has been lynched. But Rance and his men arrive and she learns that the sheriff having told the crowd of the upshot of his poker game with The Girl, Ramerrez was set free and awaits her at her cabin. The Girl and her lover leave for the East.

Some fourteen years have elapsed since Blanche Bates electrified Broadway by her triumphal impersonation of The Girl in the Belasco masterpiece of the gold-rush period. It now reappears in screen guise with Sylvia Breamer in the leading role, skillfully directed by Edwin Carewe, making its old-time emotional appeal, thrilling the on-lookers with its sweeping melodramatic power, its artistic charms enhanced a thousand-fold by a wealth of scenic grandeur.

For "The Girl of The Golden West" is essentially one of those plays destined to expose stage limitations as contrasted with the silver sheet when it comes to a question of providing adequate atmosphere. Not even the magical hand of Belasco could supply in "the legitimate" those colorful backgrounds of mountain, forest and glen as does the camera when setting forth this heart-stirring tale of The Girl who gambles for her bandit lover's life with the latter's grim but loyal rival. All the wonders of California's glorious skies, frowning

crag, lovely valleys and glittering streams fit before the eye, while in this Paradise of nature a story of elemental passions, love, self-sacrifice and revenge nobly resigned, speeds on to a magnificent climax.

There is no pause in the action, one exciting situation swirls rapidly into the next, thrills come like machine-gun bullets, but undoubtedly the most intensive episode is that in which the blood dripping from the loft in which the wounded Ramerrez lies concealed betrays his presence to Jack Rance and leads to the game in which The Girl stakes herself for the outlaw's freedom. It is in this scene that Miss Breamer touches the apex of her dramatic career and proves herself worthy of the Blanche Bates tradition, although all through the picture she acts with splendid fire, force and natural charm. What might be termed an almost nerve-racking "twist" is given the plot in the finale, when Nina brings the false news of Ramerrez's lynching, for as the spectator has just seen the gallant bandit under a tree with the noose around his throat and Rance apparently rejoicing in the proceedings, it seems as though Fate has actually decided against the lovers.



demanding a steady supply of films dealing with life free and unrestrained out in "the wide open spaces," plenty of shooting, hard riding and love romance of a stereotyped faithful brand, in a word—the regulation "Westerner." That the plot possesses no particular amount of original thought matters not a whit, for the action moves at a merry clip, the melodramatic urge holds sway throughout and small theatre audiences will undoubtedly follow the adventurous wanderings of Duke Steel with undiluted satisfaction.

A strong point in the story's favor is that its continuity has been admirably well maintained, the situations merge smoothly, there is no attempt at padding and director Lewis King is responsible for putting an amazing amount of dash and go into the main incidents, such as the wooing of "Luck" Sled by the hero, the affray in the gambling house and the slaying of Silver Sled by his relentless pursuer. Here and there a flash of timely comedy brightens up the course of events and a bully climax is attained.

William Fairbanks puts all his usual vim and athletic energy into the part of Duke Steele. It is the sort of role which suits

J. Warren Kerrigan plays the part of Ramerrez with just the right suggestion of devil-may-care courage, mingled with regret for his past and new-born tenderness, needed to paint that reckless gentleman in the most alluring colors. Russell Simpson is a strong, masterful Jack Rance, a fine type of the "square" gambler of the period whose word was as good as a bond, and Rosemary Theby, in the role of Nina, a creature of panther-like grace, dangerous beauty and unrestrained malice, smiling and defiant even in the hour of bitter defeat—a truly realistic bit of character work. The support is excellent, the costumes of the period faithfully reproduced and the production as a whole a sterling box office attraction and lasting credit to director Carewe and his talented cast of players.

For exploitation purposes refer to the fact that the great popularity of the play led David Belasco to write a book from the script which went through many editions, also that the Italian composer, Puccini, later turned it into an opera in which Caruso, John McCormick and other famous singers appeared with tremendous success.

G. T. P.

Temporary Marriage

Principal Pictures Corporation Photoplay in Seven Parts. Author, Gilbert Pattern. Director, Lambert Hillyer. Running Time, Eighty-Five Minutes.

CAST AND SYNOPSIS

Robert Belmar Kenneth Harlan
Hazel Manners Mildred Davis
Mrs. Hugh Manners Myrtle Steadman
Hugh Manners Tully Marshall
Olga Kazanoff Maude George
Preston Duwayne Stuart Holmes
Mrs. Hugh Manners, middle-aged society woman, is discontented with her life and determines to get a divorce from her husband, a successful lawyer. Preston Duwayne, adventurer, conspires with his



mistress, Olga Kazanoff, to swindle the pleasure-loving Mrs. Manners, whom he has fascinated. Hazel Manners, her daughter, with whom Robert Belmar is in love, arrives unexpectedly from boarding school while a wild party given by her mother to celebrate the coming divorce is in progress. Her mother is annoyed by the daughter's presence. In the course of time Hazel and Robert quarrel over Duwayne's attentions to the young girl. Various complications ensue, Duwayne is shot in his apartments and Robert assumes the guilt to shield his fiancée, who was present. It finally develops that Olga Kazanoff is the slayer. The Manners are reunited and Robert wins Hazel.

A well directed and cleverly acted picture—"Temporary Marriage"—slips into high speed right from the start and retains its suspensive human appeal up to a realistic climax. It is mighty good domestic drama of a kind calculated to catch and hold the fancy of a large percentage of movie goers, dealing as it does with marital relations badly shaken by the folly of a wife old enough to know better, but handicapped by a desire for a life of pleasure and the promptings of a spirit of unrest, as a result of which she and her daughter become involved in dire scandal. The story is convincing, because it will appear to most on-lookers that it is the sort of thing which might have happened to people they know, perhaps to themselves; for the woman of forty frantically endeavoring to live her youth over again is a pretty common type in all classes of society, to say nothing of the many masculine examples of similar tendency.

However, the husband in this case is guiltless of trying to hit up a fast pace, but the wife assuredly makes up for his lack of jazzy ambition and comes very close to paying a severe penalty in the end. The daughter's love story is neatly interwoven with that of the mother's mad career and a fine culminating touch is supplied when the tragedy of Duwayne's death by his mistress' hand is brought about in the presence of Mrs. and Hazel Manners. It is worthy of note that the identity of the assassin is very skilfully concealed until the last; also that the usual dreary court scene so familiar to screen devotees is in this instance handled with such rare intelligence that it stands out as one of the most enthralling episodes of the tale.

Myrtle Steadman has never appeared to better advantage than in the role of Mrs.

Manners, interpreting as she does the wilful moods and futile fancies of that extremely impressionable lady with keen artistry. Tully Marshall is immensely effective as the abused but loyal husband, Mildred Davis is a fascinating Hazel, Maude George fills the adventuress part of Olga capably and the work of Kenneth Harlan as Robert Belmar, as well as that of Stuart Holmes in the villain role, is excellent. Interiors and exteriors are beautifully photographed and the lighting throughout of the best quality. The feature's best exploitation angles will be found in the title and drawing powers of its talented cast.

G. T. P.

Youthful Cheaters

A Film Guild production distributed by W. W. Hodkinson Corporation. Story by Townsend Martin. Directed by Frank Tuttle.

CAST AND SYNOPSIS

Edmund MacDonald William Calhoun
Ted MacDonald Glenn Hunter
Lois Brooke Martha Mansfield
Mrs. H. Clifton Brooke Marie Burke
Marie Choisuil Nona Marden
Dexter French Dwight Wiman
Lois Brooke, a blase society bud, visits a sailing vessel lying in Long Island Harbor and there meets Ted MacDonald, a good-looking youth who interests her. The boy's father is owner and commander of the "Hope", on which he and Ted travel to South Sea islands and do works of mercy among the fever-stricken natives. While Lois is aboard, a quarantine is declared and by the time of its expiration she and Ted are engaged. Tad leaves the ship with Lois, the father proceeding to the South Seas. A visitor in Lois' home, Tad soon becomes a devotee of Jazz,



cocktails and the idle life. He loves Lois passionately and follows her over the high road of pleasure and frivolity. But when things reach a pass where a break between them seems imminent, Tad's father returns, refuses to take his son's word that he will not return to his work aboard the "Hope" and so saves the boy and Lois from complete disaster. Lois learns that the life she has been leading as a society bud in a set of youthful wasters and pleasure-seekers is a certain road to unhappiness and also that she has come near to killing every fine, noble instinct possessed of her sweetheart.

The story tells of "super flappers" and a hardy, sea-faring youth who comes near to destruction through his life on Long Island, amidst the jazz, cocktails and gambols of a set of "moderns." Glenn Hunter, last seen on the screen in "Second Fiddle" is cast as young Tad MacDonald, who has been leading the unselfish life as a worker among the cholera victims of the South Sea islands and deserts such a noble and useful career to follow his love, Lois Brooke, a society bud.

The play sets out to show the destructive forces of jazz and the craving of the poor little rich children for pleasure, speed, sensationalism, alcohol and so many of the other very smart vices. Into all this glamor comes a young man of fine impulses and tastes, but his love for Lois is sufficient to make him accept and devote himself to the kind of life she fancies. There is a villain, who deceives a girl and then sets out to capture Lois, who has a lot of money. However, his plotting is not very "puny"

and the story falls back on "character" for its interest.

There are some good performances, three of them to be exact. Mr. Hunter is satisfactory as Tad, and Martha Mansfield does well as Lois, the Flapper Queen. William Calhoun's performance as Edmund MacDonald, Tad's father, is perhaps the most distinguished in the picture, for all that it is not a large part.

"Youthful Cheaters" offers many gay scenes—society affairs, jazz and cocktail parties and all that sort of thing. There are several striking settings and averagely good photography.

T. C. K.

Mary of the Movies

Released by F. B. O. Story by Louis Lewyn. Directed by John MacDermott. Length, 6449 feet.

CAST AND SYNOPSIS

The Girl Marion Mack
Her Mother Florence Lee
Her Sister Mary Kane
Her Brother Jack Perrin
The Postman Harry Cornelli
The Squire John Geough
His Son Raymond Cannon
Old Man Ray Hanford
Extra Boy Rosemary Cooper
The Boy Creighton Hale
A Salesman Francis MacDermott
The Producer Henry Burrows
The Director John MacDermott

Mary decides to go to Hollywood to make a name for herself in the movies. Upon arrival she mistakes Bryant Washburn for a cab driver and has him take her to the hotel. Here he introduces her to some of the picture folks. Mary later meets another girl who has not yet reached fame and Creighton Hale, Mary is striving to send money back home to her brother who needs an operation. She applies in vain at all of the studios and is finally given a place as "atmosphere." She writes home, giving them the impression that she is making a great success but in reality she is seen one day by one of the town's young men waiting on a table in a cafe. He goes back and spreads the news. Mary's big chance comes when a leading lady is taken ill and the producers call upon Mary to fill in her place as a double. While on location near her home town she goes over to see her people and proves that she is really a movie actress and is able to buy anything she wants for her mother and brother.

This picture should easily get the crowds if properly exploited. In it there are intimate glimpses of numerous movie stars, their homes and their haunts. In short, it is in itself just like an honest-to-goodness trip to Hollywood. We guess the patrons will be thoroughly satisfied with this picture for the above reasons, if no other, and therefore the plot of the story is really inconsequential. There has been interwoven a bit of comedy and also a romantic element is supplied by bringing Creighton Hale and the girl together on the screen.

Anita Stewart bows graciously from her town car, Douglas McLean obligingly gets Mary into the studio and here, during her



wanderings, Mary gets to see some of the other actors. In the little cafe Mary sees Zasu Pitts, Rosemary Theby, Louise Fazenda and Wanda Hawley. Later she meets Barbara La Marr and Johnnie Walker, David Butler, Herb Rawlinson and numerous others. Such is life in Hollywood. Your patrons will like this film.

J. M. D.

The Lonely Road

First National Photoplay in Six Parts.
 Author, Charles Logue. Scenario by
 Lois Zellner. Director, Victor Schert-
 zinger. Cameraman, Joseph Brotherton.
 Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Betty AustinKatherine MacDonald
 Warren Wade Orville Caldwell
 Lelia Meade Kathleen Kirkham
 Martha True Eugenie Besserer
 Dr. Devereaux William Conklin
 Uncle Billy Austin James Neill
 Stewart Bartley Frank Leigh
 Hiram Wade Charles French
 Betty Austin marries Warren Wade and settles
 down in a small town, while her friend, Lelia Mead
 becomes a successful business woman in a big city.
 Trouble develops between Betty and her husband be-
 cause he clings to the old notion that a wife should
 depend altogether upon her spouse. She joins Lelia,
 meets Dr. Devereaux, Warren arrives and creates a
 scene, but Betty finally returns home. Six years
 elapse, Warren has never granted Betty's wish for
 financial independence. They have a son, who is
 crippled by an accident, Betty takes some of Warren's
 money and runs away with the child to Dr. Devereaux.
 An operation saves the child but Warren comes, mis-
 understands and attacks Devereaux. When matters
 are explained Warren begs Betty's forgiveness, real-
 izing his folly. They recommence married life on a
 new basis.

The plot of "The Lonely Road" pivots
 upon the problem of whether a wife should
 be financially independent of her husband.
 As the said problem has worn threadbare
 in the service of fiction, stage and screen
 it is evident that no small directorial skill
 is required in the re-shaping of it into a
 picture providing entertaining stuff for the
 average wise movie fan, and considerable
 credit is due Victor Schertzinger for what
 he has achieved in this line. Not that the
 film ranks as a first grade attraction—the
 familiar plot is too heavy a handicap to
 admit of such a distinction—but because,
 even with its lack of originality, the direc-
 tor has turned the story into pretty fair
 entertainment after all.

Miss MacDonald has appeared in many
 better features but in none has her acknowl-
 edged beauty been displayed to finer advan-
 tage, nor do we remember any in which the
 emotional talent of the star has exer-
 cised such sympathetic sway over an audi-
 ence as in the scene where Dr. Devereaux
 saves the life of Betty's little boy. This
 is, in fact, the big situation of "The Lone-
 ly Road" and, coming as it does toward the
 close, winds up matters very satisfactorily.
 The fight between the physician and the
 utterly mistaken husband and the latter's
 remorse when he discovers that he has been
 making an exceedingly perfect ass of him-
 self—these incidents are alive with dra-
 matic force and natural appeal.



Undoubtedly the ladies as a rule will find
 that this picture points a sagacious moral
 and it should surely win feminine audiences.
 The star is well supported, the photography
 excellent, with many handsome interiors,
 and the lighting distinct. Miss MacDon-
 ald's beautiful gowns, of which she wears

an alluring variety in the character of
 Betty, can be played up in exploiting the
 film, the title of which also holds a certain
 advertising value. The picture should score
 best in neighborhoods where the star's name
 is a strong drawing factor. G. T. P.

Boston Blackie

Released by Fox. Story by Jack Boyle.
 Directed by Scott Dunlap. Length, 4522
 feet.

CAST AND SYNOPSIS

Boston Blackie William Russell
 Mary Carter Eva Novak
 Warden Benton Frank Brownlee
 Danny Carter Otto Matieson
 Shorty McNutt Spike Robinson
 John Gilmore Frederick Esmelton
 Boston Blackie, upon being released from Wallace
 prison, determines to devote his life to prison reform
 work. He knows from experience the cruelties that
 exist, especially the "water cross," in Wallace prison.
 He seeks the aid of Gilmore, the attorney general and
 together they plan to get more information. Blackie
 agrees to be sent back to prison but to add realism
 he plans an attack on Gilmore. That night when he
 enters Gilmore's house he finds him dead. He is
 caught in the room and accused of the crime. Blackie,
 unable to explain his presence, is sent back to prison.
 Warden Benton has been waiting for Blackie's return
 and at once sets about to give him the "water cross."
 One of Blackie's former pals secures a stick of dynamite
 and together they make their escape. He is
 hounded and finally captured again and brought back
 to the prison. A confession has come through and
 Blackie is cleared of the guilt in the murder of the
 attorney general.

This is one of the best pictures that Wil-
 liam Russell has to his credit. It is a
 thrilling story, one that has plenty of action
 and real suspense and like most of the
 other "Boston Blackie Stories" can be
 counted on to give good satisfaction. This



particular one has been adapted from "The
 Water Cross" and gives intimate glimpses
 of prison life and the need of prison re-
 form. Around the story there has been
 built a pleasing little romance and good in-
 terest is developed from start to finish.

William Russell gives a thoroughly con-
 vincing performance and we consider this
 one of his best roles. Eva Novak is at-
 tractive as the heroine in the story. The
 supporting members of the cast all lend
 good assistance and good atmosphere pre-
 vails throughout the picture. J. M. D.

Double Dealing

Released by Universal. Story and Direc-
 tion by Henry Lehrman. Length, 5105
 feet.

CAST AND SYNOPSIS

Ben Slowbell Hoot Gibson
 The Slavey Helen Ferguson
 Stella Betty Francisco
 Keene Eddie Gribbon
 Mrs. Slowbell Gertrude Claire
 Jobson Otto Hoffman
 Sheriff Frank Hayes
 Jobson's Assistant Jack Dillon
 Ben Slowbell loses his little drug store and his
 horse and buggy, his only possessions in the world.
 He returns home and finally has to tell his grand-
 mother of his failure. To the town comes Keene, a
 self styled business advisor and manager. The town's
 richest and stingiest man seeks Keene's assistance
 in unloading a tract of worthless land on Ben, who
 upon being advised of its great value by Keene bor-

rows the necessary amount of cash from his grand-
 mother and completes the purchase. Keene then dis-
 appears with Ben's girl and the lad again realizes that
 he has been cheated. While he is out stirring up
 trouble some strangers come to town and insist on
 giving Ben a large profit for his land. Ben also
 finds that another girl has been waiting for him too.

Hoot Gibson once again plays the small
 town fool in a stereotyped sort of picture.
 However, it is the kind of material that
 makes a good appeal to the audience and
 it should not fail to satisfy his admirers.
 There are a few melodramatic touches, put
 on with rather a heavy hand in spots, but
 according to the formula used it is pretty
 certain that the young hero will finally win



out with plenty of money and the true blue
 girl who sits by and sees him wasting his
 affections on a frivolous blonde.

Hoot Gibson gives his usual clean-cut, ap-
 pealing performance and is ably assisted by
 Helen Ferguson and Betty Francisco play-
 ing the two female leads. Gertrude Claire
 is a lovable character as Grandma Slow-
 bell. Eddie Gribbon gives a good portrayal
 of the big town sport and manager of the
 lad's affairs.

The picture has a great deal of human
 interest and although the familiarity of the
 plot detracts from the suspense that might
 be registered, it is nevertheless a pleasing
 bit of entertainment and should make a
 good box office attraction. J. M. D.

Romance of the Republic

Produced by Instructive Film Society of
 America.

The premiere showing of "The Romance
 of the Republic," produced by the Instruc-
 tive Film Society of America, was recently
 given at the Hotel Plaza under the joint
 auspices of the producers and the Interna-
 tional Commonwealth Club. The preview
 culminated with an international ball, a
 brilliant function in which more than 1,000
 persons prominent in the social and official
 life of New York and Washington partici-
 pated.

The film is an intimate portrayal of the
 activities of the ten great federal depart-
 ments at Washington and is of a highly edu-
 cational nature. To those who have only
 a superficial idea of the functions of gov-
 ernments, it will prove to be highly in-
 structive and interesting. J. M. D.

D. W. GRIFFITH'S

latest

"THE WHITE ROSE"

Will Be Reviewed
 in the Next Issue

STEFFEY'S "ROSE WEEK" BACKED BY OFFICIALS

One of the most constructive exploitation campaigns originating on the West Coast was arranged by Manager Frank Steffey of the Coliseum theatre, Seattle, with the cooperation of the Chamber of Commerce for the presentation of "Mighty Lak' a Rose."

Mr. Steffey, with the aid of the Flower Committee of the Chamber of Commerce, introduced a "Plant a Rose Week," April 7 to 15.

The Chamber of Commerce appointed a committee under the chairmanship of Mrs. A. E. Guy to supervise the activities of such a week. Letters of indorsement from Mayor Edwin J. Brown and prominent citizens followed. The Seattle Rose Society became interested actively. A Rose Girl, chosen by the Chamber of Commerce from a large number of society "buds" was crowned by the president of the association at an "official" rose planting at Volunteer Park, attended by newspaper cameramen and reporters.

Mr. Steffey was able to place a rose cut-out herald in every business letter sent out by the Chamber of Commerce and at every plate in the Commercial Club dining hall. Also he tied up with 2,000 posters sent out to merchants by the Commerce body and with rose displays of stores and florists and music display windows.

The song "Mighty Lak' a Rose" was played by all leading Seattle orchestras for two weeks in advance of the film showing and featured by a soloist in advance and during the presentation at the Coliseum.

Mr. Steffey completed the tie-up by dressing his usherettes in a rose costume of red and green, the hats resembling rose blossoms and the dress representing leaves. Movies of the various civic demonstrations during "Plant a Rose Week" were an added attraction during the presentation.

"DWIG" CARTOON FOR NEW ARROW FEATURE

Arrow is issuing an unusually attractive lobby card in connection with "The Little Red Schoolhouse." It is of the regular lobby card size, 22 x 28, but the unique character of the sketch, reproduced in colors from a drawing by the celebrated cartoonist, Clare Victor Dwiggins, or "Dwig," should give it an especial appeal as a window card display.

The drawing shows a scene of action outside the Little Red Schoolhouse and contains no direct reference to the photoplay. The scene is a lively, colorful and humorous one and in the bird's-eye view fashion of "Dwig" cartoons presents a multitude of characterizations and events of interest and appeal. The "Dwig" cartoon is an added feature of the Arrow exploitation material on "The Little Red Schoolhouse," as the regular set of two 22 x 28's is also available.

STUNT SHOWS SCOPE OF RADIO PUBLICITY

First National recently put a man to work to deliver Radio talks on pictures over WLAG, the Minneapolis Radio Station. W. H. Laurance was the man who made the talk, having prepared a story telling the history of the motion picture industry and referring incidentally, but none the less pointedly, to current First National pictures.

The talk was called: "The Motion Picture—Yesterday and Today." How widespread its exploitation and publicity possi-

Profitable EXPLOITATION

bilities are for exhibitors was evidenced by the fact that WLAG received letters during the ensuing week showed the postmarks of: Shelby, Mich., Peoria, Ill., Delaware, O., Haddon Heights, N. J.; Niagara Falls, Ont. and Greenfield, Ind.

SCORE-BOARD BLANKS DISPLAY "SOULS FOR SALE"

Detroit, Mich.—Goldwynner Eddie Carrier, co-operating with the management of the Broadway Strand Theatre, staged an extensive campaign on "Souls for Sale."

The punch stunt of the campaign was the placing of a score board (slate effect) alongside of every newspaper stand in Detroit, of which there are fifty-two in the downtown section. A tie-up with the Detroit Times made these locations possible. The makeup of the score boards was as follows: The box score in the middle and the ad on "Souls for Sale" at the top in two colors.

Fake Phonograph Makes Good Lobby Attractor

The Temple Theatre surprised the people of Hamilton, Ont., when a phonograph, made of beaver board and measuring seven feet in height was placed in the lobby where a real phonograph, hidden in the leaves of the trellis, played "Mighty Lak' a Rose." Attracted by the music, people wandered up to the beaver board instrument to hear the strains, only to turn away disgusted at their own simplicity when the dodge was discovered.

Later the "dummy" was taken out on an automobile for a street ballyhoo. A cornet soloist inside the beaver board machine played the title song and again amazed people.

Getting Co-operation From the Library

Whether or not an exhibitor gets a display on the bulletin boards of the public library is largely a matter determined by the disposition of the librarian, so when a picture based on a well known novel comes along there is nothing like trying. Walter Nealand, Goldwynner exploiting "The Christian" at the Madison Theatre, Peoria, Ill., interviewed Professor Edward Wiley, librarian of the public library, and found him to be an admirer of Sir Hall Caine, so there was a display for the theatre in the library. The theatre used a slide stating that the book could be obtained at the library.

English Introduce Novel "Tol'able David" Herald

English exhibitors in the London zone capitalized the fact that the hero of "Tol'able David" was fired by an ambition to drive a stage coach, by distributing "First National Mail." The mail consisted of a small bag, about three inches wide and four deep, with its purpose stamped on the front. Its contents made up an effective advertising herald.

TEN DAY CAMPAIGN FOR "ADAM'S RIB"

Green Bay, Wis.—Ten days of intensive promotion work which included Roto Art sections in the Chicago and Milwaukee Sunday papers resulted in packed houses all during the weeks' engagement of "Adam's Rib" at Saxe's Strand, Green Bay, Wis. The business was phenomenal in view of the fact that a late April blizzard swept Green Bay during two days of the presentation.

Newspaper ads addressed as open letters to the Mayor of Green Bay and one of the Women of the city were included in the newspaper campaign, signed by Frank Cook as manager of the Strand.

A novel card was also worked out by Mr. Cook which contained a cent pasted on its upper left hand corner and bore the following phraseology: Here's A Cent For You! Towards the Purchase of a Ticket to see CECIL B. deMILLE'S production "ADAM'S RIB."

This card was placed in a white envelope bearing the caption: "NOBODY'S MONEY, IT'S YOURS!"

Probably the most effective part of the entire campaign was the fact that on every one of the ten days of the promotion campaign the local paper carried at least one cut or story on the picture.

Curtain for "Haze" Effects Installed by Eddie Hyman

New York.—Managing Director Edward L. Hyman of the Brooklyn Mark Strand, has added another new curtain to his collection. It is of silver scrim, covering the proscenium arch, and draws from the center on a noiseless traveler. When closed this curtain cuts off the auditorium from the orchestra and both stages. It matches the silver cyclorama which Hyman used for the first time three weeks ago.

The deep red plush curtain over the proscenium opening will be used the same as formerly, at the close of each performance. The new curtain offers much in the way of lighting. Lighted from the front, it gives the effect of a beautiful haze, an effect appropriate to certain stage and musical numbers.

Gets Good "Hula-Hula" Lobby with "Lost and Found" Posters

Providence, R. I.—Mat Reilly, manager of the Victory Theatre, got good results from a "Hula-Hula" lobby for the showing of Goldwyn's South Sea picture, "Lost and Found." He used mounted cut-outs from the paper including a native boy playing a ukelele and used grass very freely in the decorations.

For a ballyhoo the 24-sheet poster for "Lost and Found" was mounted on each side of an automobile truck which was kept on the streets of Providence for four or five days.

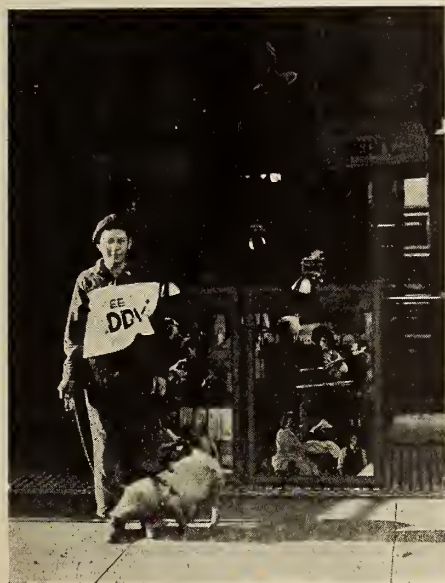
EXPLOITS "VANITY FAIR" THROUGH PUBLIC SCHOOLS

Worcester, Mass.—Goldwynner Buddy Stuart of the Boston Exchange, induced the public schools of Worcester to aid in publicizing Hugo Ballin's production of "Vanity Fair," when it was shown at the Plaza Theatre.

A special showing was given for teachers and superintendents, whose opinions were used in advertising the film in the newspapers and in a special herald.



Ballyhoo with and without the aid of navies, railroads, hospitals, etc. Above and at the left is a "fighting float" which appeared in the streets of Minneapolis and whooped things up for the U. S. Navy and the Vitagraph romance of the navy "Masters of Men." The recruiting officers supplied gobs to do a boxing act on the float and a band. At the right is a "Ninety and Nine" locomotive built over a Ford and used in Seattle, Wash.



Mildred, the matronly porker of "Daddy" makes a personal appearance at George Ritzler's Sigma Theatre, Lima, O. Besides the trick pig there was an appeal to the kids in this exploitation for the First National attraction in the form of a special matinee.



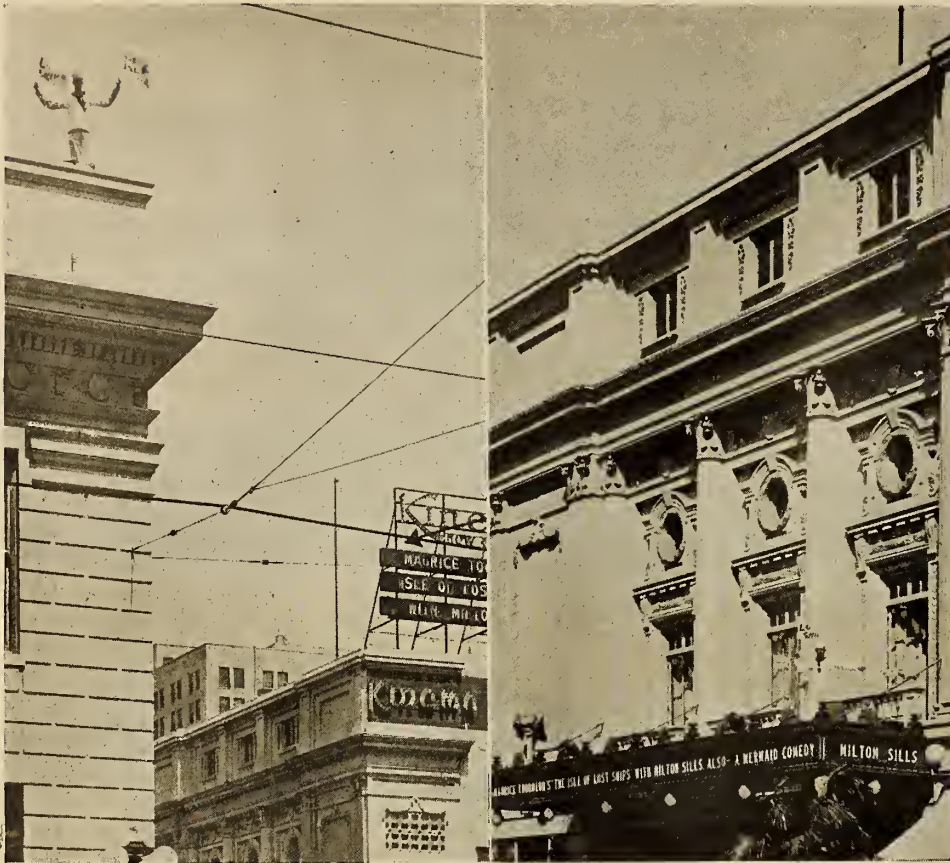
Here's how "Douglas Fairbanks in Robin Hood" was advertised in Havana, Cuba. To make any impression there a float must be a rather "elaborate" affair and so "elaborate" was the word when the ballyhoo for the United Artists release was put into commission.



The "invalid car" was ballyhoo for Harold Lloyd in "Safety Last" in Wenatchee, Wash., where the Pathe Comedy was played by the Liberty Theatre.



An atmospheric prologue staged at the Brooklyn Mark Strand by Eddie Hyman for "The Bright Shawl," First National's new offering starring Richard Barthelmess. It was programmed as "A Cuban Episode" and was performed by four dancers and two singers.



The U. S. Navy was the target for the broadside of exploitation and publicity for the showing of "The Isle of Lost Ships" at the Kinema Theatre, Los Angeles. The photos above show a stunt which made good ballyhoo for the Maurice Tourneur sea picture. On the roof of the building at the left you may observe a sailor sending wig-wag messages to a man on the marquee of the Kinema, at the right. One of the flags was printed with the line "The Isle" and the other "Of Lost Ships." Newspaper ads. were carried seven days in advance, opening with teaser copy, following which the regular press book displays were used for this First National Attraction. An "Isle of Lost Ships" event was held at the Cinderella dancing pavilion. The usherettes at the Kinema wore white duck sailor uniforms.

"The Isle of Lost Ships" was dedicated to the U. S. Navy. A special presentation of the film was given aboard the flagship of Admiral Eberle, Commander U. S. Pacific Fleet.



Outside displays like that shown for the F. B. O. production "The Son of the Wolf," are a paying venture at the Magnet Theatre, Milwaukee, according to Manager Nicholas De Lorenzo. This is a small downtown house and makes its greatest play for the patronage through these displays, therefore De Lorenzo uses them consistently and with the greatest economy, compo board being used over and over again in the erection of the various effects. The setting above for First National's "Mother O' Mine" shows how variety in appearance as well as display of the outstanding features of the attraction are produced at the Magnet Theatre.



"The Affairs of Lady Hamilton" were not whispered about Boston, as a matter of fact, the showing of this Hodkinson offering at the Park Theatre was shouted with ballyhoo, poster stands, and newspaper advertising and publicity. At the left above is the picturesque ballyhoo which was kept busy during the entire engagement. In the centre is the lobby display at the Park and on the right the usherettes in their English peasant costumes.



A special escort for the prints of "Tol'able David" sent by the First National organization in London to David Lloyd George, for a private viewing. Thus, there is also exploitation in English film circles and it makes use of all the available stunts.



"Down to the Sea in Ships" hits Detroit. The above photo shows the Empire Theatre where the Elmer Clifton whaling picture played. The regular 24-sheet issued by Hodkinson was about all the display used on the front of the house. The "mid-Atlantic battle with a 90 ton whale" was the line featured and to which the public responded in very gratifying fashion.



More sea stuff. The briny atmosphere was well featured in the ballyhoo and lobby decoration for First National's "Fury" at the Strand, Memphis, Tenn. A model of the Lady Spray, the hero's good schooner in the picture, floated about town atop a Ford delivery wagon as shown at the left. At the right is a closeup of the Strand.



It is said that Knoxville's verdict on the lobby display shown above was "it was 'Mighty Lak' a Rose." At any rate the display which Manager W. E. Drumbar arranged at the Riviera Theatre for the First National attraction had the virtues of simplicity and harmony with the title and theme of the picture.



South Sea suggestion in the lobby of the Majestic, Memphis, Tenn. The display for Paramount's "The White Flower" was made by A. B. Morrison, and like the other lobbies reproduced on this page it has a suggestion or so for use this summer. White flowers were fastened on natural smilax trailing vine. The pennants were green, yellow and red.



The cave man period of Paramount's "Adam's Rib" was featured in this lobby at the Criterion Theatre, Evansville, Ind. The display was arranged by Manager Harry Kornbloom.



An outside display of the side-show order, having a circus appeal and the cool suggestion of a rocky cave. This arrangement was used for Paramount's "Adam's Rib" at the Modjeska Theatre, Augusta, Ga., by Manager F. J. Miller.



A "long shot" at the lobby of the Criterion, Evansville, Ind., shown above. The palm leaves provided a simple means of developing the cool idea played for in this decoration for "Adam's Rib."



A "White Flower" display arranged by Manager W. R. Bedell of the Rialto Theatre, Atlanta, Ga. A special "White Flower" matinee was one of the features of the campaign. As an added attraction the Rialto offered an Hawaiian act on the program with the Paramount picture starring Betty Compson.



The front and the rear of the Pavilion Theatre, London, England, with its display for the presentation of "Douglas Fairbanks in Robin Hood." This United Artists offering was given a big campaign in London, its performance at the big theatre in Piccadilly Circus being billed and ballyboomed in the city and the suburbs.



A broadside idea used for boosting the Lichtman picture "Shadows" in film circles in England.



Billboards are rather big in England, as the photo above would indicate. This board of "Douglas Fairbanks in Robin Hood" was 100 feet long. It was but one of many used by Charles B. Cochran, who gave the United Artists' attraction its premiere in London at the Pavilion.



The Alhambra Theatre, Toledo, Ohio, during the presentation of the Hodkinson offering "Down to the Sea in Ships." The house display featured reproductions of the scenes in strips bordering the marquee and over the entrance doors. The line-up shows that this Elmer Clifton picture had its appeal for Toledo film fans.

The Most Honest advertisement ever printed!

AFFIDAVIT.

I, **RICHARD BARTLELESS**, the Managing Director of the Queen's Hall, Newcastle-on-Tyne, in the City of Newcastle-upon-Tyne, do hereby depose and say as follows:

1. That no picture has ever been shown in this picture house since the year 1922.

2. That no picture has ever been shown in this picture house since the year 1922.

3. That no picture has ever been shown in this picture house since the year 1922.

4. That no picture has ever been shown in this picture house since the year 1922.

5. That no picture has ever been shown in this picture house since the year 1922.

6. That no picture has ever been shown in this picture house since the year 1922.

7. That no picture has ever been shown in this picture house since the year 1922.

8. That no picture has ever been shown in this picture house since the year 1922.

9. That no picture has ever been shown in this picture house since the year 1922.

10. That no picture has ever been shown in this picture house since the year 1922.

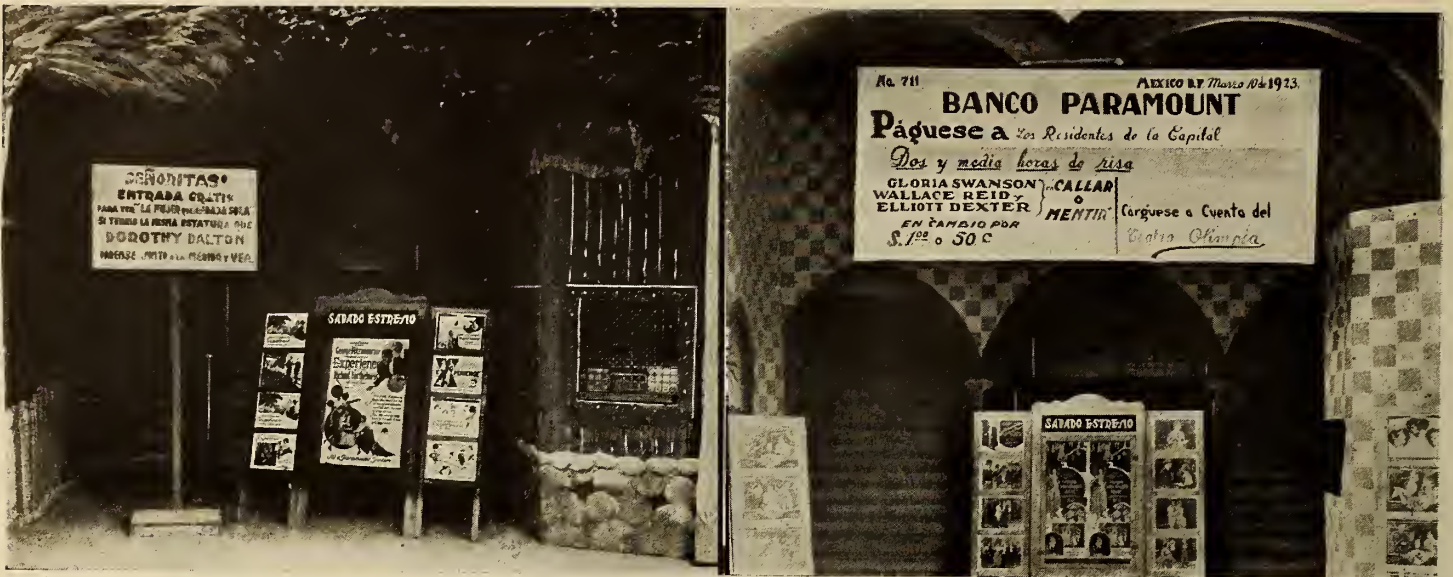
Richard Bartleless

—TOLABLE DAVID was acclaimed THE Picture in the Convention held yearly in America, receiving even more votes than THE POLICE PROSELYTIC OF THE APOCALYPTIC, and was awarded the Honorary Gold Medal of Merit, as being the best Picture of 1922.

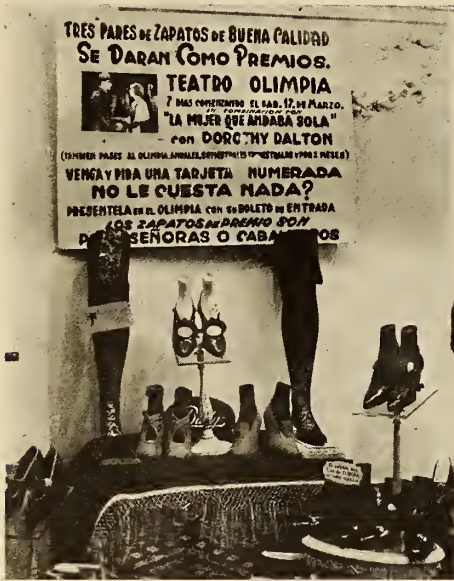
To be Screened FOUR TIMES DAILY AT
— 3 — 5 — 7 — 9 —
at the **QUEEN'S HALL, NEWCASTLE-ON-TYNE.**
Emergency March 19th.

RICHARD BARTLELESS
Managing Director of the Queen's Hall, Newcastle-on-Tyne.

The affidavit stunt used in newspaper advertising by an English exhibitor for the showing of First National's "Tolable David." George Black, managing director of the Queen's Hall, Newcastle-on-Tyne, however, did not go so far in his swearing as many of the American showmen have in connection with this stunt.



Lobby displays and all the other devices of exploitation have been introduced to Mexico by Leon J. Bamberger, chief of Paramount exploitation in the territory on the other side of the border. The displays pictured above were used for the presentation of "Don't Tell Everything" and "The Woman Who Walked Alone," at the Olimpia Theatre, Mexico City.



Window displays they have also met in Mexico City, as the photo above goes to prove. This was another important item in the exploitation of Paramount's "The Woman Who Walked Alone"



The photo guessing contest was used to good advantage in Mexico City, whither Mr. Bamberger took the stunt for use in his campaigns for Paramount pictures. This window display tied up directly with the showing of "Don't Tell Everything."



Ballyhoo appears to be a cinch in Mexico City. From the photos above we dare say there is not much trouble in getting a crowd to parade for the theatre. At the left is a street stunt with a burro suitably bannered and led through the streets to attract attention to the showing at the Olimpia Theatre of "The Woman Who Walked Alone." The centre photo does nothing to change the opinion expressed early in the course of this caption. At the right is the weighing-in stunt introduced along with other American methods of exploitation by Mr. Bamberger of Paramount. The girl whose poundage equalled that of Dorothy Dalton could see the show free of charge.

The MODERN THEATRE

Building — Equipping — Operating

LIGHT is similar to sound (music) in more ways than most of us realize. One is received by the eye, and the other by the ear and then conveyed by nerves to our brain where we get the impression. Both light and sound are produced by vibrations. A deep tone is produced by a slowly moving wave or vibration, a high pitch by a much quicker movement. We have a so-called octave of sound, c, d, e, f, g, a, b, c, and what might be termed an octave of light, red, orange, yellow, green, blue, indigo and violet—the red vibrating much less rapidly than the violet. Due to this similarity, some experimenters have made the mistake, the writer believes, of attempting to assign tonal values to the colors of the spectrum, just as though they were to play a scale in colors, or write a score for color as they would for sound.

A Color Score

As a somewhat exaggerated illustration of the point we are trying to bring out, an experimenter might try to write a color score for "America" (My Country, 'Tis of Thee). His music would read c, e, d, b, e, d, e, e, etc., his light score might read, yellow, yellow, green, orange, yellow, green, blue, blue, etc.

It is obvious that attempting to follow any such practice as this would lead us nowhere and that we would have a meaningless, unintelligible result. We must have our tie-in between the two senses—hearing and sight—based on the association element. We must study how both light and sound affect our feelings. Realizing this, it is evident that rather than an individual note having a corresponding light to accompany it, a group of notes, that is a mood or theme of the composition, or even a whole section, will have a much more definitely associated color. For example, one would naturally associate green with the pastoral bit, red with martial music, vivid yellow with the bright, sprightly dance, blue with moonlight, blue-green with the barcarolle and so on.

The next point to be kept in mind is the

Proper Lighting for the Theatre

By A. L. POWELL
Edison Lamp Werks
Part Four

method of applying color. The first extensive attempt made in America along this line was at Carnegie Hall, four or five years ago. The Russian composer Scriabine had prepared the score of a number, with color accompaniment (Poem of Fire, Prometheus). One instrument of his orchestra was what he termed "tastiera per luce" (light keyboard). This was a box about five feet square with a white background on which colored light could be thrown and varied in intensity and tone (color). He wrote a score for this device and introduced it at will, as he would a part for the woodwinds or brass. Sometimes, one color would be visible for quite a period, then there would be a rapid variation of tint. The box which he used was so small that the effect was lost at the rear of the hall. The effect of the color was lost in competition with the huge orchestra.

We see by reflected light and to get the maximum impression of color there must be a relatively large light colored area on

which tinted light can be thrown. One way of accomplishing the desired end would be to flood the entire auditorium with tinted light, so that one "feels" the atmosphere. This can be accomplished by the use of concealed lamps in inverted reflectors placed in a cornice for indirect lighting. Again, the curtain and draperies at the front of the house might be of a light neutral tint and colored light from concealed sources thrown on this, or the orchestra itself could be clothed in white suits and beams of colored light projected on this area. Suitable connections of circuits of the three primary colors, red, green and blue, with dimming devices will permit the use of any combination or mixture desired.

Having the means at hand to get color effects on a large scale, it will be up to the musician to co-operate with the man who has observed the effect of color on our emotions (the psychologist or artist) and with the man who knows how to produce the lighting effects (the electrician or engineer). The musician will outline to the psychologist the impression which the music is supposed to create. The latter will determine what color is most likely to be associated with this emotion and the engineer will see that the right color is available at the proper time.

One can visualize the time when sufficient information has been obtained from experiments to lay down certain definite fundamental rules and then still further to the time when these effects will be appreciated by the general public. This will not be a difficult matter, for most of us are affected by music.

We are stirred at the sound of the military band, the soft soothing strains of the Humoresque or Kamennoi-Ostrow rest us and quiet the nerves, while the modern jazz



Left—An Example of the Elaborate Type of Luminaire Installed in the Modern Motion Picture Auditorium. Inverted, mirrored glass reflectors are concealed within the crystal structure and so placed that they direct the light from Mazda C lamps to the ceiling without striking the crystals. Floodlighting projectors directed on the luminaire cause it to sparkle and glow. In addition, a large number of small lamps with concentrated filaments furnish direct light for extremely brilliant effects used during intermissions.

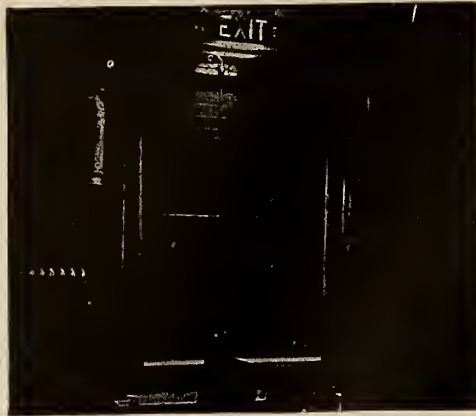
Right—High Intensity Illumination of a Distinctive Character is Furnished in Front of this Theatre by Closely Spaced 100-watt Mazda C Daylight Lamps Beneath the Marquee. An attractive sign with a border of the primary colors forms an excellent and striking contrast.



tune has still another effect. Some of us experience the whole gamut of human emotions, listening to the wonderfully descriptive music of Massenet, Puccini or Wagner. Particular phrases promote sorrow or joy, depress or exuberate us. Light has a similar effect, the colorings of nature as expressed in sunrise or sunset give one a thrill, the cool, restful green of the wood has its effect, while the changing blues and white caps of the sea also produce an impression. Certainly these can be combined.

In many of the larger Motion Picture houses, it is a regular practice to vary the lighting while the orchestra plays the prelude or special numbers. Observations indicate that while some of the effects obtained are excellent, at times there is apparently little connection between the music and the lighting. Even though the lighting is most artistic, it should most certainly be in harmony with the music. Careful forethought along the lines suggested should produce the desired result.

It is going somewhat out of the province of this bulletin to lay down detailed programs for various selections. There are certain descriptive numbers which are particularly susceptible to color treatment, for example, Wagner's "Ride of the Valkyries," "Siegfried's Funeral March," "Good Friday Spell," Tschaiakowsky's "Marche Slay," "Overture 1812," Rimsky-Korsakow's "Scheherazade," "Sadko," "Ballet Music from M'lade," Rachmanin-



Rapid Egress from a Building is Promoted through Good Lighting. A properly designed exit light casts its illumination on the doorsill and surrounding area, as well as indicating the location.

off's "Island of the Dead," Rossini's Overture "William Tell," Von Suppe's Overtures, and so on.

The numerous themes offer great possibilities for changing colors. Flashes of one color can be superimposed on another. A shrill piercing note can be accentuated by a brilliant, momentarily exposed light. At times, the change from one color to another will take place gradually, at other parts abruptly.

We can all look hopefully to the future for great advances in combining the arts of music and light. THE END

This business is part of her life and she enjoys it."

Mrs. Dwyer continued:

"From my knowledge of mailing lists I recommend that every exhibitor have one and use it on his patrons and prospective patrons as we use it on him. There's no use standing around hoping for business in this busy world. You've got to go after it and isn't that for the exhibitor as well as us?"

"Keeping eternally after sales and often after delinquent accounts is the secret of success. The exhibitor is lucky—he doesn't have to keep after delinquent accounts."

CARBON SALES HEAD

SEES NORMALCY HERE

Jacksonville, Fla.—James R. Crawford, general sales manager of the National Carbon Co., New York, gave out the following interview to the newspapers here during the joint convention of the Southern Hardware Jobbers and the American Hardware Manufacturers Association. Mr. Crawford had just made an intensive survey of business conditions, especially in the northern and western states and the message he brings is one that rings with optimism and hope.

"It is little short of marvelous," says Mr. Crawford, "the way in which the United States has recovered its stride after the disrupting march of the war. All of the dire predictions of the pessimists in regard to the difficulties we would experience in re-absorbing into our industrial life the great mass of discharged soldiers, have proved false. All the wild and disquieting talk about the dangers of bolshevism and the spread of radical doctrines has likewise been shown to have had no foundation in fact.

"Particularly remarkable and gratifying is the brave 'comeback' from industrial depression that the South has made. I doubt if at any previous period the agricultural prospects of the Southern States were so promising; aided by vast acreage reclaimed by draining and by intensive and scientific study of the soils the southern farmer and fruit grower is filling an ever larger space in the markets of the world. And in industry, also, especially in cotton weaving and kindred arts the Southern States have entered into keen and healthy competition with the New England States. And I am glad to note that Southern industries as well as those in other parts of the nation have apparently learned and taken to heart the lesson as to the value of advertising in the daily press. Very fine barometers of business are the advertising columns of the daily paper which after all, is the best advertising medium in the world, when backed up by the proper advertising to the jobber, wholesaler and retailer in the Trade Press."

By co-operating with the jobber and manufacturer, the utilization of the most modern merchandising methods, the use of newspaper advertising, window displays and other advertising material, and by teaching his clerks salesmanship, he has speeded the wheels of commerce and aided in the task of re-establishing prosperity.

"Only a country as resilient, quick to sense new value and grasp new opportunities; a country with a spirit large enough to march alongside the splendid opportunities America offers could have got back into a steady business step as quickly as our country has done. There has been no gulf created between capital and labor; instead there is a growing realization that the interests of capital and labor, so far from being opposed, are identical. Fearing a great influx of cheap labor from the distraught countries of Europe our Congress passed a selective immigration law designed to keep our own American workmen from being swamped by cheap competition.

"MRS. LEO F." HAS THE FOLLOW-UP IDEA ON BUSINESS

There's a Lesson to Be Drawn From What She Has Done to Build Up Theatre Supply Sales

Cleveland, O.—"There's no use talking, woman has a good sense of follow up and its importance to steady business."

That's what Leo F. Dwyer, well-known theatre equipment dealer of this city and Cincinnati, and president of the A.M.P.E. D.O.A. says. Don't know what the initials stand for? That's easy, the Association of Motion Picture Equipment Dealers of America.

But that's getting away from the subject—woman. In Dwyer's case he was speaking for Mrs. Leo F. Dwyer, whose pleasant countenance, known to every theatre man in Ohio, is the first thing that greets the visitor in the Dwyer store here.

The theatre equipment business involves considerable work. First there's the theatre which always needs some kind of equipment but which invariably puts off purchasing it until the last minute. They must be constantly reminded that there is a place to get it and now is the best time to get it. Mrs. Dwyer knows how to follow them up and her letters are the most cheerful bits of salesmanship imaginable.

Then there's the new theatre to be built. From the time the project is first announced until the opening day the builder must be reminded of the equipment he will need and here again Mrs. Dwyer follows up the prospect to the Nth degree.

She could tell exhibitors a whole lot about the efficacy of the mailing list and mailing systems as a means of keeping business at a steady flow.



Mr. and Mrs. Dwyer

Mrs. Dwyer was asked about it and she said:

"Woman, you know, is a great person to remind man of things forgotten. Where is there a wife who doesn't tell her husband not to forget his check book, his hat or his handkerchief and last but not least, to pay the gas bill? Now in handling the mail end of our business I find that instinct to remind fits in very well. We follow up every prospect from the first day we hear of him until he's sold or someone else sells him. It's nice work. Of course my husband really sells the equipment."

To which Dwyer replied:

"Don't believe I do the selling. Mrs. Dwyer not only sells but she keeps our organization going when we're on the road.

PROTECTION AGAINST BOX OFFICE THIEVES



\$6.50

Automatic
Blue Steel 25-Cal. Automatic Shoots 7 Times With Safety Attachments REGULARLY \$12.00
Price \$6.50
Genuine Leather Holster, 75c Parcel Post, 10c Extra on Revolvers

Famous Fritz Mann German Ladies' Automatic Revolver
Smallest 25-Cal. in the World
Can be concealed in the palm of your hand. Very powerful and accurate.

This automatic Revolver can be concealed in a cigarette case, vest pocket, hat band, ladies' hair, small handbag, gents' wallet, etc. Guaranteed not to jam or miss fire. As we have a very limited quantity we advise you to order at once. Guaranteed 10 years. Smallest and finest Automatic Revolver made. Blue Steel. Shoots 6 25-Cal. American Steel Bullets. With safety attachments. Value \$30.
PARCEL POST, 10 CENTS

OUR PRICE \$11.00

\$30 Genuine German Ortgies 25-Cal. Automatic

One of the most famous and highest grade automatic Revolvers in the world. Guaranteed not to jam or miss fire.

Special at \$8.75

Shoots 7 Times
Every One Brand New and Perfect Has Safety Grip in Handle

\$35 32-Caliber German Ortgies \$9.00
25-Cal. Steel Bullets, 80c a box. 32-Cal. Steel Bullets, 90c a box
All Bullets Sent by Express

\$14.00

Genuine MAUSER

Latest model; 9-shot Automatic. The World-famous Most Powerful Weapon known; shoots regulation cartridges; is perfectly balanced with substantial and comfortable grip; accurate and efficient; two safety attachments; it is flat-shaped; has no sharp edges or projections and does not bulge the pocket; it is solidly and simply constructed from blue steel; can be dismantled and re-assembled in a few seconds.
Regular \$35 25-Cal., No. 809 \$14.00
Value \$35 32-Cal., No. 809-A 15.00

THE best protection against the depredations of box office thieves and hold-up men is to let them know you are ready for them. You owe it to your cashiers to provide them with protection for their lives and your property.

Binoculars for Your Projectionist Will Help Him Give the Picture Proper Focus and Better Lighting—

The Montague Company, Inc.

Fire Arms — Handcuffs — Police Supplies

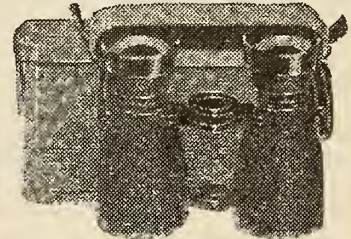
Dept. E. R. NEWARK N. J.

~~\$24.50~~
Genuine German LUGER



30-Cal., 9 Shot Automatic; with automatic magazine ejector—the latest, best and most reliable pistol made. Safety attachment. Shoots standard American ammunition. Regular Value \$30.
Our Special Price No. 909 \$24.50
ALL OUR MERCHANDISE IS BRAND NEW
Order one of these Specials NOW

Slightly Used in the War by German Government
\$65 Value **Genuine Prism \$18.50** **Our Price**
High-Power Binoculars
Finest makes in the world
8-Power Genuine Zeiss
Solid LEATHER CASE Included



These glasses are extraordinarily powerful and long range land or sea, day or night use. Extra good for hunting, bird study, travelers, botanists, sea captains, lighthouse keepers, astronomers and for particular people that must have the best kind of glasses. Adjustable for different strength of eyes, for short or long distance.

As we sell these glasses at so low a price nothing taken in trade and all sales final.

Order from this advertisement as these goods are sold at too low a price to be catalogued.

AMERICA'S FINEST CONCERT ORGAN

The Organ With That Distinctive Tone Which Charms Your Audience

The Marr & Colton Co., Warsaw, N. Y.



ROLL AND COUPON THEATRE

TICKETS

Coupon Single Roll Machine

TRIMOUNT PRESS

115 ALBANY STREET BOSTON MASS

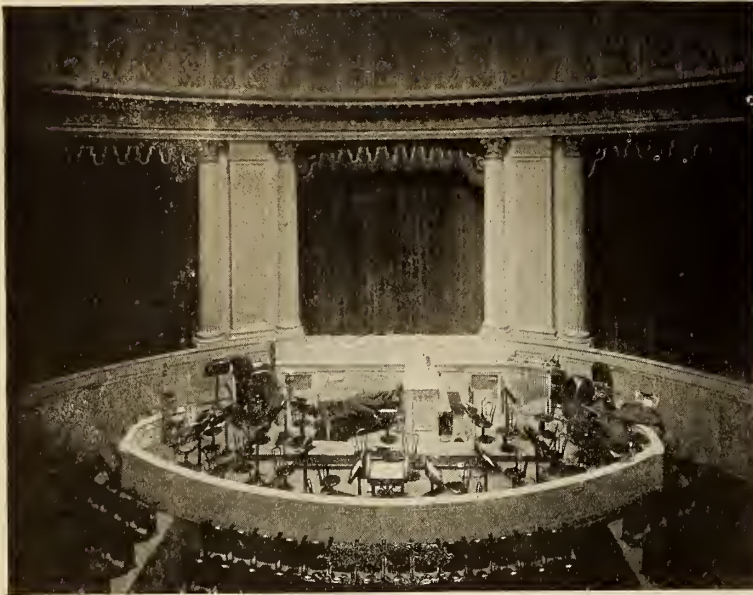
Largest plant in New England specializing in Theatre Ticket Printing

TWO RAVEN HAFTONE SCREENS

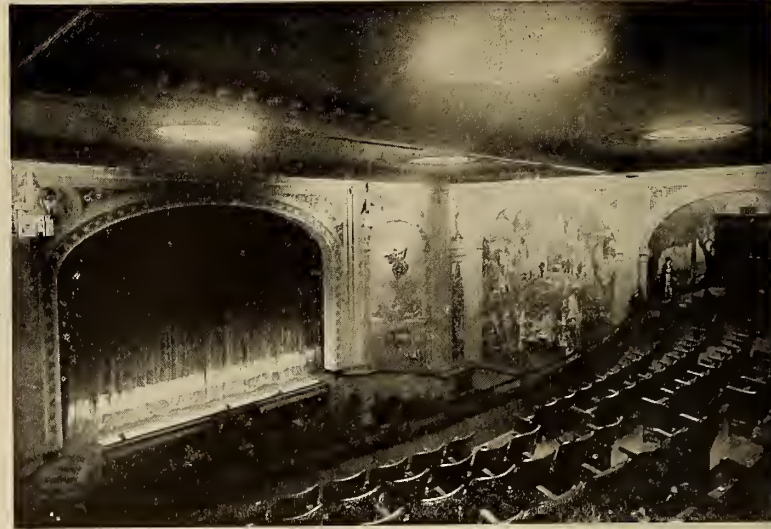
SIZES 26 x 34

Were Installed by
Loew's, Inc., in the Braves' Ball Park,
Boston, Mass.

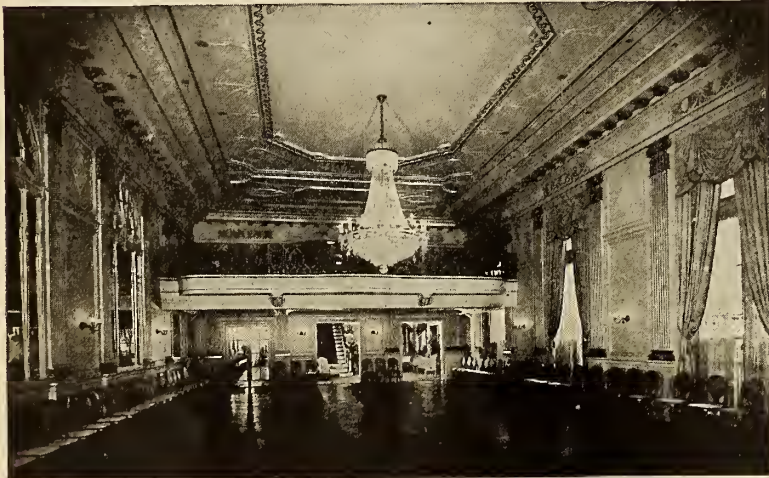
Raven Screen Corporation
One Sixty-Five Broadway, New York



An Orchestra Floodlighted by Projectors with concentrated Filament Mazda Lamps Concealed Above the Ceiling, the Beams of Light Coming Through Openings.



Night Photograph of an Attractive Theatre Illuminated Through Decorated Ceiling Panels. At each side of the proscenium arch, a luminaire in the form of a miniature castle is used. The mural paintings on the side walls executed by a well known artist, are specially lighted by 100-watt Mazda C lamps in mirrored glass reflectors on 15-in. centers behind ceiling beams. As the theatre is designed for use of children, all the decorations are planned to have a special appeal to them.



Utilitarian Methods of Lighting Are Indeed Our of Place in the Hotel Ballroom. Elaborate crystal chandeliers are quite in keeping and flame type candelabra lamps desirable as part of the decorative scheme. Where side wall luminaires are employed, tinted diffusing bulb lamps find application.



Night View Beneath the Balcony in a Medium Sized Motion Picture Theater, Totally indirect equipment is employed, a number of Mazda C lamps and mirrored glass reflectors being concealed by an ornamental composition housing. The location of outlets conforms with the decorative treatment of the ceiling. Soft, well diffused, glareless illumination is provided.

A Page of Properly Lighted Auditoriums

*Showing the Development of Adequate
and Efficient Systems of
Lighting*



This View is Indicative of the Elaborateness of the Lighting Equipment in a Modern Motion Picture Theatre. The ceiling of the auditorium is of unusual beauty with a great dome 54 ft. across in the center which is lighted by 200 concealed lamps of various colors. At the center is suspended a chandelier of solid bronze, weighing 2500 lbs., 20 ft. long with a spread of 12 ft. This is fitted with 220 candle type lamps. The outer ring of the dome is illuminated by 16 indirect luminaires of unique design. A portion of the proscenium arch is of glass illuminated from behind and furnishing colored lighting effects during the overture.

NEW MUSIC

For Photoplays

Title	Composer	Style	Suitability to Pictures	Publisher
Because Christ in Flanders Closer (L'Adoree de Mon Coeur)	d'Hardelot Ward-Stephens	Strong Dramatic	Emotional Love Scenes After Battle	Chappel-Harnis, Inc.
Colonel Bogey	Du Parc Alford	Flowing March	Picturesque Scenes Martial	"
If Winter Comes Land of Might Have-Been	Tennent	Romantic	Optimistic	"
Mill by the Sea On Miami Shore	Novello Adams	Pathetic Lively	Meditative Cheerful	"
Phanton Legions	Jacobi	Melodic	Sentimental	"
Roses of Picardy Smile Through Your Tears	Ward-Stephens Wood	Dramatic Romantic	Victorious Birth of Love	"
Some Day You Will Miss Me	Hamblen	Plaintive	Consolation	"
There's Silver In Your Hair	Darewski	Pathetic	Sympathy	"
Where the Lazy Mississippi Flows	Wright	Calm	Mother Scenes	"
World is Waiting for the Sunrise	de Freyne	Plaintive	River Scenes	"
The Sweetest Rose of All	Seitz	Romantic	Love Scenes	"
My Heart's More Than Your Gold Can Buy	Wm. Witol	Lively	Love Scenes	Amer. Music Pub. Co.
Edna I Want to Be Loved Like a Baby	Emma Rennie Jere De Graff	Ballad Fox-Trot	Melancholy Comedy Scenes	"
Oriental Dream	Wm. Witol J. Leonard Ivory	Waltz Oriental	Sentimental Scenes Oriental	"

(Continued on page 48)

OUR LATEST HIT

EDNA

"The Sweetest Little Girl in All The World"
FOX-TROT SUPREME
Full Orchestrations 25c

American Music Pub. Co.
1658 B'way, Dept. W. N. Y. C.

Have You Heard Our Three Latest Hits?
Smile Through Your Tears
—If Winter Comes—
The World is Waiting for the Sunrise
Orchestra Catalogue on Request
CHAPPELL — HARMS INC.
41 East 34th Street, N. Y. C.

—HEART OF HARLEQUIN—
Serenade by Richard Drigo
the man who gave the world the famous "Drigo Serenade"
Carl Fischer
Cooper Square, New York

THAT SENSATIONAL NEW CARBON-PLANIA

Best By Test

Warren Products Company

265 CANAL ST., NEW YORK CITY.

A SUMMER THOUGHT

THIS IS THE TIME TO MAKE THAT
—IMPROVEMENT—

CURTAINS — DRAPERIES

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MUSIC FOR THE PHOTOPLAY

(Continued from page 47)

Cabin Song Spiritual	C. C. White C. C. White	Pathetic Dolorous	Sorrow Sadness, Melancholy also with negro or South- ern atmosphere Dramatic also Oriental	Carl Fischer
Echo (Isma-O!) Intermezzo (From Pregeliva's Marriage)	J. Elie	Mysterious		"
Humoresque	B. Crist	Narrative	Neutral, light, romantic, nature	"
	Karganoff	Rollicking	Excellent as light hurry for quarrel, excitement,— from Meno Mosso Light pathetic.	"
Prelude A Desert Dream	Liadow Biermann	Dramatic Oriental	Sorrow, Remorse From Andantino till An- dante: light romantic for tranquility, contentedness, from Andante: more Dramatic, slightly myster- ious	"
Festival at Bagdad (From Scheherazade)	Rimsky-Korsakow	Lively Oriental	Light hurry excitement from (6) lively exhb. Dance	"
The Young Prince and the Young Princess (Third Movements from Scheherazade)	N. Rimsky-Korsakow	Pastorale	Nature, tranquil move- ments, Oriental from Pochissimopiu mosso Excellent for village scenes (Reuben) Fairy, bright	"
Call of the Sylphs (Valse de Ballet) Rouance	W. L. Slater E. Frascard N. Rimsky-Korsakow	Lively Flowing	Resignation Light	"
Minuet a la Mozart Spanish Dance (Romance Andaluza)	A. Korestchenko P. Sarasate	Romantic Antique	Calinness till (2) for Passion with Spanish at- mosphere	"
Twilight Meditation Arabian Dance Chinese Dance Londonderry Air (Old Irish Melody) Songs My Mother Taught Me The Grove of Julie Moonlight Sail to the Lovers, Isle Allegro Precipitoso	A. Glazounow H. A. Cesek Bainbridge Crist Bainbridge Crist	Dramatic Dreamy Lively Oriental	Pathetic Calm, Nature Descent Scene Chinese Street Scene	"
Conspiracy	A. Dvorak F. Bendel	Romantic Lively Intm.	Welgiac (Irish) Love, Reminiscence Innocence, Fairy, Joy Nature from (1) till (2) Longing (minor)	"
Tragic Andante	Savino	Flowing	Pursuit, intense wrangling, almost to blows	"
Rustic Allegro	Savino	Agitato	Undercurrent, plotters meeting, uprising, treason Shipwreck, destruction, terror	G. Schirmer Inc.
Dramatic Allegro	Savino		Carefree and happy, woodland scenes	"
Carnival Grotesque	Savino	Allegro	Riot, terrific storm or volcanic eruption	"
Storm Music	Savino		Clown, villagers, peasant or fantastic gatherings Terrific storm on land or sea	"
Allegro Agitato	Savino		Excitement, disputes, desperate action, intense rage, etc.	"
Misterioso alla Valse Processional	Savino	Pompous	Dramatic suspense Approach of royalty, coro- nations, triumphant return etc.	"
Santa Anna's Patio To Mission San Fran- cisco	Strickland	Spanish	Bright Scenes Religious	"
Masquerade Ballet Suite	Strickland	Chime Effects		"
1. Carnival March	Lacome	Pompous	Splendid Opening	"
2. Harlequin & Columbine		Bright	Coquetish	"
3. Antics of the Clowns		Humorous	Fantastic	"
4. The Mandolin Serenaders		Characteristic	Romantic Scenes	"
5. Grand Parade	Arensky	Polacca Pathetic	Festival Gathering Emotional	"
Elegie—From Trio in D Minor Opus 32 Humpty Dumpty's Funeral March	Brandeis	Humorous	Grotesque	"
Vison d'Amour Chanson de Pierrot	Friml Drigo	Melodic	Love Scenes Romantic	"
Within the Walls of China	Lively Friml	Dramatic	Chinese Episode Fantastic	"
Music Box Musical Snuff Box	Liadow	Fantastic	Descriptive & Fantastic	"
Reverie	Jensen	Melodic	Sentimental	"
Scotch Intermezzo	Brahms	Lively	Scotch Scenes	"
Kiki. Intermezzo	Savino	Bright	Cheerful Scenes	"
Andante Cantabile	Tschaikowsky		Melodic	"
Indian Wedding Fes- tival	Baron Mirovitch	Characteristic Romantic	Indian Characteristic Birth of Love	"
Spring Song	Mascagni		Intense Emotion	"
L'Amico Fritz Inter- mezzo	Cady	Brilliant	Oriental, Occidental	"
Danse Orientale	Davidoff	Plaintive	Love Scenes	"
Romance Sans Paroles	Davidoff	Fox-Trot	Popular Dance	"
Chansonnette	Friml			"

Theatre Construction
News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

The Black Oak, Monette, Ark., closed for the summer months. Dr. J. Harrison, owner.

The theatre at Ellison Lake, near Guthrie, Okla., was destroyed by fire April 15th, at a loss of \$3,500 and no insurance.

The new \$7,000 Oklahoma Theatre, Norman, Okla., will be opened shortly.

Leo Berg, L. M. Stern and P. T. Hilderbrand purchased a lot at Camden, Ork., and will erect a theatre thereon shortly.

W. T. Henderson purchased the Alvo theatre, Medford, Okla., from J. S. Street.

O. C. Hauber and Mitchel Seligman contemplate a new theatre for Pine Bluff.

Chas. B. Clark contemplates a fireproof theatre for Malvern, Ark., seating capacity, 650.

The new Rialto at Broken Bow, Okla., has been opened.

Bohl & Thornquist will open their new theatre at Taylor, Tex., shortly.

The Royal being remodelled by C. F. McQuilkin at Enid, Okla., is having a new organ installed.

Collier Bros. opened their new theatre at Stephens, Ark.

The new \$50,000 Majestic has been opened at El Dorado, Ark.

McGehee, Ark., is to have a new \$25,000 theatre, seating capacity 659, shortly. Owner, T. E. Shea; builder, C. W. Land.

Fire damaged the Ro-Nile, Dallas, Tex., last week, same to be rebuilt shortly.

Frank Guzenda and Joseph Swanson of McAdoo, Pa., contemplate a theatre for McAdoo.

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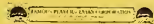
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fashionable bathing resort—
the ideal summer picture.

By Martin Brown. Scenario by John Colton
and Sonya Levien. Directed by Maurice
Campbell.

A Paramount Picture



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A STORY OF LOVE — MYSTERY — THRILLS



Delegates Quickly Raise \$30,000

After Election M. P. T. O. A. Gets Down to Business

By GEORGE BLAISDELL

THE fourth annual convention of the Motion Picture Theatre Owners of America adjourned on Friday, May 25. It had been in session five days. As announced last week Sydney S. Cohen was re-elected president at the session of Thursday, held like all the others in the Chicago Coliseum annex.

Following the election the larger part of the business of the organization was transacted. Most important perhaps was the raising of \$30,000, which was contributed in the course of half an hour, after many of the delegates had left the hall. Later information was conveyed to the president that the sum named would be materially augmented.

The contributions were in many cases personal and not from the state units. Mr. Cohen announced that action would be taken by the board of directors which would insure no repetition of that method of raising money, that plans would be put into operation which would insure an abundant working capital for the organization.

One of the important parts of the annual report, which was a finely printed document of twenty-four pages, in heavy covers, was the urging by the chief executive upon the exhibitors of the necessity for concerted effort by all branches of the industry to bring into the theatres the millions of persons who at present are not patrons.

The exposition conducted in connection with the convention was largely attended in the latter half of the week, the crowds on Friday night as well as on Wednesday night taxing the capacity of the great auditorium.

The controversy over the presidential election is set forth in the following pages. While for a time on Wednesday appearances indicated a possible breach in the ranks of the organization the latest reports are that the fears were unfounded.

In a statement issued to the delegates late Thursday night James C. Ritter, one of the strong figures in the convention, declared that "the impression should not be gained that because the Michigan delegation left after the election of the first vice-president that Michigan bolted the convention. Many of the delegates were anxious to catch

afternoon trains." Mr. Ritter added that when any big, constructive movement came along that needed any help that Michigan could give, so it will in the future as it has in the past assist in "its small way."

The conventions of the week were marked by courtesy toward each other on the part of all the contenders for the presidency. No tangible charge of steam-roller tactics could be brought against those who presided.

New York State had a large representation, and assurances were given by the president that following the national convention there would be a gathering in New York, statewide in extent, which would result in the cementing of all factions and the emergence of a single militant body. The New Yorkers made a strong impression at the convention, with no signs of any factional feeling or antagonism.

When seen at national headquarters President Cohen declared the organization was ready to do things worth while. He reiterated what he had said on the floor of the convention and at the banquet, which was a successful affair, that there are "no yesterdays" and that the organization was pre-

pared to sit down to the table with any branch of the industry.

Thursday's session of the Motion Picture Theatre Owners of America, the fourth day of that gathering, held in the Coliseum Annex in Chicago, brought the climax to the lively fourth annual convention.

As was printed in last week's issue of this journal, Sydney S. Cohen was re-elected. There was no opposing candidate standing against him. Four others had been nominated. Two of these, W. A. Steffes and Joseph Mogler, withdrew on Wednesday. Thursday morning Messrs. Woodhull and McWilliams also withdrew.

Cohen Agrees To Be Candidate

The meeting had been called for 11 o'clock, but owing to the preparation of a statement by the president it was 1:45 when Mr. Cohen began the reading of what proved to be the story of his candidacy, which included the "round robin" signed by prominent exhibitors and presented to him Tuesday night, a review of his position with regard to the candidacy of James C. Ritter, of Michigan, and the letter sent by Mr. Ritter that morning to the leaders of the organization with whom he had been conferring over the suggestion of Mr. Cohen that the latter would retire in favor of the Michigan man and setting forth the condition under which Mr. Ritter was willing to assume the presidency.

Mr. Cohen stated that the leaders who originally had asked him to be a candidate had reiterated the request following the receipt of the letter and that he had agreed to stand. The president said in part:

As a result of my earnest desire to bring about complete harmony and procure the absolute co-operation of the Motion Picture Theatre Owners of America in every state of this country for any one who might be elected President, I suggested to the members of our Board of Directors and other leaders of our organization and the Michigan organization that I would retire as a candidate for President and aid in the election of Mr. Ritter, and offered myself, if the assurance could be given to our leaders and they were satisfied that this arrangement would operate to the advantage of the Motion Picture Theatre Owners of America.

The leaders of our organization who made this offer to Mr. Ritter were not satisfied with the answer of the Michigan leaders in this relation, and I want to read you a letter which was submitted to them by Mr. Ritter this morning, the contents of which were in turn transmitted to me.

Calls for the
Raising of \$130,000
Gentlemen:

In order that there be an understanding as to the plan under which I am willing to assume the responsibilities of national president, in case I should be the selection of this convention, I am outlining below a complete and definite statement of facts that I feel is necessary in order that any president can carry out a business administration and under which the national organization can be a success.

That not less than \$100,000 be pledged and raised before this convention closes, the expenditure of which shall be in the discretion of the president and board of directors with the exception of the following items that are to be decided today by the delegates here assembled:

That in addition to the amount mentioned above, the present deficit of \$30,000 be raised in addition, in order that the administration this year be placed on a sound business basis devoid of any financial handicap.

That an organizer be secured by the president and board of directors at a salary not to exceed \$15,000,

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Sydney S. CohenNew York

Vice-Presidents

Joseph MoglerSt. Louis

Martin G. SmithToledo

Joseph W. WalshHartford

Eli W. Collins.....Jonesboro, Ark.

Board of Directors

M. E. Comerford.....Scranton, Pa.

Harry Davis.....Pittsburgh

W. A. True.....Hartford

Glenn HarperLos Angeles

W. D. BurfordAurora, Ill.

Fred Seegert.....Milwaukee

G. G. Schmidt.....Indianapolis

A. R. Pramer.....Omaha

A. Julian Brylawski.Washington, D. C.

C. A. LickFt. Smith, Ark.

R. F. WoodhullDover, N. J.

L. J. DittmarLouisville

C. E. Whitehurst.....Baltimore

Charles T. Sears.....Nevada, Mo.

John A. SchwalmHamilton, Ohio

Treasurer

William Bender, Jr...South Bend, Ind.

Recording Secretary

George P. AaronsPhiladelphia

this man to devote his entire time to the work of organizing and solidifying states not now efficiently organized. That the national organization devote its work and time next year largely to the task of organization, except in extraordinary circumstances which will demand the attention of the board, this in the discrimination of the board.

That an executive secretary be secured at a salary of not more than \$10,000 a year.

That the President be paid a salary, not more than \$10,000 a year.

That the headquarters of the national organization be located elsewhere than in New York City. This because of the conviction that the work of the organization can be carried out more efficiently from a more central location. Arrangements can be made, if necessary, for office space in New York to take care of conferences, etc., which may have to be held there.

That the president shall, as always in the past, continue as chairman of the board of directors.

That Sydney S. Cohen, W. A. Steffes, and one man from Michigan be elected as members of the new board of directors. I am entirely satisfied with the personnel of the balance of the board as nominated by this convention. However, the selection of the board to be left to the delegates assembled.

The above recommendations are not made with any view of dictating what the delegates of this convention do, in convention assembled, but made with the conviction that unless such a business plan is adopted it would be impossible for any president to carry out the comprehensive organization program that I have in mind.

JAMES C. RITTER.

It is very manifest that the proposition submitted by Mr. Ritter was entirely impracticable at this time. The theatre owners who signed the original demand that I stand as a candidate for President, and many others from different parts of the country, reiterated their demand that I should remain as a candidate and only in compliance with their representations made under circumstances which would not possibly permit of a declination, in view of the many obligations due the theatre owners of the country, did I agree to stand as a candidate and subject my candidacy to the disposition of the delegates of this convention.

Cohen Requests

Dissenters Be Favored

Following the reading Mr. Cohen asked the chairman if there were any more nominations for president. The chairman, Gus Schmidt, of Indianapolis, as on the day before, said that the nominations were closed the day before, but that if it was the wish of that candidate he would open the list.

There was no other candidate suggested. When a motion was made to cast a single vote for Mr. Cohen there were yells of disension. Mr. Cohen from the floor asked that the roll be called. That action was on the point of being taken when Mr. Schuman, of Cleveland, called attention to the constitution, which prohibited a roll call where there was but one candidate and further insisted that the constitution be followed.

The chairman said that under the circumstances he would not follow the constitution, but would permit a roll call. Several of the states did not cast their full vote, a part of their delegations being recorded as "passing." The chairman announced that Mr. Cohen had received 234 votes and was elected.

"I desire to extend my thanks for your unflinching courtesy," said the president to the chairman in response to demands for a speech. "I appreciate it very much. Delegates to this convention, there is very little else that I can say at this time. I am overjoyed and happy over this great honor that you have again bestowed upon me."

Following the announcement many of the delegates retired from the hall, among these being a goodly number from Michigan and Minnesota, as well as other states. Many of those who left, however, had voted for Cohen, and plainly had no further interest in the proceedings or were in a hurry to get a train for home.

Praises Men of Michigan Delegation

"I saw some of the directors of the Michigan delegation here today," said Mr. Cohen a little later. "They are good organization men, and I want to say that the Michigan men who have just left are as fine a body of men as one would want to meet.

Most of them said good-bye. (The writer had seen Mr. Ritter just before the latter's departure seek out Mr. Cohen after the declaration of the election and shake hands with him.) They are personal friends and I regret it was impossible to bring about an agreement.

"Michigan will remain in the National organization. They will continue to function with us, because their problems are our problems. I appreciate the attitude of Wisconsin, too. And of Dick Liggett and others along the same lines."

Indiana Promises

A Big Organization

The president said the night before two Indiana men had told him they were going to start out in their ears and tour the state and that at the next convention Indiana would have the best state unit in that body.

"Also very soon after this convention," continued the president, "a state-wide convention of the Theatre Owners of New York will be held, and the few men in the State of New York who are not affiliated now will become affiliated, and New York will give its undivided co-operation to the Theatre Owners of America." (Applause.) The president added that he had been in conference with Charles L. O'Reilly, president of the old organization.

"We have come into this convention with the largest, most representative, most substantial gathering of theatre owners ever assembled in the United States.

"I believe you have now arrived at the point where dividends are to come to you in the way of organization. All that is required is that when we go out from this convention is that we do not magnify or exaggerate these little differences we have had here. You know at a recent meeting of the women's clubs it was necessary to eal in the police."

Mr. Cohen introduced Eli W. Collins, of Jonesboro, Ark., the newly elected fourth vice president, who reviewed briefly the great necessities for money in order that the organization might properly function and called for contributions—not as units, but personal.

Collins Stirs Up Real Enthusiasm

It was the first real opportunity the members had had to get a line on the calibre of the man they had honored, and by the way the money began to pour in perhaps may be judged their estimate of him. Mr. Collins, with the sincerity and the enthusiasm of an evangelist, opened up his talk with, "We have handed Mr. Cohen the presidency and have handed him an empty honor unless we can provide him with the funds. Money talks, and money is the only thing that is heard in this world above the other noises.

"There can be no division in your mind as to the absolute necessity for the continuance of this great organization that has been built up during the past year. Those of you who have been engaged in this industry long enough have watched other organizations rise and fall. You have watched this one rise. I hope you are not going to let it fall.

"We are going into the coming year with a deficit of \$30,000 because some states have failed to pay their quota. We are going to need a lot more money, or rather the administration is. I am not of the administration. I am only a country exhibitor in a town of 15,000 persons. The largest city in Arkansas has but 75,000 persons. There are but 145 exhibitors in

the state and 103 of them belong to the Theatre Owners of Arkansas. (Cheers.)

"In the two years we have lost only one man who is no longer in the business of exhibiting pictures, because we know organization is the only protection we have against the wolves that are continually barking at the doors. Together we can lick these fellows; if we but put all of our heads together we can lick the devil itself.

Supreme Test of an Organization

"This is the supreme test of our organization: Are you willing to put your hands in your pocket? I am going to call on every man in this room to offer every cent he feels he can afford. Do it now. Let us start the Sunshine Trail right now. Put the money down in the hands of the president so that we can go out and frighten our enemies, let them know that we are going to back our words with cash."

Joe Mogler

Stands on Chair

Joe Mogler of Missouri came to the front of the hall, talking as he came, and mounted a chair, an insubstantial foundation. "I think Mr. Collins has struck the keynote," he said. "I am proud to see we have a fighting man in our chair. I am going to start the ball rolling, and I want you exhibitors to join me. I am going to start the ball rolling with one thousand dollars." (Cheers.)

Mr. Burford was right behind the St. Louis man with another thousand.

Harry Davis, who up to the moment had not opened his mouth on the floor, although he had been very active in conference, stepped out in front. "I will give a thousand dollars—no, not for Western Pennsylvania, for myself. I want to say there are a great many men who cannot afford to give a thousand dollars. Let them give a hundred or two hundred or whatever they can afford.

Woman Says She Was Taught to "Stick"

Laura Paralta, a delegate from Culver City, raised her hand. As she announced her check for a hundred dollars there were calls for a speech. "All I know is that I have been taught to stick, and I always stick," she said, and the delegates cheered.

While Mr. Davis had been talking he had been interrupted with subscriptions. Indiana had given a thousand, Louisville another similar sum, M. E. Comerford a thousand, the exhibitors of Philadelphia a thousand, New York State pledged a preliminary sum of five thousand, a few small exhibitors of Pittsburgh gave \$1,500, Connecticut \$1,800, Ohio \$1,000, Mr. Pramer \$500, Southern California \$2,500, and so it went on until there was at the end of a half hour an even \$30,000.

There was considerable discussion on the alleged boycott against the Chicago exposition on the part of the members composing the Hays association and Sydney Samuelson of Newton discussed the suits which he has instituted against the F. I. L. M. clubs, the Hoy system and the Hays organization.

The new treasurer, William Bender, of South Bend, Ind., created a great deal of amusement as in his deliberate and quaint way he declared that when he was elected he didn't think he would have anything to do, but he found the table covered with money and checks. "Business is looking up," he remarked.

Mr. Momand of Oklahoma promised that

the state would be back under the national standard and said it was going to adopt the slide system for the payment of dues.

Other speakers were Frank Cox, Rochester; Dave Weinstock of New York, Fred Herrington of Western Pennsylvania, Howard Smith of Western New York, Mr. Codd of Michigan, Secretary Arons, Vice President E. W. Collins, and Sidney Allan of Medina.

Charles V. Ragstraw of Salem, Ohio, outlined his disastrous experience with competition in high school pictures, as a result of which an investment of \$135,000 was seriously jeopardized. Mr. Bullock of Ohio offered a resolution bearing on the situation, which he said was symptomatic of the situation in other places. He said a bill to aid non-theatrical showing of theatrical subjects had been beaten in Ohio and ultimately would be introduced in all other states, the Steingut measure already having been introduced in New York. The resolution was referred to a committee, to be reported on Friday.

Friday the Real Business Day

The final session of the Theatre Owners was held on Friday, the proceedings being opened at 12 o'clock. There was a small attendance, as many of the delegates had left the city for home. Considerable business of importance, however, was transacted, of which the following is a digest:

The stated committee reported favorably on twelve resolutions, all of which were approved by the body.

The adoption of a code of ethics. R. G. Liggett of Kansas denied that Kansas had walked out of the convention at any time during the preceding days.

J. W. Walsh of Connecticut was elected fourth vice president, vice W. W. Whitson, declined.

A number of cities asked for the consideration of the board of directors in the selection of a site for the next convention, among them being Kansas City, Rochester, Atlantic City and Los Angeles.

The delegates heard an address delivered by Mrs. Elmer G. Derr of Cleveland, president of the Cleveland Cinema club.

All matters connected with the question of co-operative banking were referred to a committee with power.

President Cohen discussed Movie Chats, of the progress that had been made in their distribution and of the necessity for the still further expansion of the single reel subject.

Fred Seegert explained the status of Wisconsin in the national organization.

The thanks of the convention were extended to President Cohen, Chairman G. G. Schmidt and to R. F. Woodhull, toastmaster at the banquet Wednesday night.

List of Approved Resolutions

The following resolutions were submitted by the committee of which J. A. Aekerman was chairman and all were adopted:

In the matter of the music tax the board of directors were requested to take up the question with L. R. Foster, 409 First National Bank Building, Cincinnati.

Calling for the repeal of all laws relating to the collection of war taxes on admissions of 50 cents or less.

That the president notify Colonel Alvin Owsley of the American Legion that the Theatre Owners will co-operate with the former organization in every practical way for the relief of wounded and disabled soldiers.

In opposition to a change in standard time.

In opposition to the present ruling of the Revenue Department under which tickets

must be consecutively numbered, enabling any one by purchasing the initial ticket and the last to determine the amount of business done.

In regard to the contemplation in Congress of the enactment of a law for Federal censorship.

For shorter feature pictures.

In regard to road shows.

For the complete abolition of the deposit system.

Indorsing the Urban Movie Chats.

Extending the thanks of the convention to A. J. Moeller and Jules Rubens, managers of the Motion Picture Palace of Progress, for the untiring zeal they displayed to make the exposition a success.

Pledging moral and financial support to demonstrate the legal rights of the tax-paying exhibitor in any case where through non-theatrical competition it may by the officers be deemed proper to institute court action.

The president announced that a committee of the board of directors had that morning met the attorney of the Society of Authors and Composers and that the attitude of the lawyer was one of arbitration and get together. The president said, however, that while there would later be another meeting the officers were determined to continue legal efforts, legislative and otherwise.

The board is not, he said, decided on any policy. He said his idea was to name attorneys in one, two, three or four points and institute legal action. Furthermore, the organization must continue its effort to have the copyright law amended.

The Massachusetts delegates, the president informed the convention, had pledged a subscription of \$3,000 on their return to their home state, and a large number of others not present at the Thursday session had made substantial contributions.



Banquet of the Motion Picture Treatre Owners of America held at the Hotel Sherman, May 23, R. F. Woodhull of New Jersey toastmaster.

Code of Ethics of the M. P. T. O. A.

Written by Fourth Vice President

ELI WHITNEY COLLINS

of Jonesboro, Ark.



Eli Whitney Collins

1. To build ever upon the firm foundation of honor and integrity, even when a different course might offer greater monetary profit.
2. To recognize my duty as a molders of public opinion and an educator of youthful minds, by refusing to show upon my screen any picture that might have an unpatriotic, unwholesome or immoral effect upon the life or mind of any auditor.
3. To give full co-operation with City, State and National Governments and to all movements that will tend to raise the standards of morality and society and the ideals of the human race.
4. To so conduct my business as to reflect honor upon my industry to the end that the Motion Picture Theatre may take its rightful place as a real and valued asset to the community in which I reside.
5. To honestly advertise all attractions with no effort to overpraise or misrepresent them for the sake of momentary gain.
6. To deal fairly and honorably with my fellowman, whether he be one whom I am serving or one serving me.
7. To use the full power of my screen to further the cause of education, helpful science and all religions, in order that the world may be a better place in which to live because of my work.
8. To be loyal to my patrons, honorable with my competitor and just to my employes.
9. To seek only such profit as is just and not attained at the sacrifice of truth honor or manhood.
10. To deliver to all with whom I deal the highest quality of service, resolving all doubts against myself, and remembering at all times that any dishonest or dishonorable act of mine will reflect upon anyone engaged in the great industry of which I am but a small part.

CROWDS ATTEND THE EXPOSITION

The Motion Picture Palace of Progress, which is the official title given to the exposition conducted in connection with the fourth annual session of the Motion Picture Theatre Owners of America, was formally opened at 7 o'clock on the evening of May 19.

Practically every available space was occupied by exhibits, not all of them directly connected with the industry. There were displays by government departments, for instance, and by civic organizations, such as the Red Cross, Rotary clubs, etc.

Before 8 o'clock there was a good crowd on the spacious floor, and patrons continued to arrive until after 9 o'clock. The only untoward incident was the breaking of a large glass tank which had been erected on a stage at the north end of the hall, in which it was announced performers would appear before a camera.

There was an entertainment provided by the management during the course of the

evening. There was aplenty doing to keep the throng amused.

General manager A. J. ("Bert") Moeller, who has had charge of the arrangement, was congratulated on the outcome of his work.

Among the exhibits more or less connected with the industry were the following:

United States Department of Labor, United States Post Office, Paramount Publicity Company, Consolidated Frame Company, Cinema Equipment Corporation, Nicholas Power Company, Arcus Ticket Company, Lu-Mi-Nus Interchangeable Letters, Typhoon Fan Company, Arrow Film Corporation (Progress Pictures), Trans-Lux Daylight Picture Screen, The Kalek Clock, American Photo Player Company, Robert Morton Company, Bartola Musical Instrument Company, Depue's Automatic Light Control, Wurlitzer, United Artists Corporation, National Lamp Works of General Electric Company, Bausch & Lomb Optical Company, West Disinfecting Company, Greiver Productions.

Film Booking Offices, Motion Picture Theatre Owners of Illinois, Simplex Products, National Poster and Printing Com-

pany, Movie Supply Company, Simplex Projectors, Fyre-Gard For Films, National Screen Service, Automatic Ticket Register Company, National Carbon Company, Motion Picture Theatre Owners of America, Al Lichtman Corporation-Preferred Pictures, W. W. Kimball Company, Seating Company Service, M. P. T. O. A. state organizations, Sosman & Landis, World Amusement Service Association, Balaban & Katz Theatres, Famous Players-Lasky Corporation, Lyon & Healy, Western Vaudeville Managers Association, Orpheum Circuit, Renown Pictures, Truart Film Corporation, Atlas Educational Laboratories, Motiograph De Luxe, Smith Unit Organ, Smith Perfume Company, Kineto Company of America, Eastman Company, Joe Morris Music Company, United States Department of Agriculture.

During the course of the evening, Corporation Counsel Bush, personal representative of Mayor Dever, formally opened the exposition and welcomed the visiting Theatre Owners.

One of the exhibits which attracted a great deal of attention was that of the Simplex company. Two machines were on display. One could be put in a box measuring a foot in each direction. That was the first Simplex to be manufactured. It was designed by Edwin S. Porter, and beginning in 1897 for seven years projected the pictures shown in the Eden Musee in New York. It is today in the "pink of condition."

In striking contrast to the early machine was the new Simplex low-intensity reflector lamp arrayed in French gold and napierre green.

ANNUAL BANQUET MARKED SUCESS

Chicago, May 24.

The dinner given by the Motion Picture Theatre Owners of America last night at the Hotel Sherman in connection with the Fourth Annual Convention of that association was a marked success.

The banquet was held in the Tiger Room. It began at 8 o'clock and it was five minutes before midnight when the last speaker finished. During the serving of the meal an excellent entertainment was provided by dancers, singers, monologue artists, instrumentalists and a real jazz band with a woman leader, who also entertained on her own account.

R. F. Woodhull, of Dover, N. J., president of the New Jersey Exhibitors, was the toastmaster. He presided with tact and displayed abundance of humor.

One of the high lights of the evening was the address of the Rev. Dr. H. H. Pittman, of the First Congregational Church of Shenandoah, Iowa.

Other speakers were Dave Hartford, Robert Leonard, Mae Murray, Peter F. Brady, Chairman of the Committee on Education of the American Federation of Labor and also President of the newly opened Federation Bank of New York: Marcus Loew, who talked on problems of the exhibitor and the producer as well; the Very Rev. Harry J. Walker, of Duluth, another young man who roused his hearers to a tribute of prolonged applause at his conclusion; Al Lichtman, who is developing into a wit; and President Sydney S. Cohen, who asked why, if the labor forces of the City of New York could start a bank, motion picture exhibitors also could not do the same thing in a smaller way and assist producers in financing their pictures at saner rates of interest.

The Contact Men Between Exhibitor and Producer—Who Are They?

Old Sandbaggers Going, Says Anderson

By RICHARD V. ANDERSON,

Manager Sales Promotion, Universal Pictures Corporation

WHERE does the film salesman of today fit? The question is put to me by Exhibitors Trade Review, and is answered by citing instances where salesmanship, traveling with its companion, Service, has paid golden returns for film salesmen and exhibitors.

Once, down in North Carolina, I had called on an old time exhibitor who had been using a 24-reel program and who seemingly could not have been pried loose with a crowbar. That evening the regular relief operator failed to show up, and they were somewhat up against it.

With tongue fastened in the middle and loose on both ends, I had spoken to the exhibitor about my service, but he wasn't interested. Same old answer: "I'm satisfied. Don't want to change."

"Well," I said, "you seem to be in hot water over your relief operator. What kind of a machine have you?" He told me, and I then suggested that the operator go out for supper while I ran the show, and believe me, doing my bit in that hot, stuffy little booth was some job. I furnished service, but I didn't succeed in selling my program. However, that's a part of the story coming. In that booth that night after supper I got acquainted with the regular operator. He was one of those all-around fellows who had almost as much say about the show as the owner. He kicked about the film that he was getting, said the condition was rotten, lots of sameness in story, etc. He was finally sold the idea that my service would solve all these problems. The operator said "Leave it to me," and sure enough, a few days later the exhibitor called me on the phone, asked me again about prices, and said "Can you let me have it to start now?"

Did he get it? You bet, and he became one of my very best customers. Sounds like fairy-tale stuff, but it's a fact. A little service—a kind turn, if you want to put it that way—clinched the sale which I had already about given up.

It may be remarked that few salesmen of today can run a projector, but that is not the point. It's the idea of service, of giving more even than the contract calls for, and the salesman of today in many ways can lend a helping hand. Sometimes he can arrange the ads, fix up the lobby, place displays in local store windows, call on the local newspaper editors and there establish a new and more friendly contact for the local theatre.

That business of calling on the local editor. I have often wondered how many salesmen have thought of the amount of good that they can do in that direction. Take towns of 25,000



THE MAN WHO'S SPEAKING—

Some attention, it seems to us, should be given to that army of portfolio carriers who actually, day in (and often night) and day out are calling on the 17,000 theatres. Are they all "high pressure birds," as we've heard them described? Have methods of film selling changed? Richard V. Anderson—"Diamond Dick" Anderson, if you please—has something to say on the subject.

Richard V. Anderson, manager of the Sales Promotion Department of the Universal Pictures Corporation, has been in the film business since 1912. He started with the Atlanta Branch of the General Film Company, as an assistant in the shipping department. Before entering the film game he was at various times clerk, shipping clerk and salesman for various merchandising concerns, and even took a fling at being a detective. He is a "Georgia Cracker," having been born in the town of Covington.

He rose to be Chief Booker with General Film, then installed booking systems for them in various branches. His last position with General was as Manager of the Atlanta Branch. Next he handled "The Diamond From the Sky," a 30-episode serial, in the southern territory.

He then joined the Universal forces, taking charge of the Charlotte Branch, and in March 1916, opened the Pathe Charlotte Exchange. A year later he took the Atlanta Branch of Pathe, where he stayed a year and then came to New York as Editor of the Pathe "Sun."

Later he joined the International News Reel Corporation as sales manager under E. B. Hatrick, General Manager of the Corporation. He occupied this position for four years, until his recent change to the Universal sales force.

Anderson was married early in 1921, his bride being Miss Ruth Alexander of New York, who then occupied a high position in the S. A. Lynch Enterprises.

Anderson is at present engaged in installing in the Universal Exchanges a system of sales control designed to assist the exhibitor in making more out of his theatre and of the use of Universal product. This system originated with Carl Laemmle. Details have been worked out by Art Schmidt, General Sales Manager for Universal, and Anderson, acting on Mr. Laemmle's suggestions. It is expected the system will be in full operation in all Universal Exchanges by September 1st. More about the sales control idea later.

or less. A salesman can and should make it as much a point to call on the editor as on the exhibitor. It doesn't interfere with his regular routine, and in fact should be considered a part thereof. These editors are glad to see an out-of-town man. It's their business to make new acquaintances, and as a general thing they like the smoke of a good cigar. They always turn a receptive ear for things new about pictures and the industry in general, and coming from an out-of-town man these things have more weight than if the local exhibitor gave it to them.

Often a salesman will find in the smaller cities that he has a real opportunity to do his exhibitor-customer a good turn by explaining to the local editor the tough time the exhibitor has been having, and how a little bit of newspaper cooperation will help the two of them. Show the review of a picture that has been sold to an exhibitor, and have extended to him an invitation to see it and write his own personal impressions of it. Leave it squarely up to him. Show him that you value his opinions, and that you know his opinions have proportionate value with the townsfolk. Such things as this change the editor's attitude towards the exhibitor and the industry in general.

In the past I have arranged with local newspapers to run regularly a synopsis of a News Reel, and in return the theatre man ran a slide, stating that all local events appearing in the News were gathered in collaboration with the newspaper.

It is not as easy now to arrange newspaper tie-ups as formerly, because in many cases editors have had their good nature imposed upon by the unscrupulous. "Moderation, Fair Play" are the watch words.

So, when I am asked to state where the modern salesman fits in, I can answer it with one word—EVERYWHERE. And he fits in with the use of one other single word—Service. He has got to give service to the exhibitor. He has to give loyalty and service to his concern. He can give service to his fellow-employees in the Branch. Above all, he must be sincere. And here let me repeat what Universal broadcasts constantly to its sales force: DON'T TRY TO PUT ANYTHING OVER ON THE EXHIBITOR OR ON THE EDITOR, and they will always welcome you.

The old type of salesman, the fellow who shouted, who pushed the exhibitor against a stone wall, and then socked it to him, is disappearing, gradually but none the less surely. The salesman of today must really represent his company. He must know

something. He must know his product and all about general trade conditions, for the showman of today is a much wiser man than he was. The salesman who shows the exhibitor that he knows what he is talking about will always gain appreciative audience, and in keeping with modern salesmanship ideas, let us never forget that the customer (in this case the exhibitor) is always right.

The basic idea in good salesmanship is fairness always. Some men will ask "Does the exhibitor appreciate fairness?" And I can no better answer them than by citing the wonderful success of Carl Laemmle, who has always based his every action on the policy of fair play. Fairness has never failed in any kind of business. We all remember the General Film of the old days, the hectic days. Sandbagging was the only method employed, but did it last? The druggist coats his bitter pills with sugar, but they remain pills just the same. I remember one case in Spartansburg, S. C.,

where the General pressed an exhibitor too hard, too unfairly, and what did it make of him? He became an ardent hater of General and its methods. He gathered about him others, and soon they were fighting side by side, with the inevitable result.

In the end the balance sheet shows for the salesman, his company, and the exhibitor (his customer) what fair dealing means—good returns. Play fair and expect to receive fair play in return.

As to the question of prices, when we make a million dollar picture, we must go out and get the money, and having done that, provide the exhibitor with something that will help him make money. That "something" is "service." Naturally we cannot continue the big costly productions unless we get our "fair shake."

This sounds like sermonizing. None of this is new, but old truths, tho oft repeated, are the best, and they always materialize.



1—"Barry." 2—His anti waste basket post card. 3—His method of striking the editors with a timely story about the circus. 4—A Cliff Knight cartoon for dailies.

PLACING FAN PUBLICITY TO GET MOST OUT OF IT

By R. W. BAREMORE
Publicity Director, Mastodon Films

PUBLICITY that goes into the waste basket is valueless. It gets nowhere and certainly does not make a favorable impression upon the movie editors of the newspapers and magazines. If a publicity man sends out the right kind of stuff the movie editor learns to lay aside for use the envelope that bears the name of the company whose publicity man is recognized as the writer of real newspaper or magazine stuff.

As for the publicity man's value, there

is no question about it. For instance, does he not, by getting matter published, photographs used, etc., enhance the value of a star or picture? Is he not, in a great measure, responsible for the army of motion picture fans? Did he not create, through his press work, this army and does he not arouse the curiosity to see a certain star and picture? Publicity, good publicity, must contain an element of news value. The fake story is of no value, except in very rare cases, and has done more harm

than good in practically every instance where it has been put over. The faker has only made it harder for the legitimate publicity man for he has soured the editors, made them suspicious and leery of a genuine story of news value about a star.

Results on our newspaper stuff are very good, especially so in the larger cities where it is generally the toughest to get stuff printed. This, I believe, is due to the fact that we are sending out a small amount of stuff but making it quality material. We'd rather get one story published than to send out reams of matter, sore up editors and make them yell for larger scrap baskets.

Our material for the dailies of the country is sent out in galley proof form. We have it set on linotype here, press proofs pulled and then distributed. It is thus in a form that a newspaper man can easily handle, a form that he understands perfectly and enables him to pick out fillers, etc., that will just fill a bit of space that he wants to close up in a hurry. In this way we get a great many short items published.

I am a firm believer in sending out stuff that has a seasonal value. For instance a story about "Where Do Elephants Go When They Die?" was released when the circus season opened and it went over. The elephant story contains a humorous angle, news interest and also a bit of educational value, making it something that the newspapers are glad to get. This has been proved through the large number of clippings of this tale that are coming in.

As to gauging the likes and dislikes of movie editors I use—a return postcard idea which tells me what kind of stuff each movie editor likes. This cuts down waste. The postal card comes back from the newspapers and provides me with specific information as to just the exact sort of material that the various papers want, making it almost sure-fire that they will publish what is sent in response to these requests, thus eliminating waste and providing the motion picture editors with stuff that goes into print and not into the waste basket.

This is an age of comedy strip cartoons with newspapers and our artist got up the cartoon shown in the illustration. The cartoon we supply in mat form or as a window card, to exhibitors, or for use in any way they choose. Supplied as a window card it has title of picture, etc., across the top with space for play dates, theatre name, etc., at the bottom.

EXHIBITOR JUSTIFIES

ADMISSION PRICES

Philadelphia.—Before the Forum in the Academy of Music recently Fred G. Nixon-Nirdlinger, directing manager of the Broad, Garrick, and Forrest Theatres, said that Philadelphia is still provincial in its attitude toward the theatre. He justified the high prices charged for admission by the fact that the cost of everything that goes to make up the production has become so high and the risk so hazardous that the prices must be high in order to make the venture, even if a success, a profitable one.

In summing up his speech Mr. Nirdlinger said, "In spite of blue laws, in spite of censors, and of short sighted producers, the theatre must live. The war proved it was a necessity instead of a luxury and it is as necessary to sustain the morale of our play today as it was at that time." Mr. Nirdlinger also predicted open Sunday. "When people can go out on Sunday and enjoy themselves instead of being closeted at home we won't have to spend so much of our time in fighting bootlegging and dope," he said.

Radio Still Continues to Attract Theatre Man's Attention

Houses in Many Cities Are Now Broadcasting

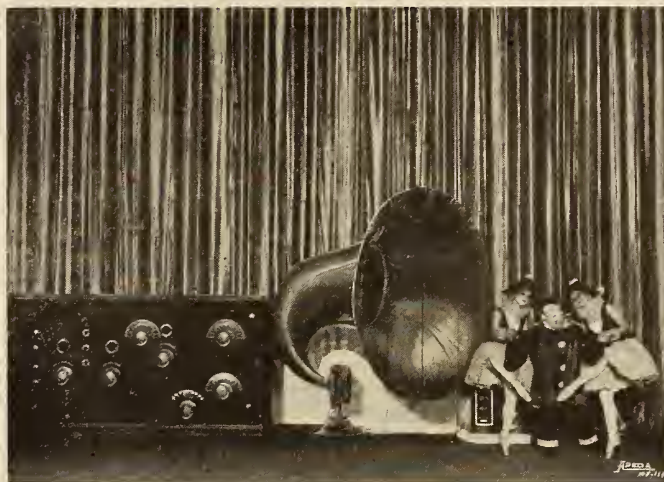
SOME time ago L. C. Walker of the Warwick Theatre, Kansas City, stepped into the broadcasting room of a local radio company in that city and delivered an unusual message over the air. It was a message intended to build good will for the whole industry. Hundreds of thousands heard it. Here is what he said:

"The Motion Picture Industry has made tremendous strides during the last ten years. It has developed from the mere novelty of 1910 to one of the greatest educational factors in the world. Prominent statesmen and educators from every corner of the globe, realizing the possibilities of the screen, have lent its co-operation to elevate its moral and artistic standard and the result has been an overwhelming production of better pictures. At the present time the President of one of the largest producing and distributing companies is in Europe for the purpose of interesting prominent literary peoples in this great movement.

"But how have the local communities assisted in stimulating the production of better pictures? Here, indeed, is food for thought.

"Kansas City, Missouri, has developed a system that has accomplished a great deal of good through constructive co-operation between the Parent-Teachers' Association and the theatre owners.

"The Parent-Teachers' Association, of which Mrs. Cope is Chairman of Film Board, has lent its assistance to the theatre people and a plan has been worked out whereby a committee from the Association previews the films released by the various distributing companies for Kansas City and



The Strand, N. Y. City, is the latest metropolitan theatre which has gone in for radio broadcasting. Above is the radio tie-up when a ballet was employed in conjunction with First National's *The Girl of the Golden West*.

its contingent territory. The committee endorse a great many of these films and the theatres are notified of the approved list through the medium of a bulletin issued monthly by the Association. The motion picture exhibitors then arrange play dates for the pictures that have been endorsed, and they are usually set for showing on Friday and Saturday, which are the two days of the week approved by the Association. This eliminates the possibility of students neglecting their studies to attend the theatre. The Parent-Teachers' Association further co-operates to the extent of posting bulletins in the main halls of all schools announcing the approved list of pictures and the dates of showing in each locality.

"For example, when 'Back Home and Broke' was released, it was previewed by the committee, approved, booked and dated

by the exhibitor, and its showing announced in every school in Kansas City—and so it is that every picture endorsed receives this valued co-operation, thus stimulating attendance on the better pictures and gradually eliminating the poorer ones.

"The activity of the Parent-Teachers' Association and the theatre owners has drawn two elements which are vital importance to every community. The association realizes that the screen is an able ally in their endeavors to instill the spirit of sturdy Americanism in the school children—and the screen has proved more than equal to the opportunity.

"As an evidence of the Association's sincerity of purpose, Mrs. Cope recently served as one of the committee, which proved to the law makers that censorship was impractical, undesirable and would hinder the progress of a mighty form of expression. The legislators were shown that constructive co-operation between the theatres and educators would accomplish far greater good than any form of political censorship. It was demonstrated that where the Kansas City plan had been a tremendous success, the Censor Board in most cases has been a dismal failure.

"The present arrangement between the Parent-Teachers' Association and the Kansas City theatres has been functioning for some time and has drawn favorable comments from many sources.

It is obvious that Walker did not broadcast the music in his theatre, as most of the theatres using radio do—and there are at least ten of them employing radio—but he did what even a small theatre operator fortunate enough to be located near a broad-



Broadcasting at the Palace Theatre, Memphis, Tenn., was ushered in during the run of Paramount's "The Prodigal Daughter." On the left reading from left to right between banners, are Manager Horne of the Palace, Mooney of the Commercial Appeal, Mr. MacElravy, Mr. Semmes, the broadcaster and Dave Love, orchestra leader. On the right is shown how the broadcasting and receiving of the concert was worked. The upper left hand box, "B" was used to relay solos to the Commercial Appeal and in turn it was picked up in the theatre on the receiving set shown at "A." The orchestra played so softly the audience heard the radio concert.

casting station can do. He sends out a message of good to the entire industry.

Radio as it affects the theatre is yet too undeveloped for use by the small operator but it is probable that before many years the small owner may, if he desired, follow the footsteps of the big operators.

The Strand Theatre, N. Y. City is the latest New York house to follow the lead of the Capitol. Strand musical numbers are now being broadcast regularly.

Dave Love, conductor of the Palace orchestra at the Palace Theatre, has brought down a large amount of publicity in the Memphis papers by his very novel and decidedly attractive prologues, his prologues and the community concerts held over Sunday afternoon and to which the public is invited. But now he has gained the lime-light on a new count. He staged a Radio Week at the Palace and introduced a novelty—broadcasting and receiving at the same time. The Palace orchestra played very softly but the sound was caught by the microphones and carried to WMC, the Memphis broadcasting from which it was relayed to the Palace theatre and amplifiers placed at intervals through the theatre, caught the sound. The sound from the amplifier was much stronger than the orchestra was playing and the effect was novel. The innovation met with public favor and Radio Week was a huge success.

What is considered said to be proof that exhibitors are fast losing their opposition to radio is shown in the statement made by J. G. Rohlf, short subject Sales Manager for the W. W. Hodkinson Corporation. Mr. Rohlf has recently returned from a trip to Washington, D. C., Boston, Mass., and Providence, R. I., where unusual tie ups have been made in conjunction with the one reeler "The Mystery Box."

In Washington, D. C., Mr. Rohlf came upon an unusual situation. He states that according to scientists an air pocket exists between Washington and Baltimore which prevents the transmission of messages between the two places. The matter was brought to the attention of the Radio Corporation of America and as a result an extra large broadcasting station has been built. During the running of "The Mystery Box" at Loew's Palace Theatre, Washington, D. C., arrangements have been made for special broadcasting to be made with an amplifier on the stage of the theatre which will operate during the running of the picture. At the same time The Washington Post will run a scenario contest. According to Mr. Rohlf, this tie up is unusual inasmuch as the Radio Corporation of America, the Washington Post, and Woodward and Lothrop Department store have provided an unusual tie up on a one reel film.

At Boston, where "The Mystery Box" opened at the Park Theatre, a similar tie up was made. The Radio Corporation of America this instance installed a receiving set on the stage of the theatre and sent a man to operate it. A Radio concert was given during the run. At the same time John J. Fanning, Director of Broadcasting, who has the distinction of being one of the best announcers of radio programs in the country today, broadcast to over 300,000 listeners all about the film appearing at the Park Theatre.

A similar tie up was also secured in Providence, R. I., with Shepard's Broadcasting station and the Majestic Theatre. This station will not only broadcast into the theatre at night but will do so for every performance beginning at noon until the Theatre closes.

ture-negative is taken. Actually the sound is photographed. Both the sound and the picture are registered on the same film and after being developed, they are printed on the same film. Thus the synchronization is perfect.

If the film breaks and a patch has to be made, the synchronization is still perfect. The film looks and is just like any other positive print, except that one-sixteenth of an inch in width is reserved for the sound record. Thus the picture on the film is 15/16ths of an inch wide instead of being a full inch.

This positive print is projected in the ordinary way in the standard projection machine. A small appliance is attached to the projector and a telephone wire runs from the projector to a point behind the screen.

The sound is produced simultaneously with the picture; is amplified by Audions in the same proportion as the picture is magnified; is carried over the telephone wire to the front of the theatre and when it comes out through the loud speaker horn it fills the theatre.

This is a simple, non-technical explanation of how it is done.

To envision its results on theatre patronage is not so easy; the possibilities stagger the imagination.

Think for yourself, the chance to have the finest music, the finest vaudeville; all the glories that go to make up the programs right on the film; all ready to show in the of the greatest theatres; to have them all same way the photoplay is shown, at the same time and with no extra effort.

Naturally, one of the first questions asked is "What will it cost?" Of course, this will depend on the subject; on the singers or the musicians and the talent that goes into the production, but it may be safely stated that the cost to the theatres will not be high. Such wide distribution is expected that the cost cannot be high.

And a second important point to remember is that the Phonofilm is distinctly non-competitive. There is nothing in the film world today with which it competes; on the contrary it supplements and aids every producer as well as every theatre.

Take for instance Paramount; take the next Cecil B. DeMille production for example. In the first run Paramount theatres such as the Rivoli they have their splendid orchestras, able staffs and equipment. They can stage their prologues, originate their music without outside aid or extra expense. They are geared to do it. But suppose Paramount wants its thousands of customers to present this DeMille picture in the same way as the Rivoli presents it.

They make up special prints with the entire Rivoli accompaniment. These prints they furnish to the theatres which are not in a position to beautify their programs with music and novelty-effects like the Rivoli can do.

The result is that all over the country the presentations are alike; the Rivoli and theatres in its class have original accompaniments; the other theatres have Phonofilm accompaniments, but in every instance the effect is exactly alike.

Now, this procedure is not confined to features. Mr. Hammons can do the same thing with his comedies; he can use the Phonofilm to put in the actual chatter and get away from the titles altogether.

And as with the features and the comedies, so with the scenics and with the news reels, too.

THE PHONOFILM AND HOW IT WORKS IN THEATRES

The idea that an article on the Phonofilm would be interesting to our readers occurred one night not long ago when in the midst of a theatre performance an orchestra walked out because one of its member's union card was not in regular order. The show was stopped. Later, in the Rivoli, an old time musician asked us: "What effect would a thing like this Phonofilm have on musicians who constantly strike?" This article may answer to musician's question.

By FRED E. BAER

THEATRE-OWNERS and managers are asking what the Phonofilm will do for them.

Will it increase their patronage? Will it increase or lessen their costs? Will it replace anything on their present program? Will it be a novelty or a permanent addition to their entertainment program?

Exhibitors Trade Review has asked me to tell its readers about the DeForest invention and attempt to answer some of the questions which are pouring in, in a bewildering number.

First, let us get clear just who the inventor is and what the invention is. Lee DeForest, inventor of the Phonofilm, is a pioneer in the wireless and radio field; he is the inventor of the Audion on which the art of modern radio is founded; he is the Father of Broadcasting.

Because he wanted to find an even wider use for his Audion than Radio offered, he began his Phonofilm experiments.

The Phonofilm is a standard motion picture film, the kind every theatre uses. Only,

in addition to the photoplay, it also has an accompaniment; either song, speech or music.

Thus when the exhibitor projects the Phonofilm, he gets not only the picture, but also a musical accompaniment; or, if the action calls for it, he gets a song or a speech or a dialogue.

What does this mean?

It means that the smallest theatre in the land will be able to give a show which is the exact replica of what the Capitol or Rivoli or Strand gives. It means that the smallest theatre in the land will be able to give a vaudeville entertainment which duplicates exactly the finest combination picture and vaudeville programs. And at a very minor cost. This is the way it works.

In the Phonofilm Studios a subject is doubly photographed. Take a familiar subject for example. Suppose Gallagher and Shean want to put their act in pictures. They act it out before the camera, doing their songs and chatter just as they do on the stage. The songs and the chatter are photographed at the same time as the pic-

This Is The Picture Business



Alice Lake and Johnnie Walker in a scene from "Broken Hearts of Broadway," an Irving Cummings production. In addition to the two players mentioned the cast includes Colleen Moore, Tully Marshall, Kate Price, Creighton Hale, Arthur Stuart Hull and Anthony Merlo.



Fay Tincher as "Min," and Joe Murphy as "Andy," in the new two reel Universal comedy, "The Gumps," soon to be released.



Little Richard Headrick, a cinema star, and Billy Windsor, a cinema star's son, are quite adept in the arts of terpsichore and make-believe. Richard has just whispered to Billy that he is Jackie Coogan and Billy told Richard to pose like Baby Peggy.



You need not adjust your glasses. Your eyesight is all right. This is a scene from "Between Showers," an Educational-Cameo comedy with Cliff Bowes and Virginia Vance.



Nick de Ruys as Monsieur La Torturer in "The Hunchback of Notre Dame," the Victor Hugo Masterpiece now in production at Universal City.



Virginia Lee Corbin and "Scout," Belgian police dog, winner of first prize at Los Angeles show. Both appear in Victor Fisher's "Youth Triumphant."



A charming vision of the Victorian era is Gertrude Olmstead, as Little Billie's sister, in Richard Walton Tully's "Trilby," for First National.



Two angles of the recently completed Warner Brothers studio in Los Angeles. At the left is the front and at the right the large stage which is 330 feet long and 120 feet wide.



Bright Lights of Broadway

With Doris Kenyon and Lowell Sherman. This production is presented by Principal Pictures.



Whether it's gardening or making pictures, Bull Montana is there. At the left Bull is Volsteadizing the lawn in front of his Hollywood bungalow. At right a snap from "High Society," a Metro Comedy.



Eosta Elman, who is coming to this country from Sweden, to appear in a Goldwyn picture next summer.



Hope Hampton, who has the leading part in David Belasco's stage play "The Gold Diggers," being produced for Warner Brothers.



Jack White, producer-director of Mermaid Comedies, has been signed up for another three years by Educational.



Pistols being part of his stock in trade, William J. Burns, Chief of the U. S. Secret Service, is examining two prize pieces belonging to Cecil B. De Mille, Paramount motion picture producer.



George Landy, left, who tells about Jackie Coogan, entertains on the Metro lot E. O. Van Pelt, right, popular Gotham Publicist. Ernest Van Pelt and Len White of Sacred Films in the center.



Children of the Dust

Produced and Directed by Frank Borzage with an all star cast featuring Johnnie Walker, Pauline Taron and Lloyd Hughes, from the story by Tristran Tupper. Adapted for the screen by Agnes Christine Johnston. Released by Associated First National.

EXHIBITORS TRADE REVIEW

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No. 2

A Winning Line Up

HERE is something to paste in your hat and consider next year when the time comes to fight daylight saving. It may be too late now to do anything this year, but every lane has a turning.

In Jamestown, N. Y., daylight saving was passed up to the voters and it was beaten 2105 to 535. Sounds almost as good as the Massachusetts censorship result. It was beaten by concerted action in which the following elements were found fighting side by side in full co-operation:

Theatres,
Schools,
Women,
Street car companies.

The women were unanimously against it and voted so almost to a woman. The schools felt it would work a hardship on mothers in getting their children off to school. The traction companies announced they would not put on early cars if daylight was voted. The theatres used their screens; the women their voices; the street car companies their influence and the schools their prestige.

It was the women too who helped win the fight in Baltimore.

So next year remember who are your friends in this daylight saving muddle and hook up with them. Take a tip from Jamestown and Baltimore.

Automobile Parking

EVERY once in a while something crops up to show how favored is the neighborhood theatre owner. He may not get the big prices for his show that the center-of-the-city-man gets, but he has other things to be thankful for.

For one thing he is free from the automobile parking problem, which is a problem, as the city man is beginning to comprehend. That it is a big problem is shown by the attention large theatre operators are giving to providing parking space for their patrons.

In the big cities parking space—that is, free space

—grows scarcer every day and the traffic laws grow more drastic until autoists prefer to stay home or drive around their neighborhood instead of driving down into the center of town.

Gus Schmidt, of Indianapolis, says the neighborhood house is the successful house of the future and instead of building another house in the centre of Indianapolis—he already has one there—he is going to build five or six miles away from the hub. The reason is the lack of automobile parking space in the congested downtown districts.

The problem of providing parking space is already being taken care of, as far as it is possible to do so, by big theatres in Boston, Detroit, Milwaukee and elsewhere. We have always thought it a subject worthy of serious consideration, for when a theatre patron has to pay twenty-five, fifty cents or a dollar for parking during the theatre hours the addition of the theatre admission charge makes him think twice before he runs downtown to see a show.

Times Do Change

Harry Crandall, who operates the Crandall theatres in Washington, is turning over his theatres on specified days to the school children of the National Capitol where they pursue their course in visual education—

The Capitol Theatre, New York City, had as guests one hundred school children who are studying Vanity Fair and who saw the picture as an aid in their studies.

Two hundred boys from Probation School No. 120 were guests of the Capitol to see a picture which would have an uplifting effect upon their morale.

AND so the news items run. In the words of the poet: "Who'd a thunk it?" Actually, motion picture theatres are working in conjunction with the schools of the country, actually throwing open their doors to provide visual education for school children.

Long considered as opposition to the motion picture theatre the school has become a friend of the theatre. There are two ways of handling the school problem—fighting the schools or working with them. When you fight the schools you are combating one of the greatest forces, one nearest the hearts of the people. When you work with the schools you are working for yourself, for your country, for your community.

Those Curls

OUR Pictorial Section has contained several interesting stills from Mary Pickford's latest, *The Street Singer*. Have you noticed anything in them that makes you happy? We have. Her curls are back, given full and fair play, in this picture.

It makes us happy because we like the curls and we've had the thought now and again during the two years past that Mary had forsaken the curls. And to us they make her seem like the real Mary—"the screen's sweetheart"—as the saying goes.

And Doug takes to the mustache. Well, well, well, that Fairbanks couple is always up to something.

ONE of the hits of the banquet of the Theatre Owners at Chicago on May 23 of the First Congregational Church, Shenandoah, Iowa. He introduced his talk with jocular references and he closed it with a mixture of seriousness and fun, but in between there was much that reached into the hearts of his hearers. And none of these gave quite so close heed as did the dancing girls who had just doffed their tights or covered them with street garb and who clustered in the stage doorway, their faces showing every evidence of deepest interest as the minister talked of pictures and the church and life as a whole.

"I wish to emphasize the sense of suspicion which exists between the motion picture and the church," said the doctor in the course of his talk. "There is no reason why we should distrust ourselves. You and your wives, many of whom I see here with you, believe in clean, fine things.

"I want you to feel tonight, as I stand before you, that I know your needs and know your hopes, because we all come from the common family. I wonder if you in the industry realize the force you are in the world?

"When I think of you and estimate that some fifteen millions of our people are being molded in your hands every day in your theatres, I believe I am safe in saying you have taken a place in the forefront of civilization.

"You are, after all, public servants, and you are doing for the people many things they cannot do for themselves. When I think what many towns would be without your contribution to the many people I know working for small wages who come home, eat their supper and wash up, take their families into the places you have provided and there find their spirit lifted from the heavy toil of the day I cannot describe my gratitude for what you are doing for the people.

"I said in the beginning 'fellow-preachers.' We are. You are preaching to the eye, I to the ear. You are sometimes very good, sometimes fair, and sometimes bad. So are my sermons. Not all of my sermons are printed in the newspapers.

"When I visited the Grauman Theatre in Los Angeles I looked about that lovely room and somehow a peace entered my soul. I said to my companion 'Oh, that we preachers could only have the privilege of speaking to men in such surroundings!'

"You may be living in a little town, and owning a little theatre, but you can do your best to make that place attractive, so that whoever comes in may feel that you are doing the best you can.

"The great question is better pictures. I am not dealing with religion now. Religion is life to me. I am not speaking of the so-called religious pictures. We have got to have our fun. Bring on your Chaplins, your Harold Lloyds, your Buster Keatons and all the others.

"Let us have your wonderful historical films, your sweet love stories, but all the time keep the thought in mind that you are working toward an ideal, growing higher and better in these things as the year passes."

Dr. Pittman paid a tribute to "The Man Who Played God," which symbolizes what he believes to be a very great type of work.

"Every man regardless of creed or race believes in a Supreme Being, and God is dependent upon human beings. That picture tells us to carry out whatever help he

Just Between Ourselves

brings to us. And John Arden stands there in place of God.

"Here you have a picture that warms the heart of your preacher and it warms the heart of your audience. And it brings in the receipts. Of course, you don't care about that. (Laughter.)

"I am only afraid of one thing: If you keep on making pictures like that I am going to lose my job. If you are going to produce that kind of pictures I think I might as well put my training behind me and get on the band wagon with you." (Applause.)

* * *



COL. HENRY B. VARNER of Lexington, N. C., one of the hardest headed members of the old national board of directors, spent part of his first day in Chicago by attending services at one of the local churches. Mr. Varner is a Presbyterian.

The North Carolina official said he expected a good attendance at the coming convention of the North Carolina M. P. T. O., which is to be held at Wrightsville Beach June 28.

* * *

MARCUS LOEW was another speaker at the banquet, having been introduced by Toastmaster Woodhull as a former producer and now an exhibitor.

"Picturemaking is a problem," said Mr. Loew in the course of his talk, "and the real problem is beginning now. In the last four months the cost of making pictures has almost doubled. I don't mean by that they are making so much greater pictures, but they are paying so much more money for the people entering into them.

"It is almost beyond belief. I say that to sound a warning. I can tell you we have reached a stone wall and we are right up against it. Next season we have got to make up our minds whether to continue or stop. Prices have gone up.

"The thing that worries me most is that of increasing your admission. If we increase our prices and the public doesn't agree then we may be worse off than we were before. I will say I have tried it out in a very few places because you could not take chances of trying it out everywhere.

"Of course, we paid particular attention to what we were putting on because of the advance in prices. We increased our show and gave bigger pictures. In one place where the admission is 40 and 50 cents we increased our receipts \$3,500.

"But things are not as bad as many persons think they are, and everybody is going to sit around the table and straighten matters out."



JEROME BEATTY, recently named head of the advertising and exploitation department of the Al Lichtman Corporation, was at work in Chicago on his new job. He met several of the franchise holders of the

Lichtman company and exchanged ideas with them. He remained in Chicago for the convention and exposition.

* * *

PHOTOPLAYGOERS and exhibitors who in the past ten years have developed a keen regard for William S. Hart will second the hope expressed in Los Angeles by Jesse L. Lasky that the stalwart player will decide to return to the screen.

Mr. Hart has been one of the foremost exponents of the days of the early West, a period in which every boy of the land is interested, an interest which clings through life and which is as strong in the gray-beard as in the beardless. There are and have been, of course, all kinds of western pictures, but the productions of Mr. Hart have been among the best.

By all means, "Bill," come back and renew your periodical screen visits with your friends. We are sure you will find a hearty welcome.

* * *

CHARLES MONING, owner and manager of the Plymouth and Old Colony Theatres of Plymouth, distributed among the Chicago delegates copies of a post card bearing his compliments and the picture of Plymouth Rock, the famous bit of old earth which for many years has been inclosed within bars in order that the famous American souvenir hunter should not reduce the historic bit to the dimensions of a pebble.

* * *

ONE of the convention dailies resurrected that ancient libel which charged Lee Ochs six years ago when president of the Motion Picture Exhibitors in referring to those who had bolted as "them babies." Mr. Ochs distinctly said "these babies." The writer of these lines was holding a pen on Mr. Ochs at the moment he uttered the remark which by his opponents was perverted. In other words, "I was there when he said it and he didn't say it."

* * *



HAD an hour's talk in Chicago with Henry Ginsberg, sales manager for Al Lichtman. Mr. Ginsberg has been a student of sales problems, from the theoretical as well as from the practical side. He has ideas, too.

He is a strong believer in man-power, in the personality of the men comprising a sales force, and in the building up of morale.

* * *

AN announcement reaches us from the E. H. Martin productions of Los Angeles stating that Norman Talmage is to be featured in a series of eight subjects. It will be noted there is no "d" in Talmage. So it is unlikely the player is any connection of Richard Talmadge.

The announcement further states the "productions are under the personal direction and supervision of Horace B. Carpenter, who is said to be responsible for discovering William Fairbanks."

BLAIS.

THREE TESTIFY AT TRADE HEARING

*To Federal Board O'Reilly Says
He'll Force Delivery of
Two Cosmopolitans.*

But two sessions of the Federal Trade Commission have been held during the past week in the matter of its charges against the Famous Players-Lasky Corporation. The first was on Wednesday, May 23, and the second on the following Friday. The latter session was adjourned until Monday, at which time further hearings were postponed until June 11.

Three witnesses only were heard, Charles L. O'Reilly, A. J. Wolf and Nikitas Dipson. At the Wednesday hearing there were placed in the record agreements between the Texas-Oklahoma branch of Southern Enterprises and Barney Resnick under the terms of one of which the latter leased his property at McAlester, Oklahoma, the site of the Fotosho Theatre, to Southern Enterprises under the stipulation that it should not be used for amusement purposes. A second agreement reassigned the property back to Resnick with the same proviso.

It was the foregoing set of agreements that Joseph C. Boss had charged made it impossible for the Fotosho to operate and thereby left a clear field to the Palace, a Paramount house across the street.

At the session of the commission on Wednesday, May 23, the witnesses were Charles L. O'Reilly, owner of the Sixty-eighth Street Playhouse and the Rex, on upper Broadway, and also president of the Chamber of Commerce and the M. P. T. O. of New York, and A. J. Wolf, owner of the Adelphi and Symphony theatres in Broadway, New York.

Mr. O'Reilly declared his belief that under the uniform contract distributors may be held responsible for failure to deliver to exhibitors pictures which they have agreed to transmit. The question came up on two Cosmopolitan pictures for which Mr. O'Reilly had contracted with Famous Players, "Enemies of Women," and "Little Old New York."

The Chamber of Commerce president said he did not care what agency delivered the pictures in question, but he was determined to have them. Incidentally the witness scored the block booking system, saying that under it exhibitors were forced to accept productions which they knew in advance of showing would be unsuitable.

Mr. Wolf said that through the building of Loew's Eighty-third Street Theatre his houses had been forced from the position of first to second run houses. The witness said he was getting Paramount subjects more cheaply this year than last, that when he opened his books and showed the Adelphi was losing money the concession was made. He said that Famous Players had given him adjustments upward as well as downward.

Nikitas Dipson took the stand on Friday, May 25th, and testified that Famous Players representatives "clocked" his house in Batavia, N. Y. and that following his purchase of the Strand and Hayden Theatres in Olean, a former owner of the Strand built the Gem Theatre and with a Paramount program which gave the Gem exclusively that product was accorded privileges in the way of "adjustments" which Dipson was unable to obtain from other companies. This condition obtained for a year, Dipson stated, and during the inter-theatre war releasing concerns were able to get whatever price they demanded for films.

Following the "clocking" of his theatre in Batavia, Dipson said, higher rentals were demanded of him by Goldwyn and First

PHONOFILMS TO MAKE THE ZIEGFELD FOLLIES

New York.—One of the first big productions to be made by the DeForest Phonofilms will be the Ziegfeld Follies. It has long been understood that Florenz Ziegfeld was anxious to make a pictorial record of his famous production.

Now with the perfection of the Phonofilm by Lee DeForest, he has the opportunity to make a film record, not only of the pictorial beauty of the Follies, but a film record that will reproduce the music, songs and speech as well as the beauty of the girls, gowns and ensembles.

National branches in Buffalo. The witness claimed that when he called this matter to the attention of Harry Buxbaum, manager of the Paramount New York exchange, Buxbaum admitted that he had ordered the check on the house but said he knew nothing of the information being passed on to other companies.

The situation in Olean, Mr. Dipson explained, was finally adjusted when it was realized by competing factions that their course would result in disaster for all and corporation was formed to take over all four of the theatres, the Strand, Hayden, Gem and Palace. Dipson was made general manager of the corporation and the Gem and Palace were closed. The Paramount product was not used in the two remaining houses, the Hayden and Strand, and soon, the witness said, there was a propaganda addressed to the citizens of Olean and calling their attention to the fact that the theatres of the town were not showing his best pictures. The letters which flooded the town, Dipson stated, requested the recipients to ask the managers of the theatres why they did not show Paramount pictures.

BETTER BUSINESS IN SOUTHERN DISTRICTS

New York.—On his return from two weeks of personal observation of business conditions in the South as far west as New Orleans, John E. Storey, Pathe General Representative, declares that the last year shows industrial expansion and increase of general prosperity of the most striking character. The rule of large attendance at the motion picture theatres reflecting such a return of good times is apparent everywhere.

Mr. Storey visited many of the smaller cities served by the Pathe branches at Charlotte, N. C., Atlanta, and New Orleans. He was especially struck by fresh signs of manufacturing activity in the south-eastern district, which showed North Carolina rapidly approaching its goal as a great world's centre in the textile industry. In the Charlotte region he noted fifteen enormous textile plants in full-time operation.

Navy and Marines Help Exploit Masters of Men

New York.—"Masters of Men," pictured by Vitagraph from Morgan Robertson's sea story is receiving the widest kind of exploitation on its first runs. The United States Navy Department which lent every assistance and cooperation during the making of this picture is so delighted with the portrayal of life on board a U. S. man-of-war, that it has suggested to Navy and Marine stations throughout the country that they join the exhibitor in attracting attention to this picture.

In Denver, the Iris Theatre obtained an attractive lobby display from Navy and Marine Headquarters.

GET TOGETHER BOOKING POLICY

*Original Runs Extended By
Twenty-Seven Theatres
in Sixteen States*

New York.—How Pathe's reciprocal get-together booking policy, emphasized in the case of "Safety Last," has worked out to date is indicated in the statement that twenty-seven theatres in sixteen states have closed capacity runs extended from the original contracts to fourteen days and over.

The longest extended run of the Lloyd seven-reel comedy thus far covered a total of 35 days, at the Strand Theatre, San Francisco. Next comes the Adams Theatre, Detroit, with 28 days, and a forced close of the run owing to other contracts that could not be longer deferred. Twenty-eight days was also the record of the Rialto and Goodwin Theatres, Newark, N. J.

The Stanley Theatre, Philadelphia, and the Nixon Theatre, West Philadelphia, extended their runs to 24 days. At Salt Lake City the Kinema Theatre kept the crowds coming for 21 days, with the same record shown by the Park Theatre, Worcester, Mass., and the Miles Theatre, Cleveland, O., and the Majestic Theatre, Portland, Ore.

The runs extended to 14 days were at the following theatres: Old Mill, Dallas Texas; Strand, Minneapolis; Astor, St. Paul; Strand, New York; Olympia, Boston; Broadway, Lawrence, Mass.; Capitol, St. Louis; Walnut, Cincinnati; Colonial, Columbus; Alamo, Louisville; Liberty, Youngstown, O.; Metropolitan, Washington; Liberty, Kansas City; Apollo, Indianapolis; Liberty, Spokane; Capitol, Bridgeport, Conn.; Strand, Hartford, Conn.

AMERICAN FEATURE HAS PREMIERE IN LONDON

New York.—For the first time an American made motion picture will be shown in Europe before America. Arrangements were completed recently to open Marion Davies in "Little Old New York" at the new Scala Theatre, London.

Marion Davies, the star, sailed on the "Olympic" to make a personal appearance with the opening of the picture, scheduled for June 3. A staff from Cosmopolitan Productions will arrange the premiere.

This feature will be the opening attraction at the new Cosmopolitan Theatre, Columbus Circle, sometime in July.

Brock Joins First National

New York.—Louise Brock, formerly connected with the Joseph M. Schenck Foreign Department has joined Associated First National where he will assist Bruce Johnson in the capacity of assistant to the Manager of the Foreign Department.

BROADWAY SHOWING OF THE WHITE ROSE

New York.—Opening to a packed house at the Lyric theatre, D. W. Griffith's new photoplay, "The White Rose," began its premier Broadway showing Tuesday evening, May 22. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation.

Many New Houses Are Under Way

3 1/2 MILLIONS IN BUILDING PLANS

West Coast Theatres Are Going Ahead on Gigantic Program in California

Los Angeles.—In their announcement of the huge theatre construction program for the first eight months of the 1923 season, officials of the West Coast Theatres, Inc., see prosperity ahead for every community which will benefit materially by an estimated total expense of \$3,500,000 for the construction of new theatres.

It is contemplated that every one of these homes will be ready by September 1st, 1923. Seven new theatres are now being built in various parts of Southern California.

They include an 1800 seat house in San Pedro, which will be ready for opening within five weeks. This theatre will represent an investment in excess of \$500,000. The building is a solid block, with stores, offices and basement and stage.

In Pomona, California, a 1500 seat house is being built for the Gore Bros., Ramish and Sol Lesser interest by the Milwaukee Building Company, in the heart of the city. This house will be ready for opening about August 1st and represents an investment of \$200,000.

At Hermosa Beach, California, a Mr. Mattison is constructing a huge block into which are incorporated a bank building, a theatre, stores and offices. The Hermosa Chamber of Commerce is solidly backing this investment. The front of the building will be faced in tile and the theatre will have one thousand seats. When West Coast Theatres, Inc., will announce the opening of this theatre the entire bay city district will hold a special celebration in honor of the event. \$200,000 is the appropriation represented for this construction work.

At Santa Monica, at 3rd and Arizona Streets, a high-class theatre and office building is being constructed by West Coast Theatres, Inc., on a syndicate property, which is 150x200 ft. on a corner. The investment is in excess of \$400,000. The Theatre will seat 1700.

In Hollywood the Hollywood Theatre, near Highland, will be entirely remodeled at an expense of \$75,000. The theatre is to be beautiful and redecorated with many new chairs added to make it a 100 seat capacity house. During the remodeling the back wall of the theatre will be torn out and 75 feet added to the rear end in order to provide the increased capacity.

On Western Ave., at 54th St., on the Southwest corner a class A theatre seating 1500, fully equipped, with stores and offices is being built by R. F. D. List for West Coast Theatres, Inc. The property is 175x175 ft. and the investment approximates \$250,000.

On the corner of Washington, Vermont and New Hampshire, a Los Angeles key corner fronting on two main boulevards accessible from all parts of the city, will arise a magnificent 2500 seat theatre of class A construction. Plans for this theatre are now being prepared. The property on Washington from the Northwest corner of Vermont is 182 ft., while the depth is 161 ft. The total investment of the building alone, not including real estate, will be in excess of \$750,000. It will be the largest neighborhood theatre in the West.

On York Boulevard, between 51st and 52nd Sts., J. A. Badeley is erecting a theatre which will be of an Egyptian architectural design. Construction and real estate estimated at \$165,000.

For all of these houses Messrs. Gore Bros., Ramish and Sol Besser, are awarding contracts for organs, masonry, carpentry, decorating, and other manual labor, the sum total of these contracts being estimated to keep thousands of workmen busy for an entire year. The total cost of class A organs, which will be installed in these various theatres, is in excess of \$250,000, and not included in the construction appropriation.

Three more deals are now pending for theatres, contemplated and in stage of negotiations ready for announcement at a very early date. All of them will be situated in Los Angeles at a total investment of \$750,000.

West Coast Theatres, Inc., also announce that their associate, Claude Langley, has closed negotiations in conjunction with them for a new theatre which will be announced soon. The investment in this instance will be \$400,000.

Counterfeit Love, June 10

New York.—“Counterfeit Love,” Playgoers Pictures five part feature will be released June 10. The locale of this picture is in a Southern state. Joe King, Marian Swayne and Jack Richardson play the important roles. Ralph Ince and R. L. Sheldon directed the picture.

HIGH SCHOOL CLOSED BY TRADE PUBLICATION

New York.—In the issue of May 26, of Exhibitors Trade Review, there appeared a small news item relative to the closing of four schools in this city, so that the pupils could attend the showing of “Douglas Fairbanks in Robin Hood.”

An exhibitor of Stroudsburg, Pa., who is a regular reader of this publication, had difficulty, several times, to interest the principal of the Stroudsburg High School in the educational value of motion pictures. Mr. Lerner, the exhibitor, saw the value of the above mentioned clipping. He lost no time getting to the principal's office, with his copy of Trade Review, laid the matter before him and in less than ten minutes the principal granted his request to close the school Wednesday afternoon.

The same feature was on the program at this house and not a scholar missed the opportunity to see it.

Moral: Read Exhibitors Trade Review for money-making news.

SEMON SIGNS BIG TRUART CONTRACT

To Appear in Feature Comedies With as Much Footage As Story Requires

New York.—During the national convention of the Motion Picture Theatre Owners in Chicago, M. H. Hoffman, vice-president and general manager of Truart Film Corporation, signed Larry Semon, famous comedian, to a contract which calls for the payment of in excess of \$3,000,000 to the star within a period of three years.

This action on the part of Mr. Hoffman represents another step forward in the fulfillment of the promise of Truart Film Corporation to offer upon the independent market an output of a calibre that will give assurance of the greatest money-making attractions the independent franchise-holders have ever handled.

It is conceded in the industry that Larry Semon not only ranks with the best as an artist but also that he is second to none as a director of comedy. His stories have always been produced in perfect continuity so that there is no overlapping of scenes and the matching of his close-up action with full shots is always perfect. Semon also has that ability which is inborn in a director, the knack of making people act.

In the series of super-production which are to be produced by the star for Truart Films Larry Semon will go into a different phase of production from that in which he has hitherto appeared. All the comedies will be in feature length; in fact, they will be in what is termed natural length or as much footage as the story requires whether it is 4000 feet or 8000 feet.

WHERE IS THIS WEST?

JACK HOXIE'S NEXT

Los Angeles.—A satirical comedy which extracts all the wind from the typical western romance is how Universal describes “Where is this West?” Jack Hoxie's next picture. It will be directed by George Marshall, and the story is by George Hull.

A good cast will support Hoxie, headed by Mary Philbin, in the feminine lead. Others in the cast are Joseph Girard, Bernard Siegel, Slim Cole and Bob McKenzie.

THREE PARAMOUNTS GO TO CUTTING ROOM

Hollywood.—Three Paramount pictures have been completed at the Lasky studio in respect to “shooting” during the past few days. One is “The Cheat,” starring Pola Negri, with Jack Holt featured and Charles de Roche in support.

“Hollywood,” made by James Cruze, is also completed. Thomas Geraghty adapted the story by Frank Condon and Walter Woods supervised.

“Fair Week,” Bob Wagner's first directorial effort, with Walter Hiers as star, is also finished. Walter Woods wrote and will edit this picture.

Agnes Ayres Returns to Coast

Hollywood.—Agnes Ayres, having completed her work in “The Heart Raider,” a Paramount picture directed at the company's Long Island studio by Wesley Ruggles, has returned to the Lasky studio.

SNOW'S FEATURE BREAKS RECORD

*Many Turned Away During
Hottest Spring Weather
England Has Known*

New York.—Word has been received by Universal Pictures Corporation from the London Pavilion, where the English premiere of Snow's "Hunting Big Game in Africa with Gun and Camera" was held beginning the week of April 30th that the audiences there broke all records during its three weeks' run and that the film has become the talk of the English capital. This during the hottest Spring weather that England has known.

Regardless of the London theatre slump and that for weeks the Pavilion, which stands in the hub of the West End had failed to present a program which would fill the house, the entry of the Snow film caused long lines to form. People were turned away at each performance, and this continued throughout the entire run, so that this film broke all previous picture records for the Pavilion.

At both the opening sessions there were in attendance representatives of the Colonial office, every big game hunter in London, the Japanese Ambassador, the Italian Ambassador and other famous travelers.

After three weeks of constantly growing business, the third week being greater in volume of business and financial returns than the first two, the feature was transferred to the Bostock Animal Show at the Lyceum Theatre, Ipswich, where its run promises to be as popular as at the Pavilion.

TROUBLE STARTS OVER CHILD STUNT NIGHT

Cleveland, O.—Local exhibitors, especially those in the neighborhoods awoke last week to find a gigantic monster in their midst. About twelve or fifteen neighborhood theatres have, for several months, featured a "Kiddie Stunt Night" once a week. These "stunt nights" were given over to the performance of local talent, children whose ages run from about four to twelve.

The contests were given over to the singing, dancing, and instrumental offerings with a cash award to the winners and a box of candy to all other contestants. The children, it is claimed by one of the newspapers were not paid, the exhibitor paid the promoter and the promoter pocketed the entire amount. The newspaper came out with a four column scarehead and a flowery editorial. And the result proved somewhat of a boomerang. Thirty-five exhibitors withdrew their advertising from said newspaper.

While the entire matter is in violation of the General Code of Ohio, it is of necessity bound to work a hardship upon the exhibitor, for whether he was among the few who used "Stunt Night" or not he will be

NORMA TALMADGE NAME FOR THEATRE

Oakland, Calif.—Executives of the West Coast Theatres Inc., have decided to re-name the recently purchased T. & D. Theatre in Oakland the "Norma Talmadge Theatre." The T. & D. is a 3,000 seat, class A house, one of the finest in the Northern California district of the Gore Bros., Ramish and Sol Lesser chain.

COSMOPOLITAN STAFF ON COAST

New York City.—William Le Baron, production manager; Joseph Urban, designer, and Luther Reed, scenario writer, of the Cosmopolitan Corporation are in California attending to the preliminaries for the filming on the Coast of Marion Davies' next picture, "Yolanda." Miss Davies is now on her way to Europe to attend the world premiere of her "Little Old New York," which opens in London, on June 11th, the first time that an American film has been presented abroad prior to opening in this country. The Cosmopolitan star, while in Europe, will visit Italy to get atmosphere for "Yolanda," work on which will be started within the next six weeks.

classed along with the guilty as fostering or being a party to the stunt. What the outcome of the entire matter will be, remains to be seen.

Four men, two exhibitors and two promoters have been summoned to appear in court on June first to answer to the charges.

CAPITOL JUNE THIRD THE RAGGED EDGE AT

New York.—"The Ragged Edge," second of Distinctive specials for the current year will go into the Capitol Theatre on June third. The picture is made from Harold MacGrath's novel. It was adapted to the screen by Forrest Halsey.

This feature marks the screen debut of Mimi Palmeri, whose quick rise to stardom has given her the title of "The Cinema Cinderella." In this picture she is playing opposite Alfred Lunt whose screen debut last month in "Backbone" caused him to be hailed as the logical successor to Wally Reid.

Others in the cast are George MacQuarrie, Christian Frank, Charles Fang, and Charles Slatter. Harmon Weight directed it. It is distributed by Goldwyn-Cosmopolitan.

THREE BIG THEATRES BOOK ALICE ADAMS

Boston are to see Associated Exhibitors feature, Florence Vidor in "Alice Adams," at early dates. Contracts were closed recently.

New York.—Philadelphia, Buffalo and calling for a week's run in each, the showing in every case being in one of the big first run theatres.

The Stanley Amusement Company signed a contract booking "Alice Adams" for one of its leading Market street houses in Philadelphia. In Buffalo the run will be in Shea's Hippodrome, and in Boston, at Loew's State Theatre. Loew's State signed also for a week's run of another Associated Exhibitors feature, "Is Divorce a Failure?" the first of the Leah Baird 1923 Specials.

THE SHOCK PLEASES NEW YORK AUDIENCES

New York.—"The Shock," Universal's photoplay starring Lon Chaney and Virginia Valli, is said to be winning public support wherever it is being shown. It is now running over the entire Fox Circuit in the metropolitan territory and is holding up well.

Lon Chaney's popularity with the public has taken first rank and the announcement of his forthcoming appearance in "The Hunchback of Notre Dame," the super Jewel to be released next fall, has created additional interest in this sterling character actor.

EXACT LOCALES FOR BIG FILMS

*Many Lands Represented in
New Goldwyn
Pictures.*

Los Angeles.—Madrid, San Francisco, Siberia, England the Isle of Man, France, and New York are the settings for six feature film productions now being made by the Goldwyn studios.

The Russia of today, under the rule of the Soviet is the locale of "The Rendezvous," which is being directed by Marshall Neilan from the story by Madeleine Ruthven.

Madrid in the sixteenth century when Spain was ruled by King Philip, II, is the locale of the Emmett Flynn production, "In the Palace of the King."

Modern San Francisco is the setting for "Greed," the picture Erich von Stroheim is making from the novel, "McTeague," by Frank Norris.

Charles Brabin has almost completed "Six Days," an Elinor Glyn story.

Tod Browning, has started work on "The Day of Faith," from the novel by Arthur Somers Roche.

Paris is the locale of "The Magic Skin," taken from Balzac's "The Wild Ass' Skin." George D. Boker is directing the production for Achievement Films.

Victor Seastrom, is preparing to film Hall Caine's "The Master of Man."

A NEW ROLE FOR MARY PICKFORD

Los Angeles.—A grown-up Mary Pickford with her curls of gold in a coiffure of the style in the Empire period in Spain during the Nineteenth century is the Mary Pickford the public will see in her new photoplay, "The Street Singer," which will be completed soon for release through United Artists Corporation.

As Rosita, Miss Pickford is to be seen in all the alluring femininity that has so long been hidden to the public because of the character and habiliments of the little girl parts she heretofore has pictured.

William Duncan Starts for Serial for Universal

Los Angeles—Worthy in every way of "The Eagles Talons" and "Daniel Boone" will be Universal's third super-serial which has just been put into production with William Duncan as its star, supported by his wife Edith Johnson. This first picture of Duncan's under his new Universal contract will not be as long as the other two. It will be in twelve episodes instead of fifteen.

This is a railroad story centering around a construction engineer who goes to the help of a Western rancher and his daughter and saves a railroad they have been building to reclaim one of the most valuable tracts of land in California.

OKLAHOMA MASONS BAN CLERGY RIDICULE

Oklahoma City.—Oklahoma Consistory, Scottish Rite Masons, has adopted resolutions commending the Oklahoma City officials for their stand against moving pictures belittling ministers and religion and declared Masonry to be opposed to all such pictures and favoring proper respect for all religious creeds.

Goldwyn-Cosmopolitan To Release Forty-four

SCHEDULE OF FEATURES LISTED

Each Production Produced By A Well Known Director

New York—Goldwyn-Cosmopolitan will deliver 44 productions next season. Each production will be a big picture produced by a director whose name has been associated with an important achievement.

Of the 44 pictures that they will release 12 are Cosmopolitan Productions, 8 are Distinctive Pictures, 22 are Goldwyn pictures and Jesse D. Hampton and Achievement Films will provide one each.

It is estimated that the 44 Goldwyn-Cosmopolitan productions for the coming year will be as follows:

From Goldwyn Pictures Corporation.—
"The Eternal Three," written and directed by Marshall Neilan.

"Greed," adapted from Frank Norris' novel, "McTeague," and directed by Erich von Stroheim.

"Three Wise Fools," directed by King Vidor, who also adapted the picture from Austin Strong's play.

"The Master of Man," adapted from Sir Hall Caine's novel by Paul Bern and directed by Victor Seastrom.

"In the Palace of the King," adapted from F. Marion Crawford's novel by June Mathis and directed by Emmett J. Flynn.

"The Rendezvous," by Madeleine Ruthven, directed by Marshall Neilan and Frank Urson.

"Six Days," adapted by Ouida Bergere from Elinor Glyn's story, and directed by Charles J. Brabin.

"Three Weeks," from Elinor Glyn's world-famous romance of a royal intrigue.

"The Day of Faith," adapted by June Mathis from Arthur Somers Roche's novel, and directed by Tod Browning.

"The Merry Widow," from the most famous light opera of the century. Erich von Stroheim will direct the picture version.

"Tess of the D'Urbervilles," from Thomas Hardy's novel, co-directed by Marshall Neilan and Frank Urson.

"Wild Oranges," from Joseph Hergeheimer's novel, directed by King Vidor.

"Red Lights," from Edward E. Rose's mystery play, directed by Clarence G. Badger.

A new picture written and directed by Rupert Hughes.

"Ben-Hur," from Gen. Lew Wallace's novel and play. Other productions will be announced later.

From Cosmopolitan Productions.—

"Enemies of Women," adapted from Vicente Blasco Ibanez's novel, and directed by Alan Grosland.

"Little Old New York," starring Marion Davies, adapted by Luther Reed from Rida Johnson Young's drama, directed by Sidney Oleott.

"The Daughter of Mother McGinn," from one of Jack Boyle's "Boston Blackie" stories, adapted by Frances Marion and George Hill.

"Unseeing Eyes," from an Arthur Stringer novel. The scenario was made by Bayard Veiller. E. H. Griffith is directing.

"Under the Red Robe," from Stanley J. Weyman's romance, directed by Alan Crosland.

"Yolanda," adapted by Luther Reed from the novel by Charles Major.

"The Flaming Forest," from a James Oliver Curwood story.

"Alias the Lone Wolf," by Louis Joseph Vance.

"The Temptress" from the Vicente Blasco Ibanez story. Bayard Veiller is writing the scenario.

"The Country Beyond," by James Oliver Curwood.

"A Gentleman of France," from Stanley Weyman's romance.

"Alice of Old Vincennes," by Maurice Thompson.

From Distinctive Picture Corporation.—

"The Green Goddess," adapted by Forrest Halsey from William Archer's stage success in which George Arliss has starred for three seasons. Sidney Oleott is directing it.

"The Weavers," adapted by John Lynch from Sir Gilbert Parker's Egyptian novel. Harmon Weight will direct it.

"A Salome of the Tenements," adapted by John Lynch from Anzia Yezierska's novel, directed by Sidney Oleott.

"Life and the Lady," adapted by Philip Lonergan from I. A. R. Wylie's novel. Harmon Weight will direct.

"Two Can Play," by Gerald Mygatt. Directed by Harmon Weight.

"The Steadfast Heart," adapted by Philip Lonergan from Clarence Budington Kelland's story, directed by Sheridan Hall.

From Achievement Films.—

"The Magic Skin," adapted by Charles Whitaker from Balzac's novel and directed by George D. Baker.

From Jesse D. Hampton.—

"The Spoilers," adapted from Rex Beach's novel directed for Jesse D. Hampton by Lambert Hillyer.

START PRODUCTION ON UNKNOWN PURPLE

New York.—"The Unknown Purple" which is now being made on the coast by the A. Carlos Productions for the Truart has a subject which will be rich with advertising and exploitation possibilities for the exhibitor.

The story deals with the activities of a man who discovered a secret chemical formula which when applied to his body makes it invisible. The Truart Exploitation staff is now engaged in compiling a long list exploitation hook ups and stunts to fit the needs of all exhibitors.

The cast was completed last week and the work started under the direction of Roland West.

Gloria Swanson Starts Zaza

New York.—Gloria Swanson started work in the title role of "Zaza" at Paramount's Long Island studio. This is the first picture Miss Swanson has made in the East. It is being produced by Allan Dwan.

BRIGHT SAYING 8645

Ford Sterling is a funny man off the screen as well as on it, but he met his match recently when, during filming of "The Spoilers," he passed some jesting remarks with a freckled faced boy, Johnny Nickowitz, of Calabasas, California. Whatever Ford said to the boy, he didn't like it, for when Director Lambert Hillyer called the actor, Johnny cried out.

"Say, who is that wise cracker from the biscuit factory? What is his name?"

BIG SENSATION PLANNED BY DOUG

Production of the Thief of Bagdad is Well Under Way

Los Angeles.—Douglas Fairbanks again has set for himself the task of producing the photoplay sensation of the year, and according to reports from the studio, is well on the way to succeeding with "The Thief of Bagdad," plans for the production of which are well under way.

"Where 'Robin Hood' left off, 'The Thief of Bagdad' will begin." That is the slogan being pasted in the hats of those who are to be associated closely with this feature.

On the Piekford-Fairbanks studio property large sets are under way. The usual processes for the erection of picture structures of this kind has been reversed in preparing for the construction work in connection with this new film. As a rule drawings are made from which models are built, after which the sets are put up. In this instance, however, models were first made, then the drawings and finally the sets, thus making possible greater freedom and latitude in all construction work.

William Cameron Mexses and Irvin J. Martin specially engaged by Mr. Fairbanks to create something wholly new and different in the way of setting, have produced what it is believed will bring forth an innovation in motion picture edifices.

VALLEY OF CONTENT BARKER PRODUCTION

Los Angeles.—Blanche Upright's "The Valley of Content," the screen rights for which were purchased by Mr. Mayer some time ago, will be a Reginald Barker production for Louis B. Mayer for Metro release but it will be distributed under a different name not yet decided upon.

No starting date for production on this has been announced as Mr. Barker has left for the Canadian Northwest to film further exterior scenes for his forthcoming picture, "The Master of Woman" which is fast nearing completion.

Among Picture Makers

E. K. Lincoln, motion picture star is in New York, having left Los Angeles early last Sunday morning. Mr. Lincoln has just completed "The Right of the Strongest," produced by the Zenith Pictures Corporation.

Bert Lytell, who has just completed the leading male role in "The Meanest Man in the World" will join George Fitzmaurice in Europe to take the leading role in "The Eternal City."

Edward A. Bertram technical secretary of the Chicago Rothacker laboratory has received word of his election to membership in the Society of Motion Picture Engineers.

George Gibson, superintendent of the Chicago Rothacker laboratory, has been transferred to the Rothacker-Aller plant Los Angeles, for several months.

STYLE 41 PHOTO PLAYER for sale. Excellent condition. Apply Room 1203, 1540 Broadway, N. Y. C., for special price and liberal terms.

MIDNIGHT ALARM BEING ASSEMBLED

Will Soon Be Ready for Exhibitors; Lloyd Lives in the Making.

New York.—Albert E. Smith, president of Vitagraph, announces that "The Midnight Alarm" has been finished and is now being assembled at the studios in Hollywood. This melodrama is another super-feature produced under Mr. Smith's policy of bigger and better pictures.

One of the biggest and most costly sets ever constructed by Vitagraph was erected for this feature. It included many buildings, one of them a ten-story structure, and reproduced two city business blocks. The destruction of the buildings at night by fire provides a thrill.

Many persons gathered at the Vitagraph lot to watch the shooting of the fire. An entire battalion of the Los Angeles Fire Department was on hand, not only to play its part in the rescue scenes, but to safeguard the studios of Vitagraph. The department provided a steam fire engine, a hook and ladder, an automatic ladder and a complete outfit of safety nets and oxygen tanks, a chemical wagon, water tower and other aids to fire fighters.

In addition to Miss Calhoun and Mr. Mar-mont in the cast there are Cullen Landis, Joseph Kilgour, Maxine Elliott Hicks, George Pierce, Kitty Bradbury and J. Gun-nis Davis.

The Whitman Bennett production, "Loyal Lives," a romance of the United States Post Office service, will have 339,000 living, breathing boosters who will herald this picture into every home, shop, store, factory, office and business house in America. They are the postmen of America.

Harry S. New, Postmaster General, has indorsed this story and through Paul Henderson, Assistant Postmaster General, has provided Mr. Bennett with every facility for making the picture. Walter S. Rydell, General Superintendent of Railway Mail Service, is giving his personal attention to the direction of the train scenes.

The story records the risks and hazards in defending the United States Mail. Few persons realize that the little two-cent stamp is a seal of safety and that behind it are not only the United States Post Office Department but the United States Army and Navy as well.

A. M. P. A. Meeting

New York.—Last week's meeting of the Associated Motion Picture Advertisers was turned into a "field day" for Harry Reichenbach. After a very interesting program, which was all built on kindly humor, John Flinn, president of the organization, introduced Reichenbach, who responded with what all declared to be the most interesting address of the numerous talks he has made to members of the organization. Harry sketched his associations with many of the film companies.

A WIFE'S ROMANCE IS NEW TITLE OF PICTURE

Los Angeles.—"A Wife's Romance" is the new title of the Clara Kimball Young picture which Harry Garson is now producing for Metro release. This picture has hitherto been announced as "In Old Madrid" but Metro has definitely fixed the change of name. It is being produced under the direction of Thomas Heffron.

This picture is taken from H. W. Roberts' novel, "La Rubia." It was adapted to the screen by Frank Beresford.

In the cast with Miss Young are Lewis

PARAMOUNT SIGNS UP DOUG. FAIRBANKS, JR.

Los Angeles.—Douglas Fairbanks, Jr., thirteen-year-old son of the illustrious "Doug," has been signed to a long-term contract by the Famous Players-Lasky Corporation to star in Paramount pictures.

This announcement was made in this city by Jesse L. Lasky at the divisional sales convention of the Paramount Distribution department in that city at its final session. Young Fairbanks, who recently returned with his mother from Europe, will leave New York shortly for Hollywood where he will start work in a series of full-length feature films.

The son of the redoubtable "Doug" is the youngest star ever engaged by the Paramount company—in fact, it has not hitherto handled child stars.

Mr. Lasky stated that the young star's first picture will probably be Mark Twain's "Tom Sawyer." His contract stipulates that his picture work is not to interfere with his education.

Dayton, Louis Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Howell, Arthur Hull and Robert Cauterio. It is being photographed by Charles Richardson. Art direction is in charge of Joseph C. Wright.

"A Wife's Romance" follows Miss Young's recently released picture "Cordelia the Magnificent." Harry Garson producer of Miss Young's pictures has several stories in preparation to follow this latest one all of which will be released through Metro Pictures Corporation.

CLOSE MANY CONTRACTS ON "RICH MEN'S WIVES"

New York.—The B. P. Schulberg Preferred Picture, "Poor Men's Wives," is running well in advance of the record established earlier in the year by its companion picture, "Rich Men's Wives." Exhibitors are booking it for long engagements, in many cases the runs of one week have been extended to the second and third week.

The Al Lichtman Corporation reports the following contracts recently closed: Broadway, Winston-Salem, N. C.; Avon Decatur, Ill.; Liberty, Springfield, O.; Liberty, Sharon, Pa.; Strand, Houston, Texas; Palace, Wichita, Kansas; Astor, St. Paul, Minn.; Blue Mouse, Minneapolis, Minn.; Liberty, Long Beach; Pasadena, Pasadena, California, and the Lyric, Camden, N. J.

Box Office Records Reported

Down to the Sea in Ships

Cleveland.—First run showing in two houses, simultaneous, Reade's Hippodrome and the Circle. Opening day records were smashed. Circle held it over seven more days.

Toledo.—Alhambra held the feature three weeks to record business. The longest run enjoyed by a photoplay in this city.

Sandusky.—First time in history that photoplay was held longer than week. At the Star theatre feature broke all records for eleven days.

Ohio.—Other cities where box-office records said to have been smashed were: Canton, Newark, New Philadelphia, Findley and Coshocton.

EXHIBITORS JOIN COMMERCE BODY

Kansas City Division M. P. T. O. Become Members of Local Chamber of Commerce

Kansas City, Mo.—With the formation of the Kansas City Division of the Motion Picture Theatre Owners of America this week, a new move in exhibitor organization has been launched. A. M. Eisner, former secretary of the M. P. T. O. Missouri, was elected president of the new league, which was organized at a meeting of exhibitors and Chamber of Commerce officials. Other officers are: J. Means, Murray theatre, Kansas City, vice-president; A. F. Gibbons, Prospect theatre, Kansas City, secretary, and Archie Josephson, Victory theatre, Kansas City, treasurer.

The formation of the new association, in that it includes a tie-up with the Kansas City Chamber of Commerce, is regarded as one of the most important moves towards advancing the industry that ever has been made in Kansas City. The new organization, it is believed, will do away with the consolidation of the Western Missouri and Kansas units, which has been pending for some time.

In the future the motion picture industry officially will be recognized by the Chamber of Commerce, exhibitors will constitute a motion picture committee, to work with the Chamber of Commerce, and this committee will co-operate with the Kansas City Parent-Teacher Association, an organization which has done much for the screen in Kansas City.

It is estimated, that under the plan of finance adopted, that the Kansas City division will be able to raise \$7,000 annually from membership dues, which will be graduated from \$3.50 to \$25 a month, each theatre paying as its dues the amount of money obtained from running slides. No contract with any slide company has been entered into. The new organization will consist of about forty-five theatre owners of Kansas City, Mo.

"The problems of Kansas City exhibitors, which are much different from exhibitors in the territory, makes the formation of the Kansas City division absolutely necessary," Mr. Eisner said. "The membership dues will include a membership in the national and state associations, as well as in the Kansas City organization."

FISHER EXPANDING PRODUCTION PLANS

Los Angeles.—Victor B. Fisher, producer of "Youth Triumphant" at the Hollywood Studios, is in San Francisco conferring with associates on a deal involving increased producing activities. The results obtained in filming "Youth Triumphant" are said to have prompted the producers and those interested in Fisher Productions, to enter the Los Angeles producing industry on a much larger scale. While in San Francisco, Mr. Fisher will also close arrangements for two new stories.

"Youth Triumphant," is receiving its final editing and titling under the supervision of Lillian Ducey, the director.

Will Make Wild Oranges

Los Angeles.—King Vidor, who has just put the finishing touches to his first Goldwyn picture, "Three Wise Fools," has selected Joseph Hergesheimer's "Wild Oranges" for his second production for that corporation. He will start production within a short time.

Stage Successes Lined Up for the Screen

NEW STORIES FOR FIRST NATIONAL

Also Old Ones and Masterpieces to Be Brought to Be Adapted

New York.—In the opinion of First National players, directors and story form the trinity which count largely in the production of a successful and entertaining motion picture. The attention given by First National to the last named of these three, the story, has been just as great as that bestowed on the choice of the cast, and director, and as a result this distribution corporation is now able to announce some of the biggest and most successful novels and plays, some of them of recent publication and some old favorites which have stood the test of time for a long period of years.

The policy of acquiring literature for screen material, is illustrated by the purchase of the screen rights of "Black Oxen," Gertrude Atherton's novel.

The current releases show that that company's policy of big stories worthy of big pictures has been in effect for some time past. Instances of this are "The Bright Shawl," starring Richard Barthelmess, a screen adaptation of the novel of the same name by Joseph Hergesheimer; "Within the Law," starring Norma Talmadge, by Bayard Vellier; "Wandering Daughters," directed by James Young from the magazine story by Dana Burnett; "The Girl of the Golden West" considered by many the premiere American drama; Booth Tarkington's "Penrod and Sam," directed by William Beaudine and produced by J. K. MacDonald; and "Children of Dust," Borzage's screen version of "Terwilliger," by Tristram Tupper, presented through Arthur S. Jacobs.

For the coming season many well known stage successes, and popular novels have been lined up to be transcribed to the screen.

The announcement of Richard Walton Tully that he would bring "The Bird of Paradise" assures First National of a dramatic masterpiece in photoplay form. Mr. Tully wrote this play twelve years ago.

Under a recently signed contract Samuel Goldwyn will produce "Potash and Perlmutter" for First National release.

"The Bad Man" a play by Porter Emerson Browne, is awaiting First National production. "The Bad Man" had a long run on Broadway and has already played two years on the road.

Thomas H. Ince will present "Anna Christie," the Eugene O'Neill play which was awarded the Pulitzer prize as the play which has done the most during the year to advance the interests of American dramatics.

"Secrets" is another drama which Joseph M. Schenck purchased the screen rights of. Norma Talmadge will be seen in the title role.

Another play to be pictured is Avery Hopwood's "Why Men Leave Home," Louis B. Mayer has purchased the screen rights and John M. Stahl will direct.

A European stage sensation, "Madame Pompadour" will be imported by Joseph M. Schenck for Constance Talmadge.

"Her Temporary Husband," Edward Paulton's farce comedy will be brought to the screen with Sydney Chaplin in the

leading male role.

"The Spite Corner," a comedy drama in which Madge Kennedy starred during a long run on Broadway.

The list of forthcoming pictures which will be adapted for the screen from published novels or magazine stories is equally imposing. First National has more than two dozen books and magazine serials which are either in production or in the hands of the screen adapters.

Among the stories are:

"Circus Days" from the old circus story "Toby Tyler" by James Otis in which Jackie Coogan is starred.

"The Huntress" a comedy drama of the great American outdoors, from the pen of Hulbert Footner. It will be Colleen Moore's first starring picture.

"The Fighting Blade," a period drama from the pen of Beulah Marie Dix, which will be produced by Inspiration Pictures with Richard Barthelmess in the stellar role.

"The Wanters," by Lelia Burton Wells, a comedy drama with New York society life as a background. John M. Stahl will direct this picture for Louis B. Mayer with Marie Prevost and Robert Ellis in the starring roles. Richard Headrick has been signed to play an important role.

"Her Reputation," adapted from the novel "The Devil's Own" by Talbot Mundy and Bradley King. Thomas H. Ince will present this story through First National.

"Purple Pride," by H. B. Somerville, an English authoress. Norma Talmadge will star. The novel was published as "Ashes of Vengeance" in England, and is to be issued in this country shortly.

"Flaming Youth" a Metropolitan Magazine story by Warner Fabian.

"The Lord of Thundergate," a Sunset Magazine serial and novel from the pen of Sidney Herschell Small.

"Dust in the Doorway," Dixie Wilson's McClures Magazine story, which Frank Borzage will bring to the screen.

"Country Lanes and City Pavements," a novel by John Fleming Wilson, which will be personally directed by Thomas H. Ince.

"Ponjola," from the Cosmopolitan magazine serial and novel by Cynthia Stockley. James Young will direct.

"The Eternal City" Hall Caine's novel, which will be produced by George Fitzmaurice for Samuel Goldwyn.

"The Swamp Angel," from the Collier's Magazine story by Richard Connell.

"Rope" a novel by Holsworthy Hall.

"The Dangerous Maid" from the novel "Barbara Winslow Rebel" by Elizabeth Ellis which has been purchased by Joseph M. Schenck and which will have Constance Talmadge in the stellar role.

"The Sea Hawk" by Rafael Sabatini, author of "Scaramouche" and "Captain Blood."

"Moving Fingers" by Elizabeth Irons Folson, which was published in Everybody's Magazine in serial form.

"Pearls before Cecily," a Saturday Evening Post story by Charles Brockett.

Stormy Seas Released July 1

New York.—Romance, suspense and thrills are said to be mingled in Associated Exhibitors feature, "Stormy Seas," starring J. P. McGowan and Helen Holmes, which is set for release July 1. The grounding of a big steamship is followed by the burning of a yacht at sea, and the rescue of those aboard by another vessel, after a mad chase in response to an "S. O. S." call. The story is by Arthur W. Donaldson.

W. W. HODKINSON TOURS THEATRES

Makes Personal Trip of Houses Showing Down to the Sea in Ships

New York City.—In order to secure first hand information regarding the simultaneous showing of "Down to the Sea in Ships" in thirty theatres in this city, W. W. Hodkinson made a personal tour of most of the theatre during the week.

Starting in the early evening he covered, Manhattan, Harlem, Bronx and Brooklyn. He talked with exhibitors in each section visited, and was very much gratified at the enthusiasm and satisfaction expressed.

He reports that practically every exhibitor reported that the picture was breaking all house records, against the stiffest kind of opposition. Mr. Hodkinson says: "The night which I chose for making my tour of inspection was Thursday, which is usually considered an 'off' night. The weather was warm as well, with beach and amusement parks such as Coney Island offering their attractions, which is not ordinarily conducive to theatre going. In nearly every theatre visited, however, I found them playing to standing room, and many had a line at the box office extending down the block.

Feature Enjoys Big Business

Washington, D. C.—"Soul of the Beast," a Metro picture produced by Thomas H. Ince, played a successful week at Loew's Columbia Theatre. Managing Director Lawrence Beatis of Loew's Washington theatres and Manager Gates of the Columbia, carried out an elaborate advance campaign on the picture and reaped excellent results. Motion picture critics of the Washington dailies were enthusiastic in their praise of this feature.

Along Film Rows

H. E. Schiller, for three years with the Kansas City Educational branch, has resigned to become manager of the Al Lichtman Kansas City office. Edward Grossman, special Lichtman representative, has been appointed district manager of the Kansas City, Des Moines and Omaha exchanges.

A. A. Renfro, former Kansas exhibitor, has joined the Pathe sales force out of Kansas City.

William Meyn of the Patorium, Kansas City, Kas., long treasurer of the M. P. T. O. Kansas, was given a beautiful engraved watch at a meeting of the executive board in Kansas City.

Joe Friedman of New York, Universal manager, held a conference with the Kansas City branch force last week.

Although F. S. Hopkins, former manager of the Universal exchange, Buffalo, was named manager of the Universal exchange in Albany, C. R. Halligan who has managed the exchange for the past five years, will remain with no change except in title. The change is made in connection with the installation of new systems and certain changes in territory.

"Bill" Gleason, manager of the West Coast theatres in Bakersfield, Cal., has been in the home offices in Los Angeles.

Harry C. Arthur, Jr., General Manager of West Coast Theatres Inc., is commuting between Los Angeles and San Francisco during the period of co-jointing with Marcus Loew's Theatres, Inc.

**TWO MANUAL HOPE JONES UNIT
10 stops, FOR SALE. CHEAP,
LIBERAL TERMS. Apply Op-
era House, Dover, Delaware.**

VINDICATION OF WILLIAM S. HART

*Jesse L. Lasky Comments on
Clearance of Film
Star's Name*

Hollywood.—Following the vindication of William S. Hart of the charges brought against him some months ago by a Boston woman, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, gave out the following statement at his office:

"Following William S. Hart's retirement, which the whole photoplay-loving world hoped was only temporary, we had arrived at a point where we hoped to be able to announce his return to the screen. When this trouble, based on the charge which now has been absolutely repudiated, arose, I was firmly convinced of Mr. Hart's integrity and the public's ability to reach just conclusions. Knowing him innocent I repeatedly urged him to appear once again, as a star in Paramount pictures.

"Mr. Hart came to see me several times. I knew no one believed the charges against him and I strove to convince him this was so. But Mr. Hart, splendid man that he is and supersensitive, refused to return to the screen until there remained no shadow of doubt as to his innocence in the mind of a single person in the whole world. He possessed strong convictions upon the necessity of keeping faith with the public. He resolutely refused to return unless he could share his old time sense of comradeship with those he worked to entertain. Mr. Hart said to me, 'I will never accept a dollar of the public's money until I have convinced them I am worthy to receive it. I want to be able to look out from the screen and meet every man, woman and child eye to eye. Until then I will remain outside the profession I love and to which I might have returned if it had not been for this terrible accusation.'

"As he faced me across my desk it came upon me then what a great tragedy it was that he should suffer penalties of guilt when I knew him to be innocent. Those who know him well always have believed him guiltless. My personal happiness that they have been proved groundless will be shared by hundreds of thousands. I am awaiting the moment which I hope will be within a very few days, when William S. Hart, one of America's greatest and most popular film stars, will come to me in my office and say, 'Mr. Lasky, I am ready to go to work.'"

Plan Early Summer Showing for Sennett's Extra Girl

Los Angeles—Mack Sennett's "The Extra Girl," now in production for release by Allied Producers and Distributors Corporation, is from Mack Sennett's own story adapted for the screen by Bernard McConville. The title role is being played by Mabel Normand and F. Richard Jones is directing.

No definite release date has been set but plans now are for a first showing during the early summer.

First Run Houses Book The Girl Who Came Back

New York—"The Girl Who Came Back," the Preferred picture to be released through the Al Lichtman Corporation is receiving the approval of many exhibitors who have played this Tom Forman production and which is being booked through the Lichtman Exchanges.

Among the theatres that signed for first

HEARST SUNDAY PAPERS PLAY "TRADE JOURNAL"

New York—In conjunction with the nationwide success of "When Knighthood Was in Flower," the Cosmopolitan feature starring Marion Davies which played sixteen consecutive weeks at the Criterion Theatre, the New York American and nineteen other Hearst papers throughout the country will carry a special half page story and 4 col. layout on June 3. The story will be in the way of a novelty and will treat the photoplay from a trade standpoint, with excerpts of reviews and opinions from theatre owners in all parts of the country.

runs are: Proctor's Schenectady, N. Y.; Proctor's Albany, N. Y.; Keeney's Brooklyn, N. Y.; the Howard, Atlanta, Ga.; the Broadway, Winston-Salem, N. C.; the Empire, Syracuse, N. Y.; the Orpheum, Akron, O.; the James, Columbus, Ohio, and the Desmond, Port Huron, Michigan.

Car Strike Hurts

Albany, N. Y.—Motion picture theatres of Schenectady, N. Y., hard hit during winter, one of which went into the hands of a receiver recently, are suffering a loss of hundreds of dollars a day, through a street car strike tying up city and interurban service. The houses in Schenectady operate Sundays, and draw heavily from sections through which the interurban cars pass. During some nights the larger houses of the city appeared practically empty, while neighborhood houses also complained.

Introduce Novelty in Feature

Hollywood.—An "Empire" fete is one of the features made for "The Silent Partner," Charles Maigne's production for Paramount in which Leatrice Joy, Owen Moore and Robert Edson are featured. They appear in these scenes respectively as Louise of Prussia, Murat and Napoleon.

NO MORE TITLES CAN BE HANDLED

*Answers to Preferred Pictures'
Announcement Swamp
Home Office*

New York.—Replies received by B. P. Schulberg, president of Preferred Pictures, in answer to the announcement that he was in the market for box-office titles suitable for a number of stories he contemplates has reached such proportions that he is now asking that exhibitors cease stressing this announcement to the public. No more titles can be considered.

The publicity given this search all over the country has resulted in the receipt of so many letters listing suggestions that the staff engaged to handle the communications is completely swamped.

Hearing on Portables

Albany, N. Y.—There was a spirited hearing before Governor Alfred E. Smith at the executive chamber last week over the Steingut measures, which have passed the New York state legislature, and which pertain to miniature motion picture machines. The whole question centers around inflammable and non-inflammable film. Both kinds were submitted to the Governor for his inspection and one of the speakers defied the Governor to tell which was which. According to Assistant Fire Chief Hayes, the two bills, if they became laws, would simply let down the bars and increase fire hazards.

Ince Filming on Thames

New London, Conn.—Many scenes for Thomas Mighan's latest Paramount picture, "Homeward Bound," are being filmed on the Thames River where the annual Yale-Harvard boat race is held. The E. H. Harriman yacht, now owned by Paul DeFere, is being used by Ralph Ince, who is directing the picture.

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Happenings in the Independent Field

INDEFINITE RUNS

FOR "MAIN STREET"

Warner Versions of Lewis Novel In Sixth Big Week at Mission Los Angeles.

Los Angeles—Warner Brothers screen version of Sinclair Lewis' "Main Street" continues on its sixth successful week of an indefinite run at the Mission Theatre.

An unusual arrangement whereby a second run house charges a higher admission than a first run is cited in the cases of White's Theatre and the Kinema in Fresno. "Main Street" is to play at White's at a \$1 top and the Kinema, which is a first run, will play it at regular prices. This situation also applies to "Brass."

It is planned to show "Main Street" simultaneously at three theatres in Boston, the Modern and Beacon Theatres, which play it a week, and the Park, where "Main Street" is to have an indefinite run, will all open with the feature at the same time early in June.

BROADWAY PREMIERE FOR "THE MEANEST MAN"

Los Angeles.—"The Meanest Man in the World" produced by Principal Pictures Corporation in Los Angeles, will have its world premiere on Broadway, New York, at the George M. Cohan theatre.

Sol Lesser, president of the organization, announces that the release of the Cohan piece will be early in the fall.

Adapted from the George M. Cohan play of the same name "The Meanest Man in the World" was filmed under the direction of Edward F. Cline. The cast appearing in the film includes Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye, Helen Lynch, Lincoln Stedman, Frances Raymond, Victor Potel, William Conklin, Carl Stockdale, and Forrest Robinson.

LEE ANNOUNCES SUMMER FRANCHISE

New York.—The general rule heretofore in vogue among independent exchanges to discontinue releasing films during the summer is not to be observed by the Lee-Bradford Corporation, according to a report from that concern announcing a "summer franchise" devised by President Arthur A. Lee.

According to this announcement this franchise on six of the Lee-Bradford productions will enable the exchangeman to release a new picture every two weeks during the summer months without any investment on his part. According to the terms of the franchise exchanges do not have to pay for pictures until they have earned money.

TRI-STONE ENLARGES PUBLICITY DEPARTMENT

President Oscar A. Price and Vice-President and General Manager H. E. Aitken Tri-Stone Pictures, Inc., have re-organized and enlarged the advertising and publicity department of that organization preparatory to the release of a series of re-edited Triangle features.

Douglas Fairbanks in "The Americano" will be the first of the new edition Triangle features to be released, probably about June 15. John Emerson and Anita Loos,

who wrote the original continuity, have entirely re-edited and re-titled the feature for Tri-Stone. Alma Rubins has the leading feminine role.

Eugene Clifford, Jr., formerly with the Trimble-Murfin Productions, has been placed in charge of the advertising and publicity departments.

C. B. C. SELECTS SHOPGIRL BEAUTY

Betty Arnold Goes to Coast, Expenses Paid, to Appear in C. B. C. Picture

Chicago—The C. B. C. Film Sales Corporation this week selected the Chicago working girl who is to be sent to the Coast studios and be given a real opportunity to become a film star, in accordance with the terms of the contest staged by C. B. C., Si Griever of Chicago, who handles the C. B. C. product in that territory, and the Chicago Evening Journal.

Betty Arnold, a pretty brunette, was chosen as the most pulchritudinous of the girls of Chicago who entered the "Only a Shopgirl" contest. The contest, by the way, registered as one of the biggest publicity stunts on record. It was a direct tie-up for the C. B. C. film "Only a Shopgirl," and was conducted through the columns of the Journal.

CHADWICK TO MARKET JIMMY AUBREY FILMS

New York.—The Chadwick Pictures Corporation of which I. E. Chadwick is president, has arranged with Jimmy Aubrey, comedian, to market his product for the next five years. Aubrey has just completed his Vitagraph contract. It is expected that the first of the newer Aubrey comedies will be ready during July and they will come along at intervals of one month apart.

"Greatest Menace" Opens At Garrick, Philadelphia

J. G. Mayer's production "The Greatest Menace," depicting the effects of the drug evil, opened an indefinite run in Philadelphia at the Garrick Theatre, Monday, May 28, at a \$1.30 scale.

The picture, which offers an all star cast including Ann Little, Wilfred Lucas, Robert Gordon and Harry Northrup, is recording a popular success in towns throughout the country according to reports from the offices of the Resolute Film Corporation, which quotes a telegram from Carr-Shad, Reading, Pa., to the effect that the picture "broke all box office records when it played there." Equal enthusiasm on the part of the public was exhibited in Los Angeles and in Montreal, Canada.

"Luck" Has Premiere In Southern Territory

"Luck," the latest of the Johnny Hines melocomedies, sponsored by C. C. Burr, had its premiere in the Southern territory last week when it had a successful engagement at the Capitol Theatre, Dallas.

True Thompson wired Mr. Burr to the effect that "Luck" had gone over to even better business than "Burn 'Em Up Barnes" and "Sure Fire Flint."

BURR SIGNS

DORIS KENYON

Long Term Contract Acquires Services of Star For Stock Organization at Glendale

New York—C. C. Burr has signed Doris Kenyon to a long time contract. Miss Kenyon will be one of the leading members of the permanent stock organization Mr. Burr is forming for the production of feature pictures at his Glendale, Long Island studios. Miss Kenyon has already appeared in two pictures produced by the Burr organization, "Sure Fire Flint" and "You Are Guilty."

C. C. Burr states that he has some elaborate plans for Miss Kenyon. Detailed announcements as to titles of pictures and members of the casts of Miss Kenyon's pictures will be forthcoming from Mr. Burr within a short time.

AL FEINMAN GOING TO EUROPE FOR WARNERS

New York.—A. L. Feinman, motion picture publicist and exploiter, and at present a member of the Warner exploitation staff, leaves for England on the S. S. Majestic June 2nd to do special publicity and exploitation work for the Warner Brothers pictures, the physical distribution of which is controlled by the Film Booking Offices of Great Britain.

Mid-West and Pioneer Buy Principal Product

New York—Irving M. Lesser, Vice President and General Manager of Distribution of Principal Pictures Corporation, has sold the rights to the state of Wisconsin for his "Super Five Series" and "Mind Over Motor" to Mid West Distributing Company of Milwaukee. This transaction makes the Mid West Co. practically a Principal Pictures exchange, as they have handled all of the Principal product in the past.

Announcement is also made of the sale by principal of the entire New England territorial rights for the series of five to Pioneer Film Corp. This group consists of "The Spider and the Rose," "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side" and "The Man From Ten Strike."

Engaged for The Gold Diggers

Los Angeles.—A number of prominent screen players have been engaged by Warner Brothers for the production of the David Belasco play, "The Gold Diggers." Louise Fazenda has been obtained for the role of Mabel; Alec Francis for Lawyer Blake; Gertrude Short for Topsy; and Windham Standing for Stephen. Hope Hampton, who is to play a leading role, arrived last week at the Warner Studios, where filming of the picture will start shortly after the arrival of David Belasco the first week in June.

Buy Evelyn Campbell Novel

New York.—C. B. C. Film Sales Corporation has purchased the screen rights to "Yesterday's Wife" and has also signed Evelyn Campbell, author of that novel, to write two original stories for the screen.

Short Subjects and Serials

TURPIN'S FIRST PATHE COMEDY

*Where's My Wandering Boy
This Evening? Title of
Two Reeler*

New York.—Pathe reports receipt of evidence that exhibitors are fully alive to what may be expected of Ben Turpin's first two-reel comedy produced and shortly to be released under the Pathe-Mack Sennett contract. The comedian and his supporting cast have started work under the new regime on "Where's My Wandering Boy This Evening?"

This comedy is described as the frankest Turpinesque burlesque of the idea contained in the popular song, the title of which is so amusingly travestied. "The Boy" in the case is a shining rural example well calculated to become the easy victim of a city girl of vampish attractions and intentions. He falls under a series of thuds accentuated by the girl's cruel departure accompanied by "his savings of a lifetime." Details of the process bear out the title, and are said to furnish scenes more laughable than any others in Turpin's celebrated career.

Madeline Hurlock, is the vampish city girl, and Priscilla Bonner, the rural sweetheart who forgives and forgets. Dot Farley is the doting mother. Jim Finlayson plays the part of a jealous hired man. This comedy is on Pathe's schedule for release early in the Summer.

REVIEWS OF CURRENT SHORT SUBJECTS

Hyde and Zeke, Pathe

Leo Maloney stars in another "Range Rider" 2-reeler. The familiar "chase" of slapstick comedies is here used to diverting effect as farce. Zeke and his sweetheart have a hard road in their love affair—an unreasonable father objects to Zeke and favors a wealthy scamp. Circumstances bring all characters into a ranch house and by queer coincidence each is puzzled by the sounds of the others but cannot locate them, there being walking in and out of rooms by all the people who by the fraction of a second miss meeting each other until the final scene, when there is some "action." Altogether it is an amusing and thoroughly diverting farce melodrama and will make a bright spot on any program.

The Brink of Eternity, Pathe

The sixth chapter in the Patheserial "Haunted Valley" starring Ruth Roland. The two reels are given over to showing melodramatics created by the amazing contraptions mechanical and electrical which the villain uses to protect the treasures of Haunted Valley.

There is a machine — a box with wheels and pulleys and having a Brownie 2-A camera mounted on it—which enables the villain to project the image of men in phantom form before intruders in the valley. The story does not advance much. Ruth must have a million dollars in order to hold her right to Haunted Valley and accompanied by the hero she is in search of this when the weird inventions are encountered.

The Stork's Mistake, Pathe

An Aesop Film Fable telling a heart-interest story. Mr. Stork leaves a puppy in the home of Mr. Cat, who is so moved by the pup's touching appeal that he gives it a home, much to the delight of the little cats. The pup shows his appreciation when circumstance leads him into a wealthy home and he makes off with a feast of turkey for his benefactors the Cats. This is well up to the finest standards of the Aesop tales and in it Paul Terry reveals once more that in producing comic effects of gesture and motion he is eminent above all present-day motion cartoonists. This should get a big hand from all audiences.

The Kid Reporter, Universal

This is a Century Comedy, featuring Baby Peggy as a newspaper reporter. Here are two-reels that will strike the audiences just right. Baby Peggy is employed as a stenographer in a newspaper office, and when she learns that the first reporter to get a certain story will be made editor she gets into disguise and tries out her luck. Needless to say the youngster brings home the bacon, which in this case is not bacon at all but a valuable necklace, and she is therefore made editor.

The Fate of a Nation, Universal

The sixteenth episode of the Oregon Trail series finds the hero captured by Coulier and another desperate attempt is made to gain possession of the papers. McLoughlin enters into the story again, and Coulier, thinking he might have the papers, also makes a prisoner of him until they discover the real hiding place. Coulier then prepares his men to take aim and fire when Jean enters. The chapter ends just as Jean is about to open the door to the room with the men prepared to shoot.

Pathe Review No. 23

As its most interesting feature this number offers some simple home experiments in human magnetism, accepted by the French Academy as scientific proofs. There is an article showing how the ladies are unbobbing their locks by adding switches and the humorous number is a "Silliette" telling the adventures of an absent-minded poet. Queer facts about dolls are pictured in the American Indian Series and the Pathecolor feature is titled "Laughing Cascades of the Pyrenees."

Golf, Educational

Golf, as played by Gene Sarazen, will be a subject of great interest to a number of people knowing or learning the game. In it are set forth the methods of the champion and several good pointers for the golfer to bear in mind. It shows the stands and strokes used with the various clubs, and as this game has a large number of devotees the film should prove popular because of its authenticity.

The Watch Dog, Pathe

A Hal Roach Dippy Doo Dad, one-reel comedy enacted by animals. A monkey, dog and goat star. The reel provides some of the most amazing animal stunts the screen or stage has offered. The remarkable clowning of the monkey and the histrionic abilities of the dog and goat seem certain to register a big hit with screen patrons. This is a most interesting and entertaining reel.

DIVULGES THRILLS OF NEW SERIAL

*Roach Sends Information Concerning "Her Dangerous Path"
Thriller in Ten Episodes*

Through the Pathe home office information is received from the Hal Roach Studios concerning "Her Dangerous Path," 10 episode Pathe-serial now in production with Edna Murphy as the star.

In each of the ten episodes of "Her Dangerous Path" the heroine appears in a different character and among the outstanding thrills of the first seven chapters are the following:

No. 1. Heroine is hospital nurse and a big thrill comes when she endeavors to save a doctor and a delirious patient struggling on the top of a tall chimney. No. 2. Heroine is the wife of a poor chauffeur. There is an automobile wreck in which a car plunges over a cliff. No. 3. The side of a hill is blown up, rocks and earth tumbling down and burying the auto containing the heroine, here seen as the wife of a society man. She is saved and later is seen climbing the side of a burning building to save her child. No. 4. As the secretary to a politician the heroine supplies the big thrill when she saves the leading man, who is engaged in a fight with the villain high up on the girder of a skyscraper. In episode 6 the heroine is the wife of a western ranchman, number 7 a newspaper reporter.

Better Than Gold, Universal

Here is one of the "Tales of the Old West" series that is planned along fairly familiar lines but sufficiently good as a two-reeler. It is a story of a young engineer who is discharged because of taking sides with an Indian and who later gets his reward by a favor from the same Indian. There are some thrills and good action throughout the picture.

Shooting the Earth, Educational

Lyman H. Howe's Hodge-Podge affords some pleasing entertainment. Under the sub-title of "some sense and some nonsense" comes a variety of subjects covering numerous countries and customs. The shots are out of the ordinary and mixed as they are with a bit of fun should appeal to a large majority who seek novelties on the screen.

The Land of Tut-ankh-Amen, Fox

This is one of the Fox Educational and shows views taken in Egypt. There are pictures of the ruins in Thebes and Karnak, the Nile and glimpses of the newly discovered tomb of Tut-ankh-Amen. The picture is interesting, and at this particular time should be well received.

Urban Popular Classic

New York.—The current Urban Popular Classic released by Vitagraph is another of the Great American Statesmen series. It is an illustrated story of the life of Thomas Jefferson, prepared for the screen by James A. Fitz-Patrick.

The Show Shop Semon's Next

New York.—The next Larry Semon comedy to be presented by Vitagraph, which will be released in September, has been named "The Show Shop."

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

The White Rose

Produced and Directed by D. W. Griffith.
Release through United Artists. Length
11 Reels.

CAST AND SYNOPSIS

Bessie Williams, otherwise known as "Teazie".....Mae Marsh
Marie Carrington.....Carol Dempster
Joseph Beaugarde.....Ivor Novello
John White.....Neil Hamilton
"Auntie" Easter.....Lucille La Verne
"Apollo," a servant.....Porter Strong
Cigar Stand Girl.....Jane Thomas
A Man of the World.....Erville Alderson
The Bishop.....Herbert Sutch
The Landlord.....Joseph Burke
The Landlady.....Mary Foy
Guest at Inn.....Charles Mack
Bessie Williams, otherwise known as "Teazie" gets a job in a country hotel after leaving the orphan's asylum. Joseph Beaugarde, who is studying for the ministry falls in love with her and she with him but he, thinking she is of questionable character, tries to fight it off and returns to his home. Teazie trusts him and feels that he will return but after the birth of her child she is forced to leave town. Joseph, repentant, learns of her real worth and goes back to find her but finally gives up. He confesses his sin to Marie Carrington and asks her to marry him. Just as they are preparing for the wedding Teazie is found and cared for by the Carrington's colored servants. Exhausted from her wanderings she is pronounced in a dying condition by the doctor and they send for Joseph to comfort her. Joseph renounces the cloth and marries Teazie.

BY GEORGE T. PARDY

The coming of a new Griffith production is an event which always stirs up the critics considerably and leads to careful dissection of its virtues and faults, comparisons with that director's past achievements, essays upon art as applied in the movies and so on. And at the present time of writing "The White Rose" is undergoing its baptism of reviewing fire, the opinions being generally favorable, although some of the molders of public fancy have seen fit to complain peevishly that the picture represents a decadence in the Griffith aesthetic standards, inasmuch as it presents an oft told story, melodramatic in tone, an appeal to the elemental emotions and therefore likely to move the unsophisticated masses to tears, but quite unworthy the commendation of the Higher Culture disciples.

The plain fact of the matter is that Mr. Griffith has given the screen an extremely good picture. Not a great picture, as judged by strictly artistic standards, but "good" in the sense that it is able to move thousands of spectators to alternate tears and laughter and send them home feeling that they have been well entertained and received the full worth of their money, with something over. In trade circles a "good" picture is one that proves a winning box office attraction, makes a successful bid for popularity and enables theatre owners to hang out the S. R. O. sign. As the indications are that "The White Rose" meets all these requirements, what more can the exhibitor want?

To those superior souls who snicker contemptuously over the obtrusion of what is vulgarly known as "hokum" in film plots, we would respectfully point out that while "hokum" may not be art as they see it, a great deal of artistic knowledge and skilled craftsmanship is necessary to the shaping of the said "hokum" into entertainment to suit the public taste. And this Mr. Griffith has certainly accomplished. He has taken a story of marked simplicity and with the aid of his subtle technique, wonderful photographic effects and the exquisitely fine acting of Mae Marsh, supported by a talented cast of players—produced a film which fairly plays havoc with the spec-

FIVE REVIEW PICTURE

A difference of opinion existed among the New York daily newspaper picture reviewers as to The White Rose. Exhibitors Trade Review noted this difference of opinion and had five members of its staff review the picture. Their opinions are published herewith.

tators' emotions and keeps them in throes of expectations up to the finale, when the heroine's troubles are ended and she basks in the warm glow of requited love. "If this be hokum—make the most of it!"

The picture's outstanding feature is the delicately natural and marvelously appealing work of Mae Marsh in the role of Teazie. Her evolution from an unsophisticated little orphan girl into a coquettish flapper of the most pronounced type is as versatile a bit of acting as the screen has ever known and in scene after scene, surcharged with pathos but never overdone, she and her baby literally steal into the very hearts of the onlookers. It is a masterly performance, a splendid come-back feat for Miss Marsh after her long absence from the silver sheet, a triumph alike for director and leading woman. For exploitation purposes the fact that "The White Rose" is the latest Griffith contribution to filmdom should be stressed and attention called to the return of Mae Marsh to the screen in a role in which she surpasses all her previous work as a star.

BY GEORGE BLAISDELL

In estimating a picture according to the best of such light as may have been accorded you it is perhaps unwise to attempt it within a quarter of an hour after the picture finishes. It may be laid down as a fair rule to follow that at least one should give his eyes a chance to dry.

"The White Rose" contains one situation which for strength the writer believes will match the scene of Jean Valjean as played by Henry Kraus and the child and the doll, the Pathe "Les Miserables," as he recalls that scene as he saw it ten years ago. It will match it and may overmatch it. That is the sequence of the dying woman and the father of her child, the minister, contrite but lacking the force of character

theretofore to go out and hunt for the woman he loved and the one which events proved he had wronged. In other words, the minister was a human being and followed the course that human beings are as a very general rule bound to follow.

For the picture as a whole it is dramatic at times, entertaining always. When you make the latter remark about a subject that is 2 hours and 2 minutes in the running you are saying a lot. There is a thrill in the first 150 feet in the scene between the boy and the girl.

You may say it is a woman's picture because it always holds the spotlight upon the one phase of life that is woman's chief dominion. But it is a man's picture just as much. In fact, it is fair to assume that consideration must have been given to the title of "The Fallen Man." It is one of the obvious conclusions.

No one who has been in the South or who has dreamed of going there can fail to be charmed with the beauty of the settings, with the Spanish moss so typical of the lower Mississippi. No one who loves his "Evangeline" as in suspense he sees Teazie with her baby pass the window of the room where sits the father of that little one can fail to recall the tragic passing of the heroine made famous by Longfellow and her lover on opposite sides of an island.

If the picture fails to dig in deeply in the first half, if it, in that division of the story, is more pure entertainment, the latter portion more than compensates, if anyone is seeking a picture that deeply stirs, seeking one that is good to see.

BY TOM KENNEDY

"The White Rose" has extraordinary emotional appeal. Indeed, a work which so sways the emotions of the spectator regardless of the spectator's volitions is rare among the plays of the stage and screen. In this work D. W. Griffith is preacher, philosopher and poet to an extent which gives the notion that never before has he produced a screen drama so closely approaching his individual ideas of what a photoplay should be. But it really doesn't matter that in "The White Rose" Mr. Griffith is more intensely himself than ever before, because he never once forgot that he was also a picture producer, and personal conviction as to the importance of the theme and story may explain the intense dramatic force of an old, old story; the vitality of characters possessing no fundamental greatness and the suspense of situations as familiar as any joke about any two Irishmen.

For present considerations the important fact is that "The White Rose" attacks the spectator's emotions with the violence of a tornado. And next comes the fact that Mae Marsh's portrait—it cannot honestly be called a "performance"—of "Teazie" is one of the most moving spectacles ever developed on the screen. Therefore the exhibitor has to offer his patrons an emotion-stirring play and a characterization which they will long remember. On these two points it seems hardly possible that "The White Rose" could be "over-sold."

"The White Rose" is a love story, spectacular and thrilling only in the way that the humane can be spectacular and thrilling. It is melodrama without crowds and devoid of the glamor of such melodramatic devices as express trains, shipwrecks or horse races. There is not the sensational appeal of many outstanding photoplays of the past.



Mr. Griffith's photographic effects are in his best manner—which is to say that they are of surpassing beauty. The mood transitions are superbly handled, the tempo treated with expert precision. In fact, once you grant the premises "The White Rose" is a triumph of photoplay art.

For atmosphere—which is to say for illusion—for sheer beauty of scene, and for immense humanity and reality and touching appeal of the character lived, not acted, by Mae Marsh "The White Rose" is truly exceptional. It is an engrossing love story with pathos predominating, but with many smiles, some boisterousness—offered by Porter Strong's black-face comedy—and shot through with symbolic significance. It is always vital, frequently brilliant and sometimes really great drama.

By JAMES M. DAVIS

"The White Rose" is a love story of tremendous appeal. It is beautifully told and will not fail to reach the heart. Mr. Griffith has chosen some of the most picturesque spots of the Bayou Teche country for his exteriors and has reproduced on the screen a series of these shots that for scenic beauty have seldom, if ever, been equaled. The picture will be a joy to those who know the real South. For once, a single stately white mansion with huge columns does not have to bear the whole burden of so-called southern atmosphere. Mr. Griffith has used every means to photograph as much of this section in detail as was necessary to give the picture realism. We do however, think the negro comedy is a bit tiresome and the weakest part of the production, but as it serves its purpose and will no doubt please some it is excusable.

Mae Marsh does a magnificent piece of work and proves herself to be an actress of rare ability. Ivor Novello, in his first American made picture does creditable work. Carol Dempster is attractive as Marie Carington and Neil Hamilton shows promise of shortly setting the feminine hearts aflutter. This production will stand as another work of art to Mr. Griffith's credit.

By HOWARD McLELLAN

It is a box office attraction. It is more of a box office attraction than an artistic triumph. It has a pretty, happy ending, one of the requisites to box office success. It has the suspense and the pathos, the tugs at heart strings and the power to relieve those tugs with flushes of joy. It has the necessary elements of problem drama, the wholesome, sweet kisses of the virtuous woman, ardent love making, intense loves which, when about to go unrequited and are suddenly reciprocated, an innocent well meaning young woman's fall from grace and her regeneration along with that of her lover. And these, after all, pull mere mortals into the theatre.

Besides all these—and we are still looking at it, or trying to, through the ever hungry ticket window—"The White Rose" brings Mae Marsh back to the screen triumphantly in a sort of comeback. No where either in her former pictures or her more recent ones of English make, has Miss Marsh ever done as fine a piece of acting. Her transformation from a sad eyed, clumsy orphan girl leaving the asylum to buck life's stream; her ardent whole hearted love making scenes; her wistfulness; her naturalness; her eager desire to die and her equally sudden desire to live when the love is rekindled are splendid pieces of acting. The many millions who knew Mae Marsh in the other days will relish her work in this picture.

Now as to how best this picture can be sold to the public. First it has the name of D. W. Griffith back of it and the reappearance of a favorite actor and the first appearance in this country of Ivor Novello. These are exploitable possibilities, big ones and in the absence of a more lurid or attention arresting title must be used if a the-

atreman is to get out of the picture its full measure of value. Then it is pure drama filled with moments of sweet youthful passion—and do not mistake this to mean vulgar licentiousness—that is not Griffith's way of making pictures.

The Man Next Door

Released by Vitagraph. Story by Emerson Hough. Directed by Victor Schertzinger. Length, 6931 feet.

CAST AND SYNOPSIS

Bonnie Bell Wright	Alice Calhoun
Colonel Wright	David Torrence
Curly	Frank Sheridan
Jimmy	James Morrison
Mrs. Wisner	Adele Farrington
David Wisner	John Stepping
Katherine Kimberly	Mary Culver
Tom Kimberly	Bruce Boteler

Colonel Wright and his foreman Curly have raised Bonnie Bell from babyhood, and when a tremendous offer comes to them for the ranch they decide to sell and send the girl off to college. After her education is completed they all come to the city to live. Bonnie Bell is grieved to find that they are not accepted in society. Their neighbors, the Wisners, are leaders, and when Colonel Wright tries to make friends he is spurned by them. Bonnie Bell mistakes their young son for the gardener and asks his advice regarding some planting. From that time on they become great friends, but Jimmy Wisner never tells her who he really is. Finally they elope and Jimmy confesses that he did not want a girl to marry him for his money, so he did not disclose his name, until he knew that Bonnie Bell loved him. They return to the Wisner mansion and Colonel Wright and Curly are welcomed.



thinking that he has come to sell whiskey to the men. When she learns that he himself is fighting off drunkenness she begins to feel more kindly toward him. They are lost in a blinding snowstorm and take refuge in a little hut. Claw, manager of a dance hall, also sees the girl and later comes back to make her a captive. Ace learns of her disappearance and sets out after them to rescue her. He reaches the little town and finds that she is being held prisoner in a room upstairs. In a struggle that takes place between Claw and Ace the place is set on fire. Ace saves the girl and the old Indian confesses that Snowdrift is a white child that has been left in her care.

This story will serve to satisfy the patrons who enjoy a melodramatic plot and especially the followers of Charles Jones. It cannot boast of presenting anything new as far as material is concerned, but it will afford plenty of thrills and excitement for those who still get a kick out of this type of picture. There are some good long shots of the snow country, and the burning of the dance hall is a spectacular moment in the film.

Charles Jones gives a clean-cut performance and handles his role convincingly. Dorothy Manners is attractive as Snowdrift and Irene Rich, as Kitty, is also good. G. Raymond Nye makes a satisfactory villain. J. M. D.

The Snow Bride

Paramount Photoplay in Six Parts. Authors, Sonya Levien and Julie Herne. Scenario by Sonya Levien. Director, Henry Kolker. Cameraman, George Webber. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Annette Leroux	Alice Brady
Andre Porel	Maurice Flynn
Gaston Leroux	Madrid Majeroni
Indian Charlie	Nick Thompson
Paul Gerard	Jack Baston
Padre	Stephen Gratton
Pierre	W. M. Cavanaugh
Leonida	Margaret Morgan

Gaston Leroux, inn-keeper and fur trader of La Paix, Northern Canada, has a daughter named Annette who is in love with Sheriff Andre Porel. In a fight with Indian Charlie, seller of stolen pelts, Porel is wounded and nursed back to health by Annette. Paul Gerard, wealthy rake, is witness to the killing of Indian Charlie by Gaston and agrees to keep the secret if rewarded by Annette's hand. For her father's sake she consents. Annette in desperation determines to commit suicide but hesitates and leaves a glass of poison in her bedroom. Gerard drinks the poison in mistake for wine and dies. Annette is arrested and convicted of murdering him. On the day of execution an avalanche sweeps away the scaffold and kills Gaston. The villagers take it as a sign from God that Annette is innocent. She is released and marries Porel.

As regards its photographic effects this picture registers 100 per cent. The snow scenes and beautiful forest backgrounds provide charming atmosphere, long shots and closeups are alike perfect and excellent lighting marks the whole production. But not much can be said for the plot, which runs along in a well-worn rut and does not begin to gather interest until toward the last when the sentencing of the heroine to death tightens up the suspense and leads up to a thrilling and realistic climax.

The film starts off slowly, the action con-



This picture is pleasingly done and should prove to be a good attraction in any house. Emerson Hough, the author of "The Covered Wagon," has given a story here that will appeal to all classes. In it there is combined laughter and pathos, pleasantly diverting throughout, and a well balanced cast completes the requirements of good entertainment.

The picture has been elaborately produced, and some of the interiors give the impression of great magnitude. The exterior shots are also good and afford some attractive outdoor glimpses.

Alice Calhoun's performance appears to be sincere and her work shows up well. James Morrison is an agreeable hero. David Torrence as Colonel Wright is good, and also a pleasing bit is contributed by Frank Sheridan. J. M. D.

Snowdrift

Released by Fox. Story by James B. Hendryx. Directed by Scott Dunlap. Length, 4617 feet.

CAST AND SYNOPSIS

Carter Brent	Charles Jones
Kitty	Irene Rich
Johnnie Claw	G. Raymond Nye
Snowdrift	Dorothy Manners
Joe Pete	Lolo Encinos
John Reeves	Lee Shumway

Carter Brent, better known as Ace-in-the-hole, loses his wealth gambling up in the Klondike region and sets out to find new gold. While in camp he meets Snowdrift, the daughter of an old Indian who lives there. He falls in love with her, but she distrusts him and will have nothing to do with him,

tinuing languid until about the third reel, when events begin to move at a swifter gait. But as a whole the feature does not register above the average and is decidedly below the mark of other productions in which Alice Brady has been starred. This is by no means the fault of the leading lady, who works with her usual dash and energy, yet all her efforts do not suffice to make the role a convincing one. Probably the best thing in the story is the finale, not so much because of the descent of the avalanche and sweeping away of the scaffold, but because the human interest touch is well developed by the intervention of what is seemingly an act of Providence to save an innocent person from an unjust fate.

Miss Brady is well supported. Maurice Flynn is a good-looking, athletic sheriff and fills the part in capable fashion. Nick Thompson as Indian Charlie and Jack Baston as the villainous Gerard are excellent character types, while Mario Majeroni wins favor as the heroine's somewhat sinister



find "Slander the Woman" mighty good entertainment and the chances are that they won't stop to argue over its probabilities, when once swept into its swift current of decisive action.

Another point in the film's favor is that never a Royal Northwest Mounted cop appears in heroic guise, something refreshingly unusual where a picture is staged in the domain of Our Lady of the Snows. Also we are shown a courtroom scene which is extremely well done and not too prolonged, another good mark to director Allen Holubar's credit.

There is a big dramatic moment when the shooting takes place at the ice carnival, another when Yvonne is saved from a springing mountain lion and well sustained suspense following the killing of Scarborough and the tangling of Judge Duroacher in a net of circumstantial evidence, from which he finally emerges safely, the avowed lover of Yvonne.

The snow photography is exquisite, including a variety of skillful long shots and

popular with audiences who have not become tired of the Canadian Northwest as a locale and those who still cling to the half-breed villain.

Roy Stewart looks and acts the part of a Mountie and appears to be especially well suited to these roles. Laura La Plante is pretty to look upon, but has comparatively little to do in this picture. Harold Goodwin is good as Ross Darby and Harry Carter and Noble Johnson supply the thrills as first and second villains. J. M. D.

Slander the Woman

First National Photoplay in Seven Parts.
Author, Jeffrey Deprend. Scenario by Violet Clark. Director, Allen Holubar.
Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Yvonne Desmarest	Dorothy Phillips
M. Duroacher	Lewis Dayton
Dr. Emile Molleur	Robert Anderson
Nanette	Mayme Kelso
Scarborough	George Siegmann
Indian Girl	Ynez Seabury
Father Machette	Herbert Fortier
Tetreau	Gene Corrado
The Stranger	William Orlamond
M. Redoux	Robert Schable
Mme. Redoux	Rosemary Theby
Marie Displanes	Irene Haisman
M. Lemond	Cyril Chadwick

Yvonne Desmarest becomes involved in a shooting case, following the killing of M. Redoux by his wife. Judge Duroacher brands Yvonne as "the other woman." Yvonne denounces the judge and goes with her servant Nanette to an old hunting lodge in the Hudson Bay District, where they make friends with a trapper known as Emile. Returning from a trip Emile brings with him an Indian girl and white man named Scarborough, whom he had found nearly frozen. Duroacher learns that he has done Yvonne an injustice and comes to the lodge. His arrival scares Emile, as under his real name of Dr. Molleur he is wanted for a murder committed years before, a fact which is known to Scarborough. The latter is found stabbed to death with Duroacher bending over him. Toward the end of the winter the Indian girl confesses that she slew Scarborough. Duroacher tells Yvonne he loves her and is shot by Emile in a fit of jealous fury. Duroacher recovers and Emile learns from him that he need no longer dread the old murder charge, as the real criminal has admitted his guilt. Yvonne realizes that her former hate for Duroacher has turned to love.

This is a fast moving melodrama of the Canadian Northwest, scoring as many physical thrills as a wild-running serial but presenting a compact plot and wealth of really superb photography. There are moments when the story isn't exactly convincing, for instance, the sudden evolution of the heroine from an accepted town belle into a species of dare devil Amazon who is ready to scrap or shoot on the slightest provocation, doesn't ring true.

But just the same, Dorothy Phillips puts so much fire and dash into her conception of the role and looks so alluring that one is ready to accept her Yvonne as offered and believe in the lady. It's the kind of tale that the spectator must make due melodramatic license for, without subjecting the course of events to close analysis, if he or she really wishes to enjoy it. The many lovers of adventure, romance and thrills will



close-ups which seem actually to exhale the icy breath of winter, a grateful vision to contemplate on a torrid June day.

Dorothy Phillips plays the part of Yvonne with immense energy, is at all times graceful, good to gaze upon and gives an excellent performance. She is well supported, Lewis Dayton scoring a hit in the role of Duroacher, Robert Anderson providing a telling character sketch of Emile Molleur. Rosemary Theby is a fascinating Mme. Redoux, Ynez Seabury wins favor as the Indian Girl and the work of the large cast as a whole deserves sincere praise.

Dorothy Phillips possesses a strong following among "movie" fans, and her name can be utilized to advantage in exploiting the film. A lobby display of trappers' outfits, snowshoes, etc., would also be in order.

G. T. P.

Pop Tuttle's Russian Rumors, F. B. O.

This latest of the "Pop Tuttle" pictures has a good lot of laughs and where these comedies have proven popular before this will be equally well received. "Pop," as the proprietor of a country hotel starts a rumor that a Russian count has died and left a large amount of money hidden in his room. As soon as the news is successfully broadcasted the townspeople begin to flock in for reservations. Pop begins to make money for a change and is enjoying his prosperity when Tillie, who has fallen in love with a traveling salesman, starts wrecking the place in her attempt to commit suicide after learning the ways of the traveling man. In the upheaval money is discovered hidden in the count's mattress. Pop claims ownership and begins to count his millions that turn out to be only rubles.



papa. The picture is hardly suited to the demands of the better class of theatres but may pass as an attraction for the smaller houses.

Displays of furs and green foliage in the lobby and a street ballyhoo, with men dressed in the attire of the Canadian backwoods should help largely in exploiting the film. G. T. P.

Burning Words

Released by Universal. Story by Harrison Warren Jacobs. Directed by Stuart Paton. Length, 4944 feet.

CAST AND SYNOPSIS

David Darby	Roy Stewart
Mary Malcolm	Laura La Plante
Ross Darby	Harold Goodwin
Mrs. Darby	Edith Yorke
Mr. Darby	Alfred Fisher
John Malcolm	William Welsh
Pierre	Noble Johnson
Nan Bishop	Eve Southern
Slip Marton	Harry Carter
Sgt. Chase	George McDaniels

David Darby, one of the North Mounted Police, takes his brother Ross under his care into the service. Ross proves to be a weakling and David always has to do his work for him. Ross also loses heavily at gambling, and when Slip Martin tries to make him pay up his debts he murders him. Ross escapes and the duty falls upon David to bring back his brother dead or alive. He goes after him and makes him face trial. When he learns the punishment will be death David tries to take the blame for the murder on himself, but evidence produced shows Ross guilty. He is sentenced to die and David endeavors to keep this report from his parents who have always favored the younger son. They are not told until some time later when David is married and a grandchild is born to brighten their lives.

Roy Stewart's first Universal starring vehicle is a story of the Northwest. The material affords some good action and plays upon the sympathies of the spectator by allowing the hero to assume a "greater love hath no man" attitude and sacrificing himself throughout the film. It should prove

THE ABYSMAL BRUTE

(Universal)

BOSTON, BOSTON.—25-60c. Fair business. Short Subjects.—Pathe; Topics of the Day; Aesop's Fable; Comedy. Press Comment.—Runs smoothly, with amusing passages.—Transcript. Interesting for several reasons.—Advertiser. Sensational, thrilling and colorful.—Post.

MILWAUKEE, MERRILL.—40c. Business good. Short Subjects.—Cartoons; News; Review. "Denny is an attractive figure."—Journal.

SCRANTON, PA., REGENT—Fine business.

ADAM AND EVA

(Paramount)

CHARLOTTE, N. C., IMPERIAL.—10-30c. Four days big business. Short Subjects.—News; Aesop's Fables.

WILKES-BARRE, PA., CAPITOL—Good business.

ADAM'S RIB

(Paramount)

BALTIMORE, PEABODY.—10-25c. Satisfactory business. Short Subjects.—Aesop Fable.

HAZLETON, PA., GRAND.—Big business.

THE AFFAIR OF LADY HAMILTON

(Hodkinson)

BOSTON, PARK.—Fair business. Press Comments.—Untrue to history, but gains in dramatic intensity.—Transcript. Best ensemble acting in a long time.—Herald. Well worth seeing.—American. A novel film.—Telegram. Different.—Advertiser.

ARE YOU A FAILURE?

(Preferred)

CLEVELAND, READE'S HIPPODROME.—25-35-65c. Fair business. Press Comment.—Spasmodically amusing, occasionally exciting, always interesting.—Plain Dealer. Acceptable.—News.

AT THE STROKE OF MIDNIGHT

(Metro)

CLEVELAND, METROPOLITAN.—25-50c. One day good business. Press Comment.—An intelligent sincerity.—Press.

BACHELOR APARTMENTS

LOS ANGELES, HIPPODROME.—20-30c. Fair business. Short Subjects.—Kinograms; Snapshots. Press Comments.—"A satire on modern house-hunting families."—Herald.

THE BARNSTORMER

(First National)

SCRANTON, PA., POLI—Good business. Short Subjects.—Kinograms; Fun from the Press.

BAVU

(Universal)

LOS ANGELES, GRAUMAN.—20-35c. 40-55. Fair business. Short Subjects.—Fun from the Press; Pathe Weekly; Prologue. Press Comments.—Distinct treat.—Herald. A melodrama with much background.—Times.

SEATTLE, WASH., COLUMBIA.—25-35-50c. Week's good business. Exploitation.—3000 postals bearing personal message, mailed from Portland, to Seattle women. Short Subjects.—"Fare Enough;" Topics of the Day; News. Press Comments.—A wierd mystery play of most intense variety.—Times. Hold audiences spellbound.—Post-Intelligencer.

BELLBOY 13

(First National)

LOS ANGELES, KINEMA.—25-35-55c. Fair business. Short Subjects.—Topics of the Day; Animated Events; "Daddy Long Legs;" "A Good Scout;" "Cold Chills;" Review; News. Press Comments.—Comedy drama.—Examiner. Entertaining and fun-

Voice Of The BOX OFFICE

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IMPARTIAL because all reports are gathered by paid, experienced correspondents. No "plants," no "Ringers," no "grudges," no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

ny.—Herald. Story high speed suited to comedy.—Record. Funny as it can be, might have been longer.—Express.

BELLA DONNA

(Paramount)

ALLENTOWN, PA., COLONIAL.—Great business. Exploitation.—Big campaign.

BETHLEHEM, PA., LORENZ.—Good business.

BOSTON, EXETER.—20-45c. Excellent business. Short Subjects.—Pathe; Comedy. Press Comment.—Life, fire and realism in the extreme. A great picture.—Traveler.

OKLAHOMA CITY, CRITERION.—10-30-40-50c. Weeks Capacity. Short Subjects.—Aesop's Fables; Topics of the Day; Our Gang. Press Comments.—Full of human interest. Superb acting, fascinating and interesting.—Times. Full of interest.—News.

ST. LOUIS, KINGS.—20-40c. Fine business. Short Subjects.—Fun from the Press; News. Press Comment.—Powerful drama.—Globe Democrat.

MR. BILLINGS SPENDS HIS DIME

(Paramount)

DALLAS, OLD MILL.—15-25-40c. Satisfactory week's business. Short Subjects.—Einstein's Relativity; Prizma; News; Topics of the Day. Press Comments.—Walter Hiers is almost as fat as Patty Arbuckle and produces laughter with much less effort.—Herald. Deliciously funny.—News. One of the few clever comedies in which a fat man figures "heavily," since Patty Arbuckle left the throne of America's funniest fat man.—Dispatch. A laughable picture dealing with romance rotundity and revolution.—Journal.

THE BIRTH OF A NATION

(Griffith)

BALTIMORE, LYCEUM.—25-50-75c. Capacity. Press Comments.—An epic.—Evening Sun. Don't miss it.—American. Without a doubt the greatest picture yet made.—Post.

LOS ANGELES, TALLY.—25-35c. Third week's fair business. Short Subjects.—Kinograms; News. Press Comment.—Stupendous, one of the best ever flashed.—Herald.

THE BISHOP OF THE OZARKS

(F. B. O.)

SEATTLE, PALACE HIP.—20-35c. Business good. Press Comments.—One of the most dramatic here for some time. Story of a man's regeneration and a woman's self-sacrificing love.—Star.

THE BOHEMIAN GIRL

(American Releasing)

CLEVELAND, CIRCLE.—25-35c. Fair business. Press Comments.—Weak.—Plain Dealer. Fairly acceptable.—News.

BRASS

(Warner Bros.)

BALTIMORE, NEW.—25-33-55c. Excellent business. Short Subjects.—"The Fresh Heir;" Prizma; "Memories;" News. Press Comments.—Right good.—American. Pretty good movie.—Post.

BRASS COMMANDMENTS

(Fox)

ALLENTOWN, PA., HIPPODROME.—Fair business. Exploitation.—Farnum featured.

LOS ANGELES, GRANADA.—10-25c. Fair business. Short Subjects.—Comedy; Sports Review; Kinograms.

BRAWN OF THE NORTH

(First National)

SHENANDOAH, PA., STRAND.—Good business.

THE BRIGHT SHAWL

(First National)

BALTIMORE, RIVOLI.—25-30-50c. Capacity, second week. Short Subjects.—News; Pithy Paragraphs; "The Mouse Catcher." Press Comment.—100% flawless.—American. Unusually good.—Morning Sun.

DALLAS, MELBA.—25-35-55c. Good business. Short Subjects.—Comedy; News. Press Comments.—A little laugh, a little tear, a smile.—Journal. The producer was unable to paint on the screen the frothy adjectives and striking phrases used by the author.—Herald. One of the best here in some time.—Dispatch. Breathes the atmosphere of romance.—News.

BROTHERS UNDER THE SKIN

(Goldwyn)

ST. LOUIS, DELMONTE.—25-50c. Poor business. Short Subjects.—"Fun from the Press;" News. Press Comments.—Exceedingly entertaining comedy drama.—Globe Democrat.

BUCKING THE BARRIER

(Fox)

BALTIMORE, LOEW'S HIPPODROME.—20-25-40-50. Excellent business. Short Subjects.—"Hangin' Around;" Snapshots; News; Pithy Paragraphs. Press Comment.—Highly entertaining.—Post.

THE BUSTER

(Fox)

SCRANTON, PA., REGENT.—Good business. Short Subject.—"Fighting Blood." Exploitation.—Dustin Farnum featured.

CAN A WOMAN LOVE TWICE

(F. B. O.)

INDIANAPOLIS, OHIO.—25-40c. Exceptionally good business. Short Subjects.—"Sporting Blood;" News. Press Comments.—Ethel Clayton appears to splendid advantage.—The News. Dramatic performance.—The Star.

PHILADELPHIA, KAN TON.—50-75c. Business fair. Exploitation.—Question broadcasted over city on cards. Short Subjects.—Kinograms; News; Scenic; Einstein Theory, and "This Way Out." Press Comment.—Light.—Evening Ledger. Colorless, holds the interest.—Inquirer.

CRASHIN' THROUGH

(F. B. O.)

BIRMINGHAM, ALA., ROYAL.—10-20c. Fine business. Short Subjects.—"The Coal Dust Twins;" Comedy; "Fighting Blood;" News Review. Press Comment.—For sincerity of depiction there are few actors on the screen that can compare with Harry Carey.—Birmingham News.

CHICAGO SAL

(Principal Pictures)

SEATTLE, BLUE MOUSE.—25-50c. Fine business. Press Comments.—A sensation.—Times.

THE COVERED WAGON

(Paramount)

LOS ANGELES, GRAUMAN'S HOLLYWOOD.—75-1.00-1.50. Fifth week capacity. Short Subjects.—“In the Days of '49.”

THE CHRISTIAN

(Goldwyn)

HAZLETON, PA., FEELEY.—Excellent business.
INDIANAPOLIS, APOLLO. — Second week of “The Christian.” Good business.

THE CUSTARD CUP

(Fox)

KANSAS CITY, MO., MAIN STREET.—28-30-55-60c. Good business. Press Comment.—“A story of Everyday Life.”—Star Times.

DARK SECRETS

(Paramount)

WILKES-BARRE, PA., CAPITOL.—Business poor.

DOWN TO THE SEA IN SHIPS

(Hodkinson)

RICHMOND, VA., COLONIAL.—40-50c. Week's big business. Press Comment.—Exceptional picture.—News Leader.

EBB TIDE

(Paramount)

DALLAS, QUEEN.—10-15-25-40c. Above average business. Short Subjects.—Comedy; News. Press Comment.—Absorbing and thrilling.—News. Worthy of anybody's time and money.—Dispatch. A thrilling story of the South Sea Islands.—Herald.

ENEMIES OF WOMEN

(Cosmopolitan)

LOS ANGELES, GRAUMAN'S RIALTO.—35-55c. Fourth week, pulling good business. Short Subjects.—Pathe Weekly. Press Comment.—An excellent cast assembled.—Examiner.

MILWAUKEE, GARDEN. — 55c. Business splendid second week. Press Comments.—Ranks right up with the million dollar ones.—Journal.

FACE ON THE BARROOM FLOOR

(Fox)

PHILADELPHIA, VICTORIA.—30c. S. R. O. Exploitation.—Front of house entirely hidden behind specially constructed barroom, with liquor laden shelves and box office imitating bar. Short Subjects.—News; Comedy and “The Land of Tut Ankh Amen.” Press Comments. — Without the usual mawkish sentimentality, tells a story of human interest that drives its message straight home.—Inquirer.

THE FAMOUS MRS. FAIR

(Metro)

MILWAUKEE, ALHAMBRA.—55c. Business good. Short Subjects.—Our Gang comedy. Press Comments.—A peach—Don't miss this one.—Journal. More than fulfills expectations.—Sentinel.

THE FIRST DEGREE

(Universal)

LOS ANGELES, PANTAGES. — 55c. Short Subjects.—News. Press Comments.—Frank Mayo does his best in this picture.—Herald.

FOG BOUND

(Paramount)

INDIANAPOLIS, COLONIAL. — 25-40c. S. R. O. Short Subjects.—“The Barnyard.” News. Press Comment.—Melodrama not of a very good grade.—The News. Good pho-

tography noticeably one of the outstanding merits.—The Star.

THE FLIRT

(Universal)

BETHLEHEM, PA., PALACE.—Big hit. Exploitation.—Tarkington featured.
READING, PA., CAPITOL.—Good business. Short Subjects.—Fables; Kinogram.
LOS ANGELES, HOLLYWOOD.—10-25c. Four nights capacity. Short Subjects.—“Can Any Good Come Out of Hollywood.”

FOOLS AND RICHES

(Universal)

ST. LOUIS, RIVOLI.—30c. Poor week. Exploitation.—Baby Peggy Contest. Short Subjects.—News; “The Kid Reporter;” “Fun From the Press.” Press Comment.—Romance and exciting adventure.—Globe-Democrat.

THE FOOTLIGHT RANGER

(Fox)

ALLENTOWN, PA., HIPPODROME.—Fair crowds.

GARRISON'S FINISH

(Allied)

BOSTON, FENWAY.—20-45c. Fine business. Short Subjects.—Comedy; News; Fun from the Press. Press Comments.—Carried over well.—Traveler. Just about average.—Telegram.

GIMME

(Goldwyn)

BALTIMORE, PARKWAY.—15-20-25-44c. Good business. Short Subjects.—“Three Gunmen;” Weekly; Scenic. Press Comment.—Comedy satire on married life.—Morning Sun.

GLIMPSES OF THE MOON

(Paramount)

DALLAS, PALACE.—25-35-55c. Heavy business. Short Subjects.—“Casey Jones Jr.;” “Topics of the Day;” News; Review. Press Comment.—Cleverly developed and leads to a most unusual climax.—News. Good film fare.—Journal. Unusually distinctive motion picture.—Herald. Good.—Dispatch.

LOS ANGELES, CLUNES BROADWAY.—15-25-35c. Week's good business. Short Subjects. — “Before Breakfast;” Kinograms; Weekly; News.

THE GO-GETTER

(Paramount)

KANSAS CITY, MO., ROYAL.—15-35-50c. Good business. Short Subjects.—“Dad's Boy;” Magazine. Press Comments.—A good one and furnishes just the sort of entertainment film shoppers look for.—Star-Times. Comedy-drama. — Journal-Post.

GRUMPY

(Paramount)

READING, PA., COLONIAL.—Fine business. Short Subjects.—“Lazy Bones.”
SCRANTON, PA., STATE. — Excellent business. Short Subjects.—“High Power;” News.

IF I WERE QUEEN

(F. B. O.)

SCRANTON, PA., POLL.—Excellent business. Short Subjects.—Kinograms; Topics of the Day.

HAS THE WORLD GONE MAD

(Equity)

DALLAS, CAPITOL. — 15-25-35c. Business fairly good. Short Subjects.—“Our Gang;” News. Press Comments.—Well planned and very apropos to society today.—News. The cast is well picked.—Dispatch. Takes up the social question of today, and

sermonizes on the morals of the age.—Journal. A vivid, swift-moving drama of the present day city life.—Herald.

THE HOTTENTOT

(First National)

DENVER, QUEEN.—10-20c. Good business. Short Subject.—“Mrs. Hippo.”
READING SAN TOY.—Good business. Short Subjects.—“Dew Drop Inn.”
SHENANDOAH, PA., STRAND. — Fine business.

HUNTING BIG GAME IN AFRICA

(Universal)

INDIANAPOLIS, CIRCLE.—30-50c. Fair business. Exploitation.—Active campaign in special street stunts. Short Subjects.—News; Press Comment.—Amusement, thrills, instruction and entertainment of highest quality.—The News. Pictured zoology with a chain of climax after climax.—The Star.
DETROIT, BROADWAY, STRAND.—35-50c. Big business third week. Press Comment. Appeals irresistibly.—News. Best of its kind ever shown.—Free Press.

THE INNOCENT CHEAT

(Arrow)

BALTIMORE, RIALTO.—17-22c. Good business. Short Subjects. — “Fighting Blood;” “White Wings.”

THE ISLE OF LOST SHIPS

(First National)

CHARLOTTE, N. C., BROADWAY.—10-30c. Three days capacity. Short Subjects.—“Cold Feet.”

CLEVELAND, ALLEN.—35-60c. Good business. Press Comments.—Dime novel sort of tale, a bit foolish.—Press. Highly entertaining.—Plain Dealer. Realistic incidents, thrills and much romance.—News.

THE KENTUCKY DERBY

(Universal)

READING, PA., HIPPODROME.—Good business. Short Subjects. — “Plunder.” News.

LIGHTS OF NEW YORK

(Fox)

PHILADELPHIA, Great Northern.—35c. S. R. O. Short Subjects.—“The Message of Emil Coue;” News and Railroad.

PORTSMOUTH, VA., RIALTO. — Three days big business. Short Subjects.—Fun from the Press; Movie Chats. Press Comment.—“A dramatic offering with a punch in every scene.”—Virginian Pilot.

READING, PA., LYRIC.—Fine business. Short Subjects.—“Main 1-2-3.”

THE LITTLE CHURCH AROUND THE CORNER

(Warner Brothers)

LOS ANGELES, LOEW STATE.—50c. Fair business. Short Subjects.—Current News; Pointed Paragraphs. Press Comments.—A motion picture composition handled with great facility.—Examiner. A real artistic triumph.—Realistic Record. Excellent and to Pauline Starke the high praise must go.—Express. A stirring story.—Herald.

OKLAHOMA CITY, CRITERION.—10-20-30-50c. Good business half week. Short Subjects.—Aesop's Fables; News. Press Comments.—One of the sweetest love stories.—Times. Mighty good.—News.

THE LOVE LETTER

(Universal)

OKLAHOMA CITY, LIBERTY.—10-30c. Four days good business. Short Subjects.—Comedy. Exploitation.—Usual newspaper advertising and lobby.

MIGHTY LAK' A ROSE

(First National)

PHILADELPHIA, ALDINE. — 50-75c. Fair business. Short Subjects.—Fun from the Press; News, Pathe. Press Comments.—Most delightful.—Evening Ledger.

LOVE IN THE DARK

(Metro)

BALTIMORE, METROPOLITAN.—17-28-40c. Week's excellent business. Short Subjects.—"Racial Remnants;" Photographic Gems; "Exit the Stranger;" Review; "Fishing." Press Comment.—Amusing, humorous and improbable.—American. Straight-forward crook melodrama.—Evening Sun.

NORFOLK, VA., NORVA.—40-50c. Three days good business. Short Subjects.—"365 Days." Press Comment.—Appealing and entertaining.—Ledger Dispatch. Entertaining, wholesome and gripping.—Norfolk Landmark.

PHILADELPHIA, PA., ARCADIA.—50c. Fair business. Short Subjects.—News; Movie Chats, and "Roll Along." Press Comment.—Interesting.—Inquirer.

THE MAN FROM GLENGARRY

(Hodkinson)

BALTIMORE, MD., GARDEN.—15-35-65c. Excellent business. Short Subjects.—"Hula Honeymoon;" Cartoon; News. Press Comments.—Exceptionally good.—Evening Sun. Intensely exciting with a deep love interest.—Post.

MAN'S SIZE

(Fox)

ALLENTOWN, PA., HIPPODROME.—Poor business.

THE MASKED AVENGER

(Western Pictures Corp.)

OKLAHOMA CITY, ISIS.—10c. Two days good business. Short Subjects.—Comedy.

MASTERS OF MEN

(Vitagraph)

MILWAUKEE, SAXE'S RIALTO.—25c. Business excellent. Exploitation.—Opening day the Great Lakes Naval band were the guests of the management, and paraded the streets, giving selections in front of the theatre at various times during the day, and attending the picture in a body. Short Subjects.—Comedy; News. Press Comments.—Affords splendid entertainment.—Wisconsin News. "A nice picture, if you like entertainment a bit salty and red-blooded."—Journal.

THE MIDNIGHT GUEST

(Universal)

SHAMOKIN, PA., NEW MAJESTIC.—Fair business. Short Subjects.—"Maid to Order;" "The Secret Code."

MAKING A MAN

(Paramount)

ALLENTOWN, PA., STRAND.—Fair business.

MISSING MILLIONS

(Paramount)

ALLENTOWN, PA., STRAND.—Poor business.

MODERN MARRIAGE

(American Releasing)

LOUISVILLE, KY., RIALTO.—15-30c. Good business. Short Subjects.—News. Press Comments.—A stirring story with splendid acting of the co-stars.—Courier Journal.

ONLY A SHOPGIRL

(C. B. C.)

RICHMOND, VA., BROADWAY.—30-40c. Week to fair business. Press Comment.—Entertaining although overdone in several instances.—News Leader.

MY AMERICAN WIFE

(Paramount)

BOSTON, LANCASTER.—Fine business. Short Subjects.—News; Topics of the Day; Comedy. Press Comment.—A little better and a little different for Gloria, but that still fails to elevate her from serving as a clothes rack.—Transcript.

THE NE'ER-DO-WELL

(Paramount)

BIRMINGHAM, ALA., STRAND.—10-35c. Business was very good. Short Subjects.—News; Fun From the Press. Press Comment.—Appeals.—Birmingham News.

BALTIMORE, CENTURY.—25-33-75c. Excellent business. Short Subjects.—Comedy. Press Comment.—The theme is good.—Evening Sun. Passably entertaining.—Morning Sun. An almost perfect example of how not to adapt a printed story for optical use.—Post. Only so-so.—American.

BOSTON, LOEW'S ORPHEUM.—25-60c. Fine business. Short Subjects.—Comedy; Pathe; Topics of the Day. Press Comment.—Not impressive.—Transcript. Cannot be handed much.—Traveler. Meighan seldom seen to better advantage, story thrills.—Post.

DETROIT, CAPITOL.—45-85c. Big business. Short Subjects.—Dream Pictures; News Travel. Press Comments.—Not Disappointing.—Times. From a false start to a cheering finish.—News Interesting throughout.—Free Press.

KANSAS CITY, MO., NEWMAN.—15-25-35-50-75c. Good business. Short Subjects.—Cartoon News. Press Comments.—It lags and is oppressive at times.—Star-Times. Beautiful romance.—Journal-Post.

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-65c. Fine business. Short Subjects.—Last Minute News; Novelty Reel; Tableaux.—Press Comments.—Meighan failed at the most highly dramatic point.—Express. Drags.—Examiner. Superiority throughout in the individual work of Meighan.—Herald.

NIGHT LIFE IN HOLLYWOOD

(Arrow)

LOS ANGELES, SYMPHONY.—39-55c. Second week fair business. Short Subjects.—"Col. Heeza Liar and The Ghost;" News; "Romance of Life." Press Comment.—Vibrant with the real charm of life in beautiful Hollywood.—Herald.

NOBODY'S MONEY

(Paramount)

HAZLETON, PA., GRAND.—Average business.

OKLAHOMA CITY, CAPITOL.—10-20-30c. Good business. Short Subjects.—"Hot Shot;" News. Press Comment.—Nobody's money caught some of everybody's money.—Daily Oklahoman. Holt triumphed again.—Times.

NOTORIETY

(Weber & North)

KANSAS CITY, MO., APOLLO.—10-30c. Good business. Short Subjects.—"Rob 'em Good." Press Comments.—Well recommended.—Star-Times.

THE NTH COMMANDMENT

(Paramount)

BETHLEHEM, PA., LORENZ.—Good business. Short Subjects.—"The Play House."

CLEVELAND, PARK AND MALL.—25-35-50c. Fair business. Press Comment.—Drags painfully.—News.

KANSAS CITY, MO., TWELFTH STREET.—10-30c. Short Subjects.—"Bumping Into Broadway;" Magazine. Press Comment.—Colleen Moore appealing.—Star-Times.

LOS ANGELES, IRIS.—10-25c. Good business. Short Subjects.—"Plum Center Comedy;" News.

PAWN TICKET 210

(Fox)

PHILADELPHIA, REGENT.—28c. Good business. Press Comments.—A clever mixture of comedy with serious purposes and in excellent taste.—Inquirer.

THE PILGRIM

(First National)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects.—"Plunder;" "Man vs. Beast."

LOS ANGELES, ALHAMBRA.—28-39c. Second week pulled fair. Short Subjects.—"Price of Progress;" News; Navy Picture. Press Comments.—Not a dull minute intrudes itself.—Record.

SCRANTON, PA., STRAND.—Big business. Short Subjects.—News.

POLLY OF THE FOLLIES

(First National)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Good business.

THE PRISONER

(Universal)

LOS ANGELES, HILLSTREET.—28-40-55c. Very fine business. Short Subjects.—News; Buddy Messinger Comedy; Movie Chats; Aesop's Fables. Press Comments.—Story has good suspense.—Herald.

THE PRISONER OF ZENDA

(Metro)

WILKES-BARRE, PA., SAVOY.—Good business. Short Subjects.—"When Summer Comes;" News.

RACING HEARTS

(Paramount)

SHAMOKIN, PA. VICTORIA.—Average business. Short Subjects.—"The Poor Fish;" News.

MISSING HUSBANDS

(Metro)

BALTIMORE, RIALTO.—17-22c. Good business. Exploitation.—Newspaper adv., lobby displays, etc. Short Subjects.—"Day Dreams."

THE RUSTLE OF SILK

(Paramount)

ALBANY, N. Y., LELAND.—28c. Capacity. Short Subject.—News Comedy. Press Comments.—Ought to satisfy.—News. Production handsome and splendid acting.—Knickerbocker Press. Genuine pleasure.—Times-Union. One of the best this season.—Journal.

ATLANTA, HOWARD.—50c. Excellent business. Short Subjects.—"The Mystery Box;" News. Press Comments.—Dramatic, forceful, thrilling and unique.—Constitution.

RICHMOND, VA., BIJOU.—40-50c. Week big business. Press Comment.—Artificial and unreal.—News Leader.

MILWAUKEE, SAXE'S STRAND.—40c. Fair Business. Short Subjects.—"Cold Chills;" Kinograms; Topics of the Day. Press Comments.—The star is lovely in her menial raiment.—Journal.

THE SECRET OF THE PUEBLO

(Fox)

MILWAUKEE, PRINCESS.—25c. Business fine. Short Subjects.—Comedy; Kinograms. Press Comment.—Above the standard.—Journal.

SHADOWS

(Preferred)

OKLAHOMA CITY, FOLLY.—Good business. Short Subjects.—"Some Where in Turkey," (comedy).

SHAMOKIN, PA., NEW MAJESTIC.—Good business. Short Subjects.—News; "Hard Luck."

THE SIN FLOOD

(Goldwyn)

SHAMOKIN, PA., NEW MAJESTIC.—Good business. Short Subjects.—Comedy; "Fighting Blood." Exploitation.—News-papers, lobby, readers, posters.

SAFETY LAST

(Pathe)

ALBANY, N. Y., MARK STRAND.—40-60c. Capacity. Short Subjects.—Review; "The Split Outfit." Press Comment.—Surpasses in action and thrills.—News. A carnival of screen shocks.—Knickerbocker Press. Comedy overwhelming.—Journal. Lloyd has reached a limit.—Times-Union.

BOSTON, EXETER.—20-45c. Capacity. Short Subjects.—News and comedy. Press Comment.—A comedy worth seeing.—Post. Final word in cinema thrills.—Advertiser. A comedy with considerable originality.—Traveler.

CLEVELAND, MILES THEATRE.—25-35-65c. Great business. Press Comments.—Recommended.—Plain Dealer. Lloyds adventures truly breathless.—Press.

LOUISVILLE, ALAMO.—15-30c. Second week to good houses.

PHILADELPHIA, STANLEY.—50-75c. Tremendous business. Short Subjects.—Topics of the Day; News; "Spooks;" "From the Window of My House." Press Comment.—The most successful, subtle, long screen comedy ever made.—Evening Ledger.

SHOCK

(Universal)

OKLAHOMA CITY, EMPRESS.—10-30c. Good business. Short Subjects.—News; "Winter Has Come"; "The Great San Francisco Fire." Press Comment.—Thrills and shocks.—Times. A thrilling picture.—News.

SILVER WINGS

(Fox)

READING, PA., ARCADIA.—Good business. Short Subjects.—"O Nursey."

SIXTY CENTS AN HOUR

(Paramount)

BOSTON, LOEW'S STATE.—25-60c. Fine business. Short Subjects.—Pathe Review; Topics of the Day. Press Comment.—Unusually funny. Hiers is getting better and better.—Advertiser. Amusing comedy.—Transcript. Sure fire comedy, full of pep, ginger and joy.—Post.

SKIN DEEP

(First National)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Good business.

THE SOUL OF THE BEAST

(Metro)

ALLENTOWN, PA., RIALTO.—Big business. Short Subjects.—"The Land of Tut-Ankh-Amen"; "High and Dry."

BOSTON, LOEW'S STATE.—25-60c. Fine business. Short Subjects.—Pathe; Topics of the Day. Press Comment.—Novel and interesting.—Traveler. Commonplace in spirit and saved only by its novelty.—Transcript. Unusual.—Advertiser.

THE STRANGERS BANQUET

(Goldwyn)

BOSTON, MODERN AND BEACON THEATRES.—15-45c. Fine business. Short Subjects.—Comedy; News; Topics. Press Comment.—Real thread of the story lost in a maze of unrelated events.—Post. Entertaining and convincing.—Transcript. Remarkable plot invention, and many welcome touches of drollery.—Advertiser.

STEPPING FAST

(Fox)

DENVER, ISIS.—Good business. Short Subjects.—"Forward, March" and "Algeria."

ST. LOUIS, FOX-LIBERTY.—30-40c. Fair week's business. Short Subjects.—News; "Roaring Lions on a Ship." Press Comment.—Interesting.—Inquirer.

SOULS FOR SALE

(Goldwyn)

ATLANTA, METROPOLITAN.—50c. Big business. Short Subjects.—"Fun From the Press"; Kinograms. Press Comment.—Fine in understanding, real in applications, vividly dramatic.—Constitution.

BETHLEHEM, PA., LEHIGH ORPHEUM.—Good business.

KANSAS CITY, MO., LIBERTY THEATRE.—25-35. Good business. Short Subjects.—Comedy; Shots; News. Press Comment.—One of the most elaborate features ever released. Realistic.—Star-Times. Offers entertainment, instruction, romance, thrills.—Journal-Post.

NORFOLK, VA., WELLS.—40-50c. Week to capacity. Short Subjects.—Monty Banks in "6 A. M."; Fox News. Press Comment.—"A glittering kaleidoscope of life behind the camera.—Landmark. "One of the most thrilling and gripping.—Ledger Dispatch.

SEATTLE, COLISEUM.—25-35-50. Excellent business. Exploitation.—Films taken of Seattle girls in search for screen material. Short Subjects.—"Fighting Blood"; "Fun From the Press"; News; Kinograms. Press Comment.—Realistic and appealing.—Times. Simple, compelling, full of romance, thrills and touches of comedy.—Post-Intelligencer. Highly entertaining.—Star.

SUZANNA

(Allied)

MILWAUKEE, BUTTERFLY.—25-50c. Week's good business. Short Subjects.—Comedy; News; Hodge Podge. Press Comment.—You may like it and may not. At any rate it is different.—Journal.

ST. LOUIS, MO., GRAND CENTRAL, WEST LYRIC, CAPITOL.—30-40-50c. Business off. Short Subjects.—News and Views; "The Mouse Catcher" (cartoon). Press Comment.—Splendid entertainment.—Globe-Democrat.

TEMPTATION

(C. B. C.)

PHILADELPHIA, CAPITOL.—28c. Splendid business. Short Subjects.—"Pest of the Storm Country"; Kinograms; Topics of the Day.

TESS OF THE STORM COUNTRY

(United Artists)

BALTIMORE, NEW WIZARD.—25-40c. Fair business. Short Subjects.—Aesop Fable.

THE TOWN THAT FORGOT GOD

(Fox)

BETHLEHEM, PA., PALACE.—Good business.

THORNS AND ORANGE

(Preferred)

BALTIMORE, NIXON'S VICTORIA.—17-28. Good business. Short Subjects.—"All Over Twist"; News; Movie Chats.

THE TIGERS CLAW

(Paramount)

BIRMINGHAM, ALA., GALAX.—10-20. Fine business. Short Subjects.—"The Son of a Shiek"; Comedy. Press Comment.—Interesting.—News.

THE TRAIL OF THE LONESOME

(Paramount)

ALLENTOWN, PA., RIALTO.—Good business. Short Subject.—"The Alarm."

BIRMINGHAM, ALA., LOEW'S BIJOU.—10-15-20c. 25-40c. Business good. Short Subjects.—"Ain't Love Awful"; Pathe. Press Comment.—Undoubtedly one of the most superb production here in a considerable time.—News.

THE TRAIL OF NO RETURN

(Universal)

OKLAHOMA CITY, MAJESTIC.—10c. Fair business. Short Subjects.—"All Over Twist" (comedy).

TRAILING AFRICAN WILD

(Metro)

NORFOLK, VA., STRAND.—40-50c. Week to capacity. Short Subjects.—"Hazel From Hollywood"; Fun From the Press; Kinograms. Press Comment.—Virile, real and impressive.—Norfolk Landmark. "No other picture has approached it in magnitude and real thrills.—Ledger Dispatch.

TRIFLING WOMEN

(Metro)

WILKES BARRE, PA., ORPHEUM.—Average business. Short Subjects.—"Quiet Street."

THE VOICE FROM THE MINARET

(First National)

READING, PA., CAPITOL.—Fine business. Short Subjects.—Our Gang; Kinogram.

WILKES-BARRE, PA., STRAND.—Big business.

WESTBOUND LIMITED

(F. B. O.)

BOSTON, TREMONT TEMPLE.—30-55c. Fine business. Press Comment.—Thrills and romance.—Herald. A thriller of the good old variety.—Traveler. Realistic.—Post. A feast of thrills.—Advertiser.

WHAT A WIFE LEARNED

BIRMINGHAM, ALA., TRIANON.—15-35c. Business good. Press Comment.—Unusually interesting.—Birmingham News.

READING, PA., HIPPODROME.—Average business. Short Subjects.—"Plunder"; News. Exploitation.—Newspapers, lobby, billboards.

THAT WOMAN

(American Releasing)

BIRMINGHAM, ALA., RIALTO.—10-20c. Fair business. Short Subjects.—"Rance Romeo"; Comedy. Press Comment.—A story of the stage and high life with pretty settings and plenty of good looking clothes.—News.

WHAT WIVES WANT

(Universal)

BOSTON, FENWAY.—20-45c. Fine business. Short Subjects.—Fun From the Press; Comedy; News. Press Comment.—A good story, worth seeing.—Traveler.

OKLAHOMA CITY, LIBERTY.—10-30c. Good business. Short Subject.—News.

WILMINGTON, N. C., ROYAL.—20-30c. Two days poor business.

WHEN KNIGHTHOOD WAS IN FLOWER

(Paramount)

LOS ANGELES, APOLLO.—10-25c. Very good business. Short Subjects.—News; Mutt and Jeff.

A WOMAN OF BRONZE

(Metro)

ALBANY, N. Y., CLINTON SQUARE.—28c. Six days fair business. Short Subjects.—Comedy; News. Press Comment.—Appealing and absorbing.—News. Elaborate.—Journal. Clever.—Knickerbocker Press.

WHEN LOVE COMES

(F. B. O.)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects.—"Uneasy Feet"; "Long Shot."

WITHIN THE LAW

(First National)

COLUMBIA, S. C., NEW BROADWAY.—10-30c. Three days capacity. Exploitation.—Cooperative advertising from book stores. A pass to the show with every copy bought. LOUISVILLE, MARY ANDERSON.—15-30c. Second week; good business.

WONDERS OF THE SEA

(F. B. O.)

LOS ANGELES, MILLER'S CALIFORNIA.—25-35-55-75c. Business off. Short Subjects.—'The Pill Pounder'; Talking Pictures; Review; Topics of the Day. Press Comment.—Entertaining, educational, fascinating.—Herald. A real thrill with the wonderment of this peep beneath the waters of a tropic ocean.—Express. Has mystery and marvelous beauty.—Record.

THE WORLD'S A STAGE

(Enterprise)

ATLANTA, RIALTO.—25-30c. Fair business. Short Subjects.—News; 'Love Taps.' Press Comments.—A pleasing picture with the human touch.—Constitution.

DETROIT, FOX-WASHINGTON.—25-50c. Business fair. Press Comment.—Fairly enjoyable.—News. One of the best this season.—Times. Excellent.—Free Press. Short Subjects.—Comedy; Screen Snapshots; News.

YOU CAN'T FOOL YOUR WIFE

(Paramount)

DENVER, RIALTO.—Good business. PORTSMOUTH, VA., TIVOLI.—Three days good business. Press Comment.—One of the best of Paramount's.—Virginian Pilot.

SEATTLE, LIBERTY.—35-50c. Good business. Short Subjects.—'Speed Demons'; Review. Press Comment.—Convincing and entertaining; never lagging in interest.—Times. A domestic drama in high social circles.—Post-Intelligencer.

SUCCESS

(Metro)

CLEVELAND, STATE.—35-55. Fair business. Press Comment.—Grave and sometimes dismal.—Plain Dealer. A real offering.—News.

ROUGH SHOD

(Fox)

OKLAHOMA CITY, ISIS.—10c. Good business. Short Subjects.—Comedy; Topics of the Day.

First Runs on Broadway

RIVOLI

- 1. Overture—Fourth Symphony (Tschaikowsky)
2. Riesenfeld's Classical Jazz
3. Rivoli Pictorial
4. Australia's Wild Nor'west (An Ascher Picture)
5. Soprano and Tenor Duet
6. Dorothy Dalton in Fog Bound (Paramount)
7. Pepita Grandados, danseuse
8. Lloyd Hamilton in No Luck (Educational)

Press Comments

Tribune—Seems a pretty good production. American—It was pure and unadulterated movie stuff all the way through. Eve. World—Dorothy Dalton, as far as we could see, has her ideal part in 'Fog Bound.' Journal—It has some exciting moments and a fair amount of suspense. Telegram—The type of photoplay in which Miss Dalton is at her best. Sun—It is enlivened by numerous thrilling expeditions during the chase. Globe—Appears to be one of the annual crop of 'weak sisters.'

STRAND

- 1. Memorial Prelude—Selected from Compositions of Scassola and Victor Herbert
2. Odds and Ends—A Compilation in Interesting Short Subjects
3. Moonlight Reverie
4. Mark Strand Topical Review
5. Luigi Guiffrida, Tenor—Dreaming Alone in the Twilight (Moore)
6. Slander the Woman (First National)
7. Lupino Lane in My Hero (Fox)
8. Organ Solo

Press Comments

Times—It seems to exude coolness. Tribune—One of the tawdriest, most obvious films we ever have seen presented at one of the big theatres. Eve. World—Thanks, Mr. Holubar, for giving us a real film story. Telegram—Continuously diverting action. Sun—With the material for a rattling, rousing, melodrama it paces along into a rather silly, tiresome affair.

CAMEO

- 1. Overture—Gems of Yesterday
2. Pathe News
3. Daybreak
4. Midnight Cabaret
5. Vocal Selection—Grannina Mia (Friml)
6. Little Old New York (An Urban Classic)
7. The Man Next Door (Vitagraph)
8. Organ Solo

Press Comments

American—It is an entertaining story, with an interesting presentation and effective acting. Eve. World—It is a corking good story of the East and West and goes right on to prove that Kipling was right.

Telegram—It is a Vitagraph production and one of the best this season.

CAPITOL

- 1. Solo and Tableau—America (Sara T. Wetmore)
2. Where Poppies Bloom—Motion Picture Memorial and Tableaux
3. Yohzeit (Rhea Silberta)
4. Capitol Magazine
5. Saxophone Solo
6. Dance of the Jockeys
7. Garrison's Finish (Allied)
8. Julia Glass, Pianist—Hungarian Fantasy (Liszt)
9. Springtime (Aesop Film Fables)

Press Comments

Times—One of those old-time racing melodramas filled with tears and suspense. Herald—Mr. Harris has built his story smoothly and has adorned it with legitimate humor. Eve. World—Is about as full of thrills and chills as one could ask of any film. Journal—has a good deal of interest, and in spots is photographically excellent. Telegram—A colorful and thrilling screen transcript. Sun—It is difficult to remember just how many horse racing movies we have seen, but 'Garrison's Finish' at the Capitol this week seems like all of them rolled into one. Globe—A more obvious and mechanical plot could hardly have been conceived. Mail—A delightful bit of entertainment.

LYRIC

D. W. Griffith offers The White Rose (United Artists)

Press Comments

World—A powerful, human drama of life has been pictured. Herald—The scenes are marvelously beautiful, the elements of tragedy are deep and moving, the tempo is correct, the story is muddy, the subtitles are flowery and the comedy relief is terrible. Times—The artist in Griffith as the master of photoplay photography smites the eye constantly. American—There is much to commend—but it is Mae Marsh, piquantly appealing, who dominates the entire picture. Globe—The picture is not only too long, but it seems long, so much, in fact, that at times it appeared to be of the endless variety. Eve. World—Comes about as near being a REAL picture as any we have beheld in years. Journal—This reviewer believes that it is the best picture Mr. Griffith has done since 'The Birth of a Nation.' Sun—Ranks with the most important pictures made in America.

ALLIED PRODUCERS

Table with 2 columns: Title and Price. Includes 'The Three Must-Get-Theres', 'The Glorious Adventure', etc.

AMERICAN RELEASING

Table with 2 columns: Title and Price. Includes 'Trail of the Axe', 'Timothy's Quest', 'Woman He Loved', etc.

ARROW

Table with 2 columns: Title and Price. Includes 'Impulse', 'One-Eighth Apache'.

Up To The Minute RELEASE GUIDE

Table with 2 columns: Title and Price. Includes 'Two-Fisted Jefferson', 'Peaceful Peters', 'Streets of New York', etc.

ASSOCIATED EXHIBITORS

Table with 2 columns: Title and Price. Includes 'Grandma's Boy', 'Till We Meet Again', 'Breaking Home Ties', etc.

EDUCATIONAL FILMS CORP.

Table with 2 columns: Title and Price. Includes 'Hazel from Hollywood', 'The Terrible Tree', 'Ouch!', etc.

Table with 2 columns: Title and Price. Includes 'Bumps', 'Casey Jones, Jr.', 'Wilderness Tales', etc.

FAMOUS PLAYERS-LASKY

Table with 2 columns: Title and Price. Includes 'When Knighthood Was in Flower', 'On the High Seas', 'Clarence', etc.

FILM BOOKING OFFICE

Table listing film titles and prices under the 'FILM BOOKING OFFICE' category.

FIRST NATIONAL

Table listing film titles and prices under the 'FIRST NATIONAL' category.

FOX

Table listing film titles and prices under the 'FOX' category.

GOLDWYN

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PLAYGOERS PICTURES

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HODKINSON

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METRO

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PATHE

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PREFERRED PICTURES

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UNITED ARTISTS

Table listing film titles and prices under the 'UNITED ARTISTS' category.

UNIVERSAL

Table listing film titles and prices under the 'UNIVERSAL' category.

VITAGRAPH

Table listing film titles and prices under the 'VITAGRAPH' category.

WARNER BROTHERS

Table listing film titles and prices under the 'WARNER BROTHERS' category.

STATE RIGHTS

ASSOCIATED PHOTOPLAYS

Why Women Remarry

AYWON FILM CORP.

Table listing film titles and prices under the 'AYWON FILM CORP.' category.

B. B. PRODUCTIONS

Table listing film titles and prices under the 'B. B. PRODUCTIONS' category.

BRAY PRODUCTIONS, Inc.

CHARLES C. BURR

Table listing film titles and prices under the 'CHARLES C. BURR' category.

C. B. C.

Table listing film titles and prices under the 'C. B. C.' category.

EQUITY PICTURES

Table listing film titles and prices under the 'EQUITY PICTURES' category.

EXPORT AND IMPORT

Table listing film titles and prices under the 'EXPORT AND IMPORT' category.

PHIL GOLDSTONE

Table listing film titles and prices under the 'PHIL GOLDSTONE' category.

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Table listing film titles and prices under the 'LEE-BRADFORD' category.

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PRINCIPAL PICTURES CORP.

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PRODUCERS SECURITY

Table listing film titles and prices under the 'PRODUCERS SECURITY' category.

JOE ROCK

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TRUART FILM CORP.

Table listing film titles and prices under the 'TRUART FILM CORP.' category.

WEBER AND NORTH

Table listing film titles and prices under the 'WEBER AND NORTH' category.

TRI-STONE FILM CORP.

Table listing film titles and prices under the 'TRI-STONE FILM CORP.' category.

FRANKLIN'S TWO NOVEL STUNTS FOR "MAD LOVE"

Springfield, Mo.—Kenton Franklin, exploitation director for the Barbour Enterprises, gave Goldwyn's Pola Negri picture, "Mad Love," an unusually heavy campaign for a city of that size when it was shown at Landers Orpheum Theatre.

A "Kissing Contest" was put across with the Matthews-McConnell Drug Co. In the window of the store a card stating that Pola Negri claimed the distinction of giving the most perfect kisses, and showing the impression of her lips was displayed. The "contest" idea was that local girls should imprint impressions of their lips on similar cards; the girls whose lips were nearest like that of Pola Negri were given tickets to the picture. The theatre newspaper advertising featured the contest.

A peep show, "for men only," was made by borrowing from a druggist the cardboard set used by West Hair Nets. It was framed to represent the star in her bath room. A peep window was made. The copy on top of the set read: "See the rest of Pola Negri in 'Mad Love' at the Landers Orpheum."

Hustler Makes Capital of Organized Protest

Sacramento, Calif.—When the Church Federation here issued a protest against "The Pilgrim" announced for the T. & D. Theatre, Manager M. B. Hustler lived up to his name by taking the protest to the Sacramento Bee. Free publicity seldom gets on the front page; but the newspaper personally undertook to exploit "The Pilgrim" by calling a committee of Women's Council, the Better Film Board, the Church Federation and the press, to pre-view the film.

The showing completely vindicated the picture and the publicity assured it of a capacity run. Manager Hustler writes on this point: "there wouldn't have been anything to it had I not taken the letter to the press." The moral is: if you know your field make all the noise you want to.

A CUP OF COFFEE FOR 'GRUMPY'

Duluth, Minn.—"Grumpy" was put over in great style for the Lyceum Theatre in Duluth by Manager J. B. Clinton and Jack Hellman, Paramount exploiteer.

A wholesale coffee company tied up with the theatre and furnished coffee enough to fill 5000 bags which were furnished by the theatre with the words "This is the decent cup of coffee that Theodore Roberts couldn't get in "Grumpy."

A "PAID" FOR EVERY PASS

Birmingham, Ala.—Exploiting "Daddy" at the Trianon Theatre, the Birmingham News and the Trianon co-operated in the publishing of a free coupon ticket for children readers of the News, to be used by any child under fourteen years of age who was accompanied by a grown-up paid admission.

SORIERO PROLOGUES OPERA

Baltimore.—A new feature which has been inaugurated at the Century Theatre, one of the houses of which Thomas D. Soriero is general manager, is the presentation of famous operas in condensed form. So far the public has shown much interest in the productions and much favorable newspaper comment has been won.

The first opera presented was "Chimes of Normandy." The audiences during the

Profitable EXPLOITATION

first week plainly demonstrated that they enjoyed the new departure. The program carried a synopsis of the opera.

HOME TALENT WRITE SUCCESS FORMULAE

Tacoma, Wash.—An Essay Contest with a good local twist was staged by Manager McManus of the Colonial Theatre, with the aid and assistance of Harry C. Eagles, Paramount Exploiteer, for the exploitation of "Back Home and Broke."

The theatre tied up with the News-Tribune, and a story was run telling briefly the plot of the play and urging the business men of the town to relate their experiences in a not-more-than-200-word letter, the best letter to be awarded a 90-day complimentary ticket to the theatre, and the next best story a 30-day ticket.

DISCOVERS KINGDOM

Santa Barbara, Calif.—Manager Churchill of the California Theatre, took the angle that every city or community had its own "Kingdom Within" and using this as a basis he interested the trades people in a double truck advertising the Hodkinson offering of that title in the Santa Barbara Daily News. It turned out to be a regular "buy at home week" or "patronize home industries."

At the top center of the page appeared a story on the development of the town under the heading "Busy City of Santa Barbara has its own 'Kingdom Within' making the district prosperous." Department stores, opticians, creameries, candy stores, haberdashers, bakeries, and restaurants all joined in taking big space with each carrying the line "The Kingdom Within."

GILL INVENTED THIS

Ottawa, Kas.—This is not a bad one—worked by Homer Gill in exploiting "Souls for Sale" for the Pastime theatre of Ottawa, Kas.: "List any ten movie stars you know. Hand the list in at the box office with your name and address. If at least one of the stars listed does not appear in the picture you will receive a free admission ticket to the picture appearing at the Pastime."

The above was published in a miniature newspaper, titled "Hollywood Lights," to sell the picture to the public. And is sold.

MORE FREE "GLIMPSES"

Springfield, Mass.—When "Doe" Wrighter, Manager of Poli's Palace Theatre, Springfield, played Paramount's "Glimpses of the Moon" he had everybody in the city making celestial observations.

Unable to beg, borrow or steal a telescope, he made one of pasteboard tubing and painted it black with gold ends to represent the real thing. Then he got a man to dress up as a rural professor who gave astronomical lectures.

"FARMER MATINEES" GIVE WASECA SUMMER PICTURES

Waseca, Minn.—The Paramount Community Show idea has "took" in this small town of about 2500 population.

John Manthey of the Palace Theatre practically conceded that his Sunday matinees would have to be discontinued during the summer, and even considered the possibility of closing his theatre for the dog days.

Jack Hellman, Paramount exploiteer, guaranteed him a \$30 matinee, if he would shift the date to Friday. This was agreed and Hellman tied up sixteen merchants, each contributing two dollars. The merchants were each given twenty-five tickets to distribute.

Kiddie Cartoon Contest

Successful in Keith Houses

New York.—A Jackie Coogan "Kiddie Cartoon Contest" was used successfully by Keith-Moss and Proctor houses in New York City in conjunction with the showings of "Daddy" last week. The cartoons were all drawn by youngsters under the age of 12. To the best cartoon each theatre awarded a prize of \$10.00 in gold, and the next nine received autographed portraits of the child millionaire film star.

A rule of the contest is that the drawing must be of a scene from "Daddy," but that did not deter some youthful enthusiasts from standing in front of the theatres and sketching from the posters. One young miss showed her drawing to the manager of the theatre, and although he regarded it as rather good she was not satisfied but insisted that she was going home to do it all over again.

HISTORICAL PUZZLER

Lincoln, Ill.—Manager Steve Bennis used a new kind of exploitation with First National's "Lorna Doone" at the Lincoln Theatre. The poses of Madge Bellamy in various historical characters served as the basis for an educational tie-up with schools and book stores, the public being asked to guess which historical character each pose reproduced. The Lincoln Evening Courier took over the stunt.

A PUNCHY PROLOGUE

Beloit, Kas.—A boxing bout between a couple of high school boys, serving as a prologue to "The Abysmal Brute," proved a real money maker for W. L. Gabel, manager of the Grand theatre here. The showing of the picture followed some bouts that had been staged by the high school boys and interest was at a high pitch.

NEWSBOYS MATINEE HELPS

Aided by a vigorous general campaign "Down to the Sea in Ships" played an extended engagement at the Alhambra Theatre, Toledo, O. The exploitation was managed by A. C. Hoganson, general manager of the house, C. L. Peavey, Hodkinson Branch Manager and Jack Edwards, representing the home office.

Eighty 24-sheet boards and twenty-five cutout displays were given good locations and twenty thousand heralds distributed. As a special stunt to create good boosters for the show a special matinee was held at which 400 newsboys were the guests of the house. The Alhambra opened its newspaper campaign with full page displays.



Pola Negri, was the whole show in the display for Paramount's "Bella Donna," at the Legion Theatre, Walla Walla, Manager M. C. Priddy, featured the line, "Her first American made picture," in his advertising.



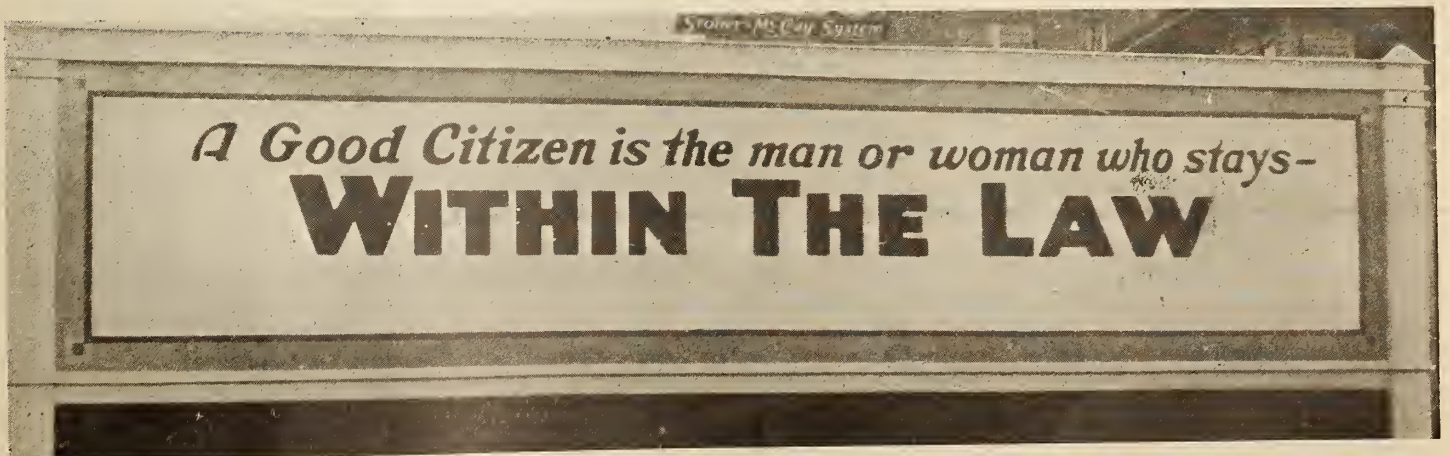
The Sheik stuff was played up in the "Bella Donna," lobby at the Palace Theatre, Washington, Pa. Good use of the box-office was made in turning it into a frame for stills and lobby cards on the Paramount offering.



Rich draperies, rugs and electrolieres, were used to produce a luxurious environment for the cut-out of Pola Negri from the Paramount paper in this display at the Loew's Theatre, Ottawa. Manager Goodale obtained the trappings from local merchants at the cost of a small, neat credit card fastened to the rug. The setting is one of the best that has thus far appeared on "Bella Donna."



An all-gold lobby, with a brass wedding ring as the central decoration, used for Warner Brothers' "Brass," at the Alcazar Theatre, Birmingham, Ala. The amusement inspection committee attended a private performance and their 100 per cent endorsement of the film was exploited. A teaser campaign carrying the question "is your wedding ring brass?" was used a week in advance.



Big billboard displays were used a week in advance of First National's "Within the Law," in Des Moines. The Des Moines Theatre used copy like that shown on the above reproduction of one of the boards. This was later followed with the line "Violators beware! Someone pays the penalty every day."



The cut-out letters of "Brass," on the marquee of Loew's State, Buffalo, for the engagement of the Warner Brothers' feature, were of compo board covered with metallic paint. The wedding ring around the letter "A" is an old automobile tire, also covered with the brass paint.



Life-like surroundings for the cut-out from Paramount's poster on "Bella Donna," are very popular as theatre displays. The arrangement shown above, a particularly fine display by the way, was designed by Ray Beall and Mr. Tipton, and used at the Imperial Theatre, Asheville, N. C.



Harold Lloyd climbed all over the front of Loew's Theatre, Ottawa, Canada, to attract attention to the showing there of Pathe's new comedy "Safety Last." Figures of Lloyd in the climbing posture cut from the 3-sheets were fastened on several vantage points on the front of the house and featured was a 24-sheet cut-out clinging to a clock. The big cut-out was illuminated at night by a baby spot on the marquee. At the right is the display for "Safety Last" at B. F. Keith's Fordham Theatre, New York City.



A display for Paramount's "Adam's Rib," at the Luna-Lite Theatre, Marion, Ind., in the series of programs advertised as "guaranteed" and to be run during an Anniversary Month. The drive and the lobby display were the work of Manager Billy Connors of the house.



This display was designed, painted and constructed by Floyd D. Morrow, publicity manager of the Palace Theatre, Washington, Pa. In this display for Hodkinson's "Down to the Sea in Ships," motion was provided in the scene over the ticket booth. The ships rocked back and forth constantly, a fan motor being used in the arrangement.



The photo at the left above tells its own story—the story of exploitation that not only produces good immediate results at the box office, but has a wholesome effect on the picture theatre business in general. The cooperation between the Immanuel Baptist Church of Salt Lake City and the Paramount Empire theatre in connection with "Prodigal Daughters," was engineered by George Carpenter, Carl Porter, his assistant, Kenneth O. Renaud, Paramount Exploiteer, and Frank J. Murphey, head booker of the Paramount Exchange. At the right is a ballyhoo put out by the theatre.



In Cincinnati, the key to the city and a loving cup was presented H. A. Snow, producer of "Hunting Big Game in Africa," by Acting Mayor Morris, as shown in the group reproduced above. The acting Mayor of Cincinnati is shown with the silver loving cup in his hand; Mr. Snow has the key, and others in the group are, Safety Director Tudor, H. Bolles, and C. Lowenberg, Universal press representative, who engineered the stunt.



It meant a lot of hard work and some peril to those who made this poster for Paramount's "Adam's Rib," on the side of a culm-bank in Shamokin, Pa. The stunt was performed by Boyd Chamberlain, of the Victoria Theatre, and Vernon Gray, exploiteer.



"Seagull," was the first sailboat to put up in St. Louis Waters since 1861, so th is stunt for Hodkinson's "Down to the Sea in Ships," was of the superfine order. Sir Arthur Conan Doyle, seen in the group at the left, was in town and as he is a former whaleman, he was invited to write a review of the picture for the newspapers. The stunts were put on by B. J. Derby of Hodkinson, for the premiere of the picture at the Fox-Liberty theatre.

Ready Made Display Art

Since newspaper space is expensive and at the same time essential to successful theatre operation the economical thing to do is to make the most of the space—something which is within the reach of every theatre. While it is not an invariable rule, for the most part the mats issued by distributors for ad displays offer material which may be worked up into good, attractive and selling ads. We think that the layouts reproduced on this page illustrate the point that an exhibitor can make up his own ads and compete with the other advertisers in his newspaper with displays built around the "ready mades." The examples here shown are rather above the average, it is true, but that is only because a little more than average care and attention was expended in getting them up.

MATS. 10.20.25¢ **EVES. 20.30.40**

PLAZA

Continuous
10:30 A.M. to 10:30 P.M.

SIX BIG DAYS STARTING MONDAY

All of Pola Negri's American-made pictures are Paramount pictures. The first of these made-in-Hollywood pictures is "Bella Donna." It reveals a brand-new and greater Pola Negri. Filmed by an American director with an all-American cast. With all the marvelous settings, camera and lighting effects, and luxurious modern costumes—which a film star can get only in America. **THE WORLD'S GREATEST DRAMATIC ACTRESS**

POLA NEGRI

'BELLA DONNA'

Her first American Picture

Produced by ARTHUR ROSS

A Paramount Picture

GEORGE FITZMAURICE PRODUCTION

At last—the world's most fascinating love-story as you've wanted to see her—a fashionable modern woman in a passion-drama filmed in America by one of America's foremost directors.

Supported by Conway Foster, Conrad Nagel and Lois Wilson

Adapted by Ouida Bergere from the sensational novel by Robert Hichens

EXTRA "SPORTING KINGS" Dempsey—Ruth—Tilden
Spencer—Sarazen
Prima International News "Orchestra"—"Seminole"—Century Comedy
Sundays Only "THE PRIDE OF PALOMAR" "DOUBLE BENEFIT V. of F. W." "THE DANCER POINT" "DOUBLE PROGRAM"

COMING—ELMER CLIFTON'S "DOWN TO THE SEA IN SHIPS"

Pola Negri in "her first American picture," was the featured line of the advertising on Paramount's "Bella Donna" at the Plaza, Worcester, Mass. This was three columns and used stock mats with good effect.

He loves me He loves me not He Loves Me!

Folks, starting tomorrow, you'll meet

Minnie

She writes herself love letters, because no one else will. The only man who speaks to Minnie invited her for an auto ride. And she always walked home.

Abandoning the only human picture ever made by

MARSHALL NEALAN STARRING

LEATRICE JOY

ONE OF THE MOST BEAUTIFUL STARS ON THE SCREEN AS "MINNIE" THE HOMELEST GIRL IN TOWN.

MATT MOORE and RAYMOND CLIFFITH in cast. A First National Production

Next Week—The Laughter Blast That Will Rock the City!

HAROLD LLOYD in "SAFETY LAST"

His Newest Seven-Act Comedy Packed With Follies, Spills, Chills and Thrills

ON THE STRAND STAGE "A DEVIL OF A TIME WITH RAGTIME" THE STRAND THEATRE SYMPHONY ORCHESTRA

PLEASE AUTO PARKING AT MICHAEL'S EXIT 8TH ST. GARAGE with automatic street performance—bring lunch to Street Car.

A seven-column ad for First National's "Minnie" by Saxe's Strand, Milwaukee, using press-book material featuring a sketch of Leatrice Joy in character and "Minnie's" letter of confession.

THE MOST TALKED OF ATTRACTION IN THE WORLD BROUGHT TO VIVID LIFE ON A TERRIFIC STUPENDOUS SCALE

GOLDWYN'S MAMMOTH PRODUCTION

THE LORDS OF THE SEA ARE ARRIVED AT THE WARRIORS OF THE PEARL ISLANDS

AT THE BEHEST OF HIS MAJESTY THE KING

SIR HALL CAINE'S Immortal Masterpiece

THE CHRISTIAN

Directed and Photographed in England by Maurice Tourneur

FOR ONE WEEK ONLY **ALLEN MON., APRIL 16**

Goldwyn's mats supplied the art for this display for "The Christian" at the Allen, Winnipeg, Canada. An example of where the material issued by the distributor fulfills all the requirements for a theatre's newspaper displays. The ad was seven columns. The figure of John Storm pointing, carries the eye directly through the "picture," and assures the copy of a good play for the reader's attention.

Next Week GARRICK Next Week

ALL-ENGLISH PROGRAMME DE LUXE

Presenting the pictorialities of the most popular of English novels—read and re-read by millions in all parts of the civilized world.

VANITY FAIR

The great romantic love story of real human beings with their weaknesses and their virtues truthfully presented.

The most pitiful scenes of rivalry, the fiercest battles on the eve of the battle of Waterloo is a dramatic part of this thrilling story.

The principal character, **BEATTY SKEPP**, is the most fascinating of all heroines, the most interesting of all adventures in English romantic fiction.

TEEN THERE'S **The Battle of Waterloo**

A DYNAMIC, PANDORIC SENSATIONAL SCREEN SPECTACLE English Musical Settings by the Garrick Orchestra Directed by E. V. EDWARDS

EXTRA! Each Night at 9 Saturday—3.50, 7.50, 9.50

WEEDON BROS. Last of the **DUMBELLS** in "Demobilization" A One-Act Comedy Piece

Some of the Stars: Nigel Balina, George Walsh, Harrison Ford, Hester Bower, Karl Foss, Robert Mack, Elmer Boardman, etc., etc.

Sketch A.

Sketch A.

The sketch in this ad of an "all English Programme de luxe," at the Garrick Theatre, Winnipeg, Canada, is a Goldwyn issue for "Vanity Fair." The slant of the title cut, however, and the arrows, an especially attractive arrangement, is the work of the theatre and illustrates how original press-book layouts may be improved upon though the main items are used. The space was three columns.

Sketch B.

A three-column ad by Saxe's Strand, Milwaukee, developing the thrill idea in a humorous and striking fashion, for Pathe's latest Lloyd comedy. The subject has received some of the best newspaper layouts of any of the recent releases. It was played up as "better than 'High and Dizzy,' 'Never Weaken,' 'Shoulder Arms,' 'Grandma's Boy,' 'The Kid,' 'Dr. Jack,' better than any Chaplin, Keaton, Semon ever made!"

Saxe's Strand

BETTER THAN "HIGH AND DIZZY" "NEVER WEAKEN" "SHOULDER ARMS" "GRANDMA'S BOY" "THE KID" "DOCTOR JACK" or any other screen comedy you can remember.

Settle this one! Chaplin, Keaton, Semon EVER made! THIS DESCRIBES

HAROLD LLOYD

In His Sensational Seven-Act Super-Comedy.

"The Greatest Ever Concealed in Screen History."

Tops Them All!

ATTEND MATHEWS! AVOID NIGHT CROWDS! Doors Open 10:45 A. M. Continues to 11 P. M. CHILDREN ADMITTED—Doctor in Attendance

Sketch B.

HOLLYWOOD!

A MASTER STORY-TELLER TEARS ASIDE THE VEIL OF SECRECY THAT SURROUNDS THE LIFE OF THE SCREEN STAR



STARTING SATURDAY

RUPERT HUGHES HAS DONE IT!

HIS FAMOUS RED BOOK MAGAZINE SERIAL STORY HAS BEEN PHOTOGRAPHED AND IS CONSIDERED THE MOST ORIGINAL PHOTO-DRAMA SINCE THE EARLIEST DAYS OF THE SILVER SCREEN.

Souls for Sale

AN INTIMATE STORY OF STUDIO LIFE THAT WILL STARTLE AMERICA WITH ITS FRANKNESS AND DARING

THE NEW YORK MORNING TELEGRAPH SAYS: "You can please some of the people some of the time with some of the pictures, but you can please all of the people all of the time with 'Souls for Sale.'"

WITH **35 FAMOUS STARS** ALL THE STARS YOU'VE HEARD ABOUT



WATCH THIS SPACE TOMORROW FOR COMPLETE CAST

The head-cut of "Remember," screen heroine of "Souls for Sale," supplied by Goldwyn, solved all the art troubles of theatres making newspaper displays on this picture. This drawing has scored heavily all over the country in big towns and little, and with good reason. The single column down the page display above is the work of Charles Couch, advertising manager for the Jensen-Von Herberg Portland Houses.

STARTING TODAY

Critics call her the greatest emotional actress in the world

POLA NEGRI

IN "MAD LOVE"

We unconditionally pronounce it her supreme triumph!

WEEKLY COMEDY NOVELTY

SEATED CONDUCTOR Monday to 12:00

Another one of Mr. Couch's ads for the Liberty, Portland, Ore. This was a three-column display, which was "display" in the best sense of the word—"Pola Negri in 'Mad Love,' we unconditionally pronounce it her supreme triumph!" — and if that did not get them surely no quantity of lines cluttering up the space would.

The MODERN THEATRE

Building — Equipping — Operating

MILLIONS of dollars are spent annually for curtains and draperies in theatres. The musical production usually expends from \$15,000 to \$30,000 on curtains and drops and they are lavish. Motion picture theatres of the lavish type spend as much and the small theatre man is also beginning to appreciate their value.

The theatre owners are more and more insistent upon elaborate draperies and curtains for their theatres, while heretofore, only ordinary velour has been in vogue. To day we find managers insisting upon brocaded velours, fine repps, silks and other gorgeous materials to add finery and distinction and atmosphere in their amusement places. Formerly the smaller theatres have paid little heed to the consideration of beautifying their theatres, but today with so many new theatres springing up all over the country and being equipped in supreme fashion, it has resulted in their going into this matter themselves seriously as never before and spending money for this very purpose.

While in many respects there has been a departure from some of the old materials used in the past, it still is common for most theatres to have amongst their other equipment a front velour curtain and velour draperies.

It is no doubt true that a significant proportion of the velour sold by upholsterers and drapery concerns throughout the country are consumed in the making up of curtains for theatres.

I think the value of theatre decorations can best be illustrated by the case of the Premier Theatre in Brooklyn, a 3500 seat house which recently opened.

To those who watched the progress of this enterprise, it was gratifying to realize that the ceaseless effort expended in making this theatre one of the most beautiful in the country, was not in vain. The appreciation of the audience on the opening night was spontaneous and generous. It was readily seen they were thoroughly pleased with the appointments of the theatre in all its features.

When one considers that the lighting of a theatre is a problem of paramount importance, in addition to making presentations from the stage an outstanding feature, the Premier management installed every device that may be desired in this respect. The three-color lighting system is carried through every part of the house. The lighting coves above the boxes are arranged to illuminate the large paintings overhead. The harmony of lighting effects on the mezzanine, with its coves running around the four sides, immeasurably enhance the tone and color of the theatre. The main ceiling dome is

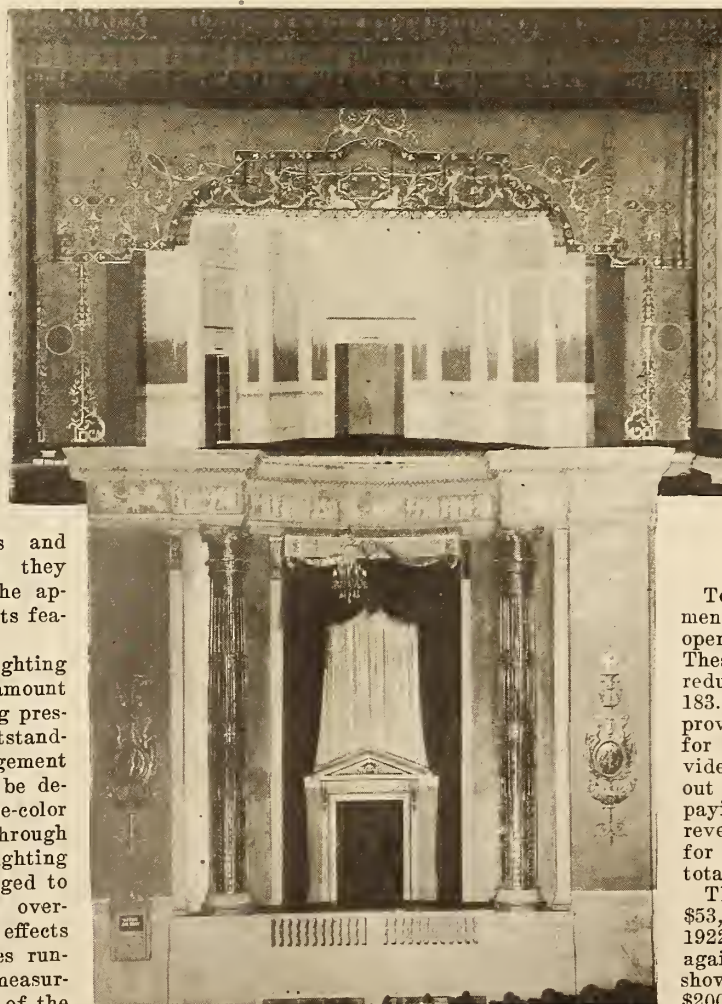
The Selection of Theatre Draperies

By A. I. KESSLER,
Novelty Scenic Studios

eighty feet in diameter and contains seventy-two coffers, arranged in three concentric circles. When one contemplates the magnitude of this dome, the imagination

A Fancy Interior and Draped Box

The top photo shows a light fancy stage interior consisting of center arch; 5 feet 9 inch wings; 2 feet 6 inch jogs; French window and a background exterior, with special tormentors shaped grand drape and teaser. Below is a box drape of silk finished velour worked out in French festoon drapery embellished with galloon and silk fringe. The back wall is lined with summery silken material. Photos taken in Premier theatre.



need not be stretched to conceive the wonderful effects maintained in the theatre throughout the performance.

Draperies of the boxes and alcoves carried out in a French festoon effect in velours and plushes. The scenery represents a departure from the cut and dried palace, olio and wood sets, and in themselves are unique and original. The artists and craftsmen have undoubtedly taxed their ingenuity to the limit, in producing ideas and effects that are pleasing to the eye, rich in color and design. When it is considered that the stage is the central point of every theatre, on which all eyes are focused, it is indeed fortunate that the management exercised good judgment in the selection of their scenery.

To those exhibitors who have been troubled with attracting patrons to their theatres, the atmosphere created with the proper lighting effects, wall decorations and stage scenery, must not be overlooked. In the Premier, these features have been given due consideration with the result that the patrons have something to talk about.

On the opening night, when President Riegelman, of the Borough of Brooklyn, was called upon to address a few remarks to the audience, he expressed admiration for the scenery, lighting effects, and decorations of this theatre. He also said that Brooklyn, and in fact the whole country, might well be proud of the Premier.

This institution has only been possible by the undaunted courage of Samuel Lesselbaum, its general manager, and the unstinted support of the directors associated with him in relying upon his vision and ingenuity and permitting him to decorate the house properly.

When the writer remarked to him in expressing admiration on his wonderful accomplishment, he just casually remarked, "This is just one of the theatres they had under way."

Reduces Old Deficits

Toronto, Can.—The financial statement of Loew's Theatres, Ltd., which operates the Yonge St. and Uptown Theatres, shows that bank loans were reduced nearly \$130,000 after \$23,183.00 for 1922 and 1923 had been provided for, and \$18,118.00 on taxes for 1920 and '21 had been also provided for. This very closely wipes out the operating deficit of 1921. After paying operating expenses, the total revenue amounted to about \$228,664 for 1922, being in excess of 1921, which totalled \$187,226.

The Uptown house earnings were \$53,694.00. The operating deficit for 1922 has been reduced to \$6,193, as against \$13,278 in 1921. Balance sheets show a reduction in bank loans from \$200,337, to \$73,785. Total assets are fixed at \$2,308,164.

LIGHTING YOUR THEATRE SO AS TO CUT WASTE

What Can Be Done to Give House Proper Illumination and Also Reduce Current Cost

The fundamental unit in theatre as in all other illumination is candlepower, which is a measure of strength of a source to produce illumination in a given direction. The power, in a horizontal direction, of a candle made according to certain specifications and burning under certain conditions has been arbitrarily chosen as the unit for measuring this strength. It is well to keep in mind the distinction between light and illumination. Light is a cause and illumination the effect or result. The candlepower is used to measure the cause, while a different unit is used to measure the effect. Thus, to measure the illumination on a wall or a desk the "foot-candle" is used. A foot-candle represents a degree of illumination equal to that produced at a point on a surface which is one foot away from a source of light of one candle-power and which is at right angles to the light rays at that point. As a typical example, if a safety match is held six inches from a wall there will be produced on the wall an illumination of approximately one foot-candle.

In installing or testing a heating installation, one of the primary considerations would naturally be the determination of the degree of the heat or in other words, the temperature. In like manner, in dealing with a lighting installation the first step should be the determination of the degree of the light or of the foot-candles.

In the accompanying table reprinted from a lighting bulletin issued by the Illuminating Engineering Bureau of the Westinghouse Companies, are indicated the values of foot-candles that have been found by actual experience to be desirable for quick and easy vision. The places to be lighted are arranged as a guide to the theatre man who can thus easily find his service conditions or similar ones. In a table of this nature there can be no hard and fast rules

as to any one definite value of illumination because of the fact that local conditions such as the color of the walls, ceilings, merchandise, etc., have a big influence on the resultant effect. Thus light and clean surroundings enable the use of the lower values given in the table, while where the surroundings are dark, dusty or smoky, higher foot-candle values must be adopted. The upper values, moreover, while in general entirely satisfactory, should not be considered as absolute limits, as they are sometimes exceeded, particularly in places where both natural and artificial illumination are combined.

Present Standards of Desirable Illumination for Various Theatre Services

Location	Foot candles range
Auditoriums (Not stage)	2—4
Ball room	3—8
Billboards	
Light	10—30
Dark	20—50
Corridors	1—2
Halls	1—2
Lavatories	2—5
Motion Picture Theatre	
Intermission	2—3
During Pictures	0.1—0.3
Signs	
Outdoor boards	
Light	10—30
Dark	20—50
Studios, Motion Picture	
General	4—6
Sets (Photographic daylight)	500—2000
Theatres, General	
Auditorium	3—6
Foyer	4—6
Lobby	6—10

Exhibitors Trade Review will be glad to furnish interested readers with additional data on the foot-candle meter device used in making the above measurements.

EXCHANGEMAN SUGGESTS PLAN TO REDUCE FILM LOSS

Destruction In One City Alone Amounts To More Than \$100,000 Annually

By BEN AMSTERDAM

Last year our exchange was obliged to make an additional expenditure of \$6000 to replace film that was destroyed outside of ordinary wear and tear by careless operators and defective machines.

It is not economy to neglect the correction of a fault in a machine because it not only destroys the film but it also depreciates a machine ten times sooner than it would if it were kept in good working order, and neglecting to replace a worn part which could be done at one time for 45 cents might in the course of a few months result in an expense of \$5.00.

My plan is to have the Film Board of Trade employ an inspector who would visit the various motion picture houses and in-

spect the projectors, making recommendations to the exhibitor himself. I do not believe that it would be necessary on the part of the exchanges to take the attitude that they would not supply a man with film unless he repaired his machine, so that films would no longer be destroyed, because I cannot conceive that there is any man doing business as an exhibitor who would not be square shooting enough to spend five or six dollars in repairing a machine which, if he neglected to do, would result in a loss of \$150 to an exchange and prevent another exhibitor from getting a picture on the following day. If such a course were necessary I would heartily endorse a stringent rule that would compel such an unfair busi-

ness man to pay not only the exchange for the destruction of its film but pay the loss that would be entailed by another exhibitor on the following day because of his failure to secure the picture.

It is poor economy to attempt to postpone repairs on machines or the adjustment of any irregularity because it means film waste and will, in time, disorganize the delicate mechanism of the projector itself and result in perhaps an expenditure of 100 times the original amount.

Building Notes

James J. (Jimmie) Smith of the Fox staff at Oklahoma City, Okla., is now branch manager for the Fox Film Corporation, Philadelphia, Pa.

Manager Rostein opened his new Alhambra Theatre at Tulsa, Okla., May 5th to 800 capacity business.

H. L. Gillam has purchased the Hippodrome Theatre at Wilson, Okla., which will be operated in connection with his Dreamland Theatre.

Film Booking Offices opened an exchange at 106 So. Cross Street, Little Rock, Ark., with John Lanfranconi of Oklahoma City, Okla., manager.

The theatre at Monticello, Ark., has a new electric piano.

T. M. Hervey will build an Airdome in El Paso, Texas, shortly.

Ernest G. Weldon, Rusk, Texas, is manager of the Crescent at Austin, Texas.

R. E. Eaton opened a theatre at Tullia, Texas.

Charles B. Clark will build a modern theatre at Fort Smith, Ark., shortly.

The Commodore at Eureka Springs, Ark., opened April 12th.

Claude Dorrough purchased half interest in the Queen Theatre at Marshall, Texas, from Will Roth and is now owner.

James Boyd, of the Gem, Blytheville, Ark., purchased the Grand, also there, and changed its name to Gem No. 2.

Atlantic Radio Sales Co., Dallas, Texas, will be known as Atlantic Sales Co.

Blizzard Cooling System installed new systems in the Palace at Lufkin and Star at Palestine, Texas.

The A. & R. Film Exchange has moved from 1717½ Commerce to 1816½ Main Street, with the R. D. Lewis Film Co. Jack Adams will be general manager for both companies.

S. S. Wallace, new manager of the Criterion, Oklahoma City, Okla., announces new improvements for the Criterion shortly.

A. J. Urbish plans a theatre for Oak Lawn, suburb of Dallas, Texas.

Buffalo—Christopher J. Wolf is now president of the Border Amusement Company. Other officers are: Raymond J. Krotz, vice president; John T. Gilbert, secretary and James Cooban, treasurer. Board of directors, C. J. Wolf, R. J. Krotz, J. T. Gilbert, J. Cooban, J. Wallingford, Charles Long, W. A. Adams, G. Billhofer and W. A. Mahoney. James Wallingford, general manager under the general regime will continue in that capacity.

The Johnson & Moses Theatrical Company awarded contract for the erection of their new theatre at Fort Richmond, Staten Island, to M. Shapiro & Son, 1540 Broadway. The theatre will seat 2,400 and will be ready next November.

Fred Hayter, former manager of the Highland Theatre, Kansas City, has taken over the management of the Orpheum Theatre, Parsons, Kas.; Herrington Theatre, Herrington, Kas., has been acquired by J. C. Tindale; Hedrick Opera House, Chanute, Kas., remodeled by Mark Wilson, will be re-opened soon; Airdome Theatre, Fort Scott, Kas., opened by H. E. Ulrich; Y-Not Theatre, Crook, Colo., purchased by John L. Yost.



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EVERY theatre owner should be interested in the new Bausch & Lomb Cinephor Condensing System, which makes possible an increase in illumination up to 25% without additional current expense, or the same illumination with reduced current expense. Furthermore, the light over the entire screen is even and of maximum intensity without any dark spot in the center of the field.

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the margins of the picture is possible, as the condenser operates with a slightly larger spot on the aperture plate.

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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

BALTIMORE, MD.—Fred E. Beall, 306 St. Paul Street, has completed plans for the \$30,000 theatre to be erected by Ideal Theatre, Julius Goodman, Prop.

WASHINGTON, D. C.—J. J. Zink, 126 Overland avenue, Baltimore, Md., completed plans for the \$250,000 theatre to be erected by Marcus Notes, 1400 Mass. avenue, N. W., Washington.

LAKEWOOD, O.—Nicola Petti, 911 Williamson Bldg., Cleveland, Ohio, has completed plans for the \$100,000 theatre for S. W. corner Detroit and Woodward avenue. Lakewood to be erected by A. Greenwald & S. H. Stecker, 535 Society for Saving Bldg., Cleveland.

DOVER, O.—G. Ebeling, 612 Newman Stern Bldg., Cleveland, has completed plans for the \$150,000 theatre to be built on Third street, by The Dover Pythian Castle Company, J. A. Barr, Dover.

TERRE HAUTE, IND.—Shrouds Stoner Company, 511 Tribune Bldg., has completed plans for the \$100,000 theatre to be erected by Twelve Points Building & Loan Association, J. H. Swander.

WHITING, IND.—R. Levine & E. P. Ruper, 6951 So. Green street, Chicago, completed plans for the \$175,000 theatre to be built by J. W. Morthland, Whiting.

MILWAUKEE, WIS.—Martin Tullgren & Sons, 425 E. Water street, Milwaukee have completed plans for the theatre to be erected at Seventh and Mitchel streets by Saxe Amusement Enterprise, John Saxe, 204 Eleventh street, Milwaukee.

MERRILL, WIS.—Robarge Amusement Company contemplates a theatre for Merrill.

AUSTIN, MINN.—Manley Ousley, contemplates a \$60,000 theatre for Austin.

FARGO, N. D.—E. F. Briggs, 312 Broadway is contemplating a theatre, \$25,000 soon to be erected.

ST. LOUIS, MO.—C. N. Breitschuh, 3508-A Humphrey street has completed plans for a theatre for Ivanhoe and Scanlon avenues, to be erected soon.

KANSAS CITY, MO.—Carl Boller & Bros., 508 Ridge Bldg., have completed plans for a \$500,000 theatre for Troost avenue to be built by Owner, Watson Roth Bldg., & Investment Co., J. H. Roth, Pres.

ARKANSAS CITY, KANS.—Carl Boller & Bros., 508 Ridge avenue, Kansas City, Kans., have completed plans for a \$100,000 theatre to be erected by J. R. Buford, care Rex Theatre, Arkansas City.

CHICAGO, ILL.—J. E. O. Pridmore, 33 So. Dearborn street revised plans for theatre 11 N. Clark street. Owner, A. H. Woods, 236 South Dearborn.

NEW YORK, N. Y.—Reilly & Hall, 405 Lexington avenue, have completed plans for \$50,000 theatre 312 Eighth avenue, Owner Chelsea Theatre. Same address.

NEW YORK, N. Y.—Harry Creighton Ingalls, 347 Madison avenue, completed plans for \$10,000 theatre, 211 West 125th street. Owner, Palther Realty Company, 17 East 42nd street, N. Y. C.

NEW YORK, N. Y.—Bernard Herzbrun, 342 Madison avenue, completed plans for

\$10,000 theatre for 48 East 14th street, N. Y. C., Owner, Egerton L. Winthrop, 32 Liberty street.

BUFFALO, N. Y.—H. L. Spann, 52 West Chippewa Street, completed plans for theatre to be erected by J. D. Parmelee, 177 Military Road.

BATAVIA, N. Y.—Leon Lempert, 149 Cutler Bldg., Rochester, N. Y., completed plans for \$30,000 theatre to be erected by N. Dipson, Family Theatre, Batavia.

NEWARK, N. J.—Reilly & Hall, 405 Lexington Ave., completed plans for \$250,000 theatre for Bellevue & Bloomfield Aves., Newark, owner, Joseph Stern, 207 Market Street, Newark.

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Rochester, N. Y.

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Read Our Story, Page 21, Theatre Equipment Directory.

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EXHIBITORS TRADE REVIEW

Vol. 14
No. 3

June 16, 1923

Price
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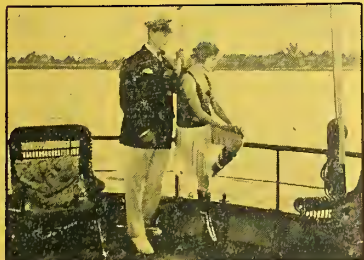
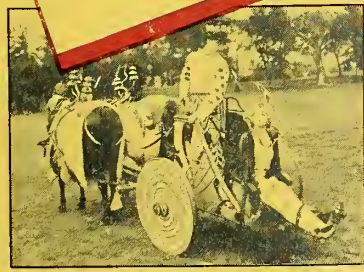
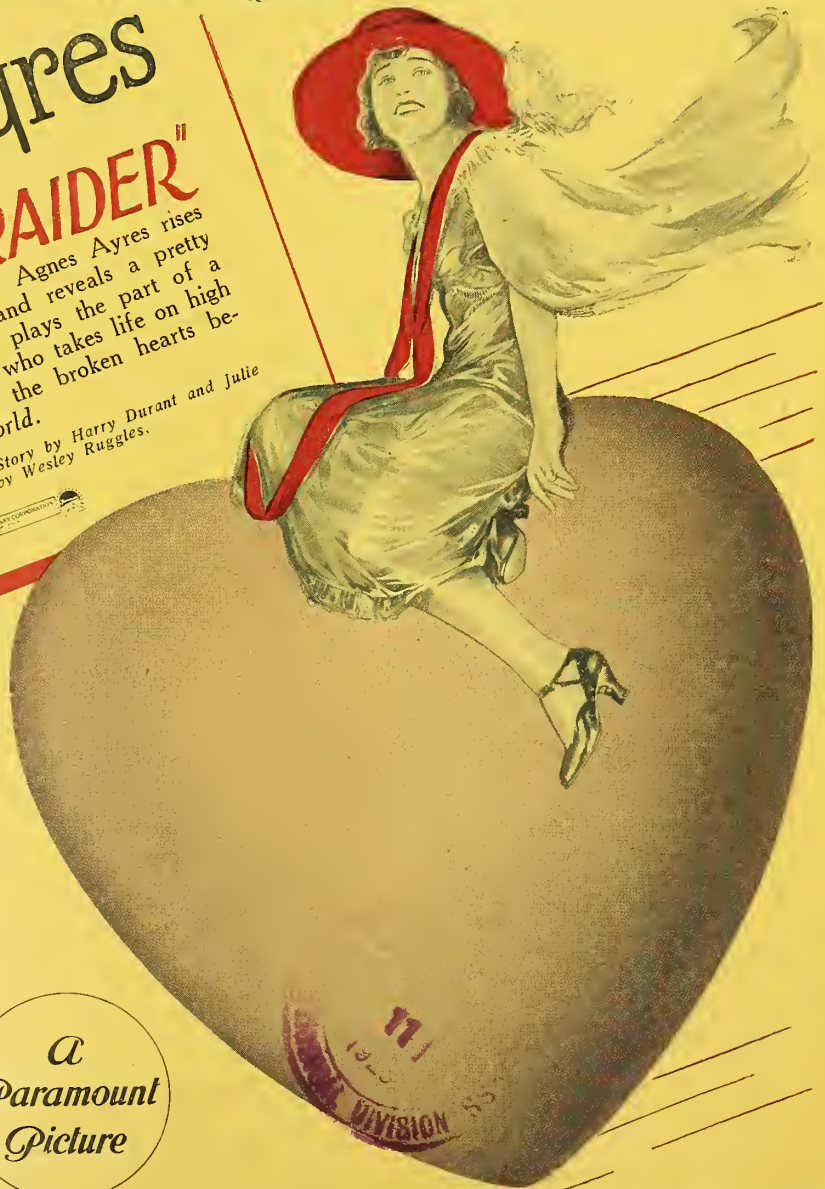
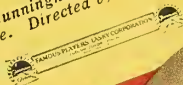
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"A ray of light comedy relief. Agnes Ayres rises gracefully to her opportunity and reveals a pretty talent as a comedienne. She plays the part of a devastating Palm Beach belle who takes life on high with never a back look for the broken hearts behind her." —New York World.

Screen play by Jack Cunningham. Story by Harry Durant and Julie Herne. Directed by Wesley Ruggles.



A
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Picture

Book "Knighthood"— And Knock The Hot Weather Cold

NO matter how hot the weather, "Knighthood" will pack them in. Show it this summer—and you'll do Holiday week business.

FROM A SMALL TOWN EXHIBITOR

A theatre that runs specials and passes up this one is missing something it shouldn't miss. This picture has more "stuff" than any of the other specials of the season. Forget the costume fear.

It packs enough story to make all the rest of this season's specials look like program pictures. It isn't a program picture that happens to draw well, as most of them are, but a picture into which has been put real money, energy, brains and work.

It is not a "highbrow" picture alone, because of its intense action and absorbing story. It is not "lowbrow" alone because it is the most elaborate picture Famous Players-Lasky ever put into a can. It's everything! It's a special that draws the second day and the third—and that's very rare these days. We saw tags on cars parked in front of our theatre from eight different towns.

We've had a good many pictures that kept the cashier busy, but this one drew more American dollars than any other picture we have run since "Way Down East." —FRED HINDS, CRESCO THEATRE, CRESCO, IOWA.

MARION DAVIES

IN

"When Knighthood Was in Flower"

By Charles Major
Scenario by Luther Reed

Directed by Robert Vignola
Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION

A PARAMOUNT PICTURE

Now booking at all Famous Players-Lasky Exchanges

Overcoming the Darkest Days in One Showman's Career

A High Spot Story of Exhibitor Public Service

ACCORDING to Harry M. Crandall, head of the Washington, D. C., a chain of theatres that bear his name, the service given by an exhibitor does not end with the exhibition of the photoplay and the rendering of the usual musical features, for while good pictures and good music are prime essentials to the success of the theatre, there is the element of good will that must be taken into consideration.

Good will is not something that can be measured in dollars and cents, nor its returns estimated in the manner that one knows how much comes into the treasury through the box office, yet without it a business cannot hope to live. To secure a maximum of good will from the people of Washington is an undertaking in which the personnel of the Crandall organization is engaged.

Washington is without a convention hall. Aside from hotel ball-rooms there is no place in which organizations can gather. This is a serious proposition to groups like the various citizens' associations, formed for the welfare of the communities within which the members reside. Such organizations are usually without funds. This situation gave to Mr. Crandall his first opportunity to do a big public service.

The Crandall Amusement Company operates a theatre in each of the four thickly populated sections of Washington. Permission was granted to the civic organizations in those neighborhoods to use these houses at any time when not in use for the exhibition of photoplays, which meant any week day, except Saturday, up to six o'clock in the evening. Advantage was taken of this for many meetings and charitable performances. Then again, for several months Crandall theatres were used each Sunday morning for the holding of church services by congregations whose own edifices were being reconstructed.

These activities, although modest in their scope, brought forth a good response—the seed of good will had been planted, and it has since brought its reward in a number of ways. Further, they gave Mr. Crandall the thought that he could do bigger and better things for the different communities, piling up this good will, improving conditions, making the names of his theatres household words, and at the same time get a lot of pleasure out of the thought of doing public service.

He established a Community Hour at the theatres. On a certain day of each week, at an appointed hour, meetings were held by the citizens of the several neighborhoods for the consideration of topics of local and citywide interest. These meetings have



WHAT WOULD YOU HAVE DONE?

Imagine yourself confronted with the dark situation Crandall faced when news came that the roof of one of his theatres had collapsed killing and maiming scores of patrons. A more heart-rending situation is difficult to imagine.

Since the disaster, of course, building experts and government officials have exonerated him from every scintilla of blame, yet the sad occurrence had left a certain memory in the minds of the public.

How has Crandall maintained the good will of his theatres? How has he managed to get the public to continue to believe in him in spite of this unfortunate occurrence? He had gone about the task with the spirit of public service and good will foremost in his mind.

The story deserves your careful reading.

only just been suspended on account of the coming of warm weather and will be resumed in the fall.

Then Mr. Crandall, who has three charming daughters of his own, decided that something ought to be done by the Crandall Amusement Company that would benefit the youngsters of Washington. He organized the Crandall baseball league with four teams representing the Apollo, Avenue Grand, Savoy and York theatres, fifteen youngsters on each team, membership being limited to boys under sixteen years of age. He bought uniforms and every article of baseball equipment that would be desirable for big league playing, and hired two semi-professional umpires. Each house manager is a team manager, and they have entered into

the competition with a great deal of enthusiasm.

The boys are all "pepped" up. They are proud of their uniforms; they like the game, and they are the envy of all the other boys in the neighborhood because of being the possessors of passes that give them free admission to the theatres represented by each team, good throughout the entire baseball season. The scores are flashed on the screens after the games.

The girls are going to be taken care of this fall, for plans are being made for the formation of a girls' basketball league. Full equipment will be provided by Mr. Crandall—the youngsters are not put to a single cent of expense.

In the Crandall organization there is also the Public Service and Educational Department, presided over by Mrs. Harriet M. Locher. She is the liaison official, standing between the organization and the general public. She is a member of various civic organizations, particularly those of business and professional women, and is doing a good work. She is given a great deal of latitude in the operation of her department, and on many occasions is hostess to these organizations at meetings held in the Metropolitan Theatre.

Mrs. Locher does not confine her activities to grown-ups—like the other branches of the Crandall organization the Public Service and Educational Department reaches out to the children. For one thing she has formed the Capital Athletic Club with membership open to high school girls skilled in athletics. Six girls constituted the full membership on the formation of this club. Now there are forty-five enthusiastic girls attending semi-monthly meetings in the Metropolitan projection room. They have seen the diving pictures, lawn tennis, golf and other sports, in slow motion and ordinary tempo.

Weeks ago an arrangement was entered into with the school authorities of Washington for the use of the neighborhood theatres of the Crandall Amusement Company for the exhibition of films of an educational nature from such agencies as the Department of Agriculture with subjects that the children are studying.

Not only are the theatres placed at the disposal of the schools, but Mr. Crandall furnishes house managers, ushers, operators and assistant operators and organists who perform their various duties.

The school authorities have to look to Congress for all funds required for the maintenance of school activities. No appropriation bill ever provides money for other than actual educational work, and so there are many matters that cannot be considered by them, which, however, has a

school interest. For instance, there was the little matter of filming, for the class histories, the high school drama recently given here and the annual drills of the white and of the colored high school cadets.

Nat Glasser, superintendent of equipment for the Crandall circuit, an expert cameraman, filmed these several events and after the pictures are shown in the Crandall theatres, the prints were presented to the various schools participating. He also made the films used in Washington in the Safety First Week campaign, for the Police Department is also without funds.

These are only a few of the big things Harry M. Crandall is doing for the betterment of his home city. There might be mentioned the very frequent visits of the children from the different orphanages and homes in and around Washington; of the treats to newsboys. It all comes under the head of good will and good fellowship.

Here is really the whole answer. Harry Crandall once upon a time was a poor boy. He has never forgotten that fact. He never lost his sense of humor—he is human and humane; he is never too busy to see a visitor at his offices in the Metropolitan Theatre Building; he's never upstage.

"When I began this civic work," said Mr. Crandall, "I was surprised at the lack of knowledge of the people as to motion pictures. It is the experience of every exhibitor when there is a local ordinance or state or national legislation pending that generally he has to fight his own battles and the road is a very uphill one. The patrons of the theatres are not sufficiently interested to make a personal matter of the exhibitors' fight, while the reformers—largely non-patrons—are always active on the opposite side of the fence.

"We are fast acquiring real friends and there may come a time when legislation is pending that they will 'go to the bat' for us. We are less at a disadvantage in Washington today because the people are becom-

ing better acquainted with the motion picture industry.

"I am sure that there will be lots of exhibitors reading this story who will tell you that the next thing I am about to relate to you is 'bad business.' We have an advisory committee of forty women—one representative from each organization in the District of Columbia interested in civic welfare. They view some of our pictures before they are shown commercially—and when I say 'view' I mean just that and not 'censor.'

"There used to be a big cry here for children's pictures. Men and women who themselves were not patrons of the motion picture theatres took up the refrain and there was talk of our pictures here in Washington being, we will say, 'too old for children.' We have met that demand with Saturday afternoon special matinees and now, strange as it may seem, we have given our committee private showings of some of the pictures that had generally been recommended to us to run in our theatres, and the members of the committee have said of them: 'This is a very good picture, Mr. Crandall, but we know it would not be a good commercial venture,' and they would suggest it be used at the matinees for the children.

"The motion picture is a subject that everyone is always glad to talk about. We have found that the people are literally hungry for knowledge, and in our co-operative meetings we have been able to educate them, and with this education there has come tolerance. They have come to a realization that there are certain limitations in the business, and that the exhibitors are as much entitled to an existence as any other real business man. With this knowledge comes a lessened demand for unfair legislation. We have come to know the people who formerly were generally arrayed against us now as our friends; there is a mutual understanding that will do more than anything else to help our industry."

Using Your Trade Paper—II.

FEATURES

Title:—The Tents of Allah (AE) 80 Mins.

Story:—

Elaine Calvert visits her uncle, the American Consul, in Tangier. By accidentally interfering in a religious rite she incurs the Sultan's anger. Chid-dar Ben Ek, bandit chief, hated by the Sultan, defends Elaine. She is kidnapped by Albert, a tribesman, with whom Chid-dar fights for possession of the girl, Chid-dar winning. He asserts that while he cannot return her to her uncle, he can prevent her falling into the Sultan's hands. Elaine's uncle gets the help of U. S. Marines under command of Millgrate. The Sultan recognizes Millgrate as the man who years before stole a desert princess from him. The potentate gives permission for Millgrate and his marines to enter the desert, knowing that Chid-dar is Millgrate's son. The bandit stronghold is attacked and Chid-dar's mother, Oulaid, taken prisoner. Millgrate recognizes Oulaid as his lost wife. Millgrate frees Chid-dar and rescues from the service. Chid-dar refuses his father's offer of friendship and the latter becomes captain of a merchant vessel. Millgrate and Oulaid go aboard and are trapped by the Sultan. Millgrate is about to be slain when Chid-dar's men arrive. The Sultan is killed, Chid-dar rescues and forgives his father. Chid-dar returns to his tents, happy in the promise given by Elaine to be his wife.

Cast: Chid-dar Ben Ek, Monte Blue; Oulaid, Mary Alden; Elaine Calvert, Mary Thurman; Abou Ben Ek, Frank Currier; Chah, Annia Ripper; Albert, Marim Faust; The Sultan, Macey Harlan; Commander Millgrate, Charles Lane; American Consul, Frank Currier; Cynthia Wheeler, Sally Crum.

Exploitation:
Pages 456, 523, 525, 750.

Booked:—7/10/22/23

Weather:—Fair Business:—Good

Fine woman picture

finds himself placing reliance in a trade paper for the information. Since the information is always there a suggestion of how to use it is in order. In fact many theatres are holding it ready for immediate use.

A convenient system—it is not original as many theatres have one like it—is to arrange on the usual small filing cards, 5 by 3 inches, the information which is fundamental. The title of the picture, is of course, of first importance, the producer, the length of the feature, the cast and synopsis of the story are next in importance. These are conveniently arranged in the Illustrated Reviews in Exhibitors Trade Review and are more complete than is usually found. Their size and arrangement fits them specially for use on small cards.

INDEPENDENTS IN NEW COAST MOVE

Plan Said to Be Under Way to Make L. A. New Dis- tributing Hub.

Hollywood.—Independent producers and exhibitors all over the United States, and several in Canada have in mind a scheme to make Los Angeles the film distributing center as well as the producing capital of the motion picture industry.

Preparations are now underway by a group of film capitalists to wipe New York off the map as an important distributing factor, and make this city the clearing house for the majority of independent productions.

Sol Lesser is to head the new combination, and eight large exhibitors and several of smaller calibre are in the new proposed distributing machine, which is to be incorporated within the next week or two when a name will be selected. The affiliated interests to date include:

Albert Rosenberg, who controls twenty theatres in Seattle and other northern cities. The Fabian interests, of New Jersey, controlling twelve theatres.

The Balaban and Katz theatrical holdings consisting of twenty theatres in and about Chicago.

The Stanley Amusement Company, of Philadelphia, controlling forty-six theatres.

The R. D. Craver Enterprises with 112 theatres scattered throughout the southern states.

The Nathan Gordon holdings, of Boston; ten theatres.

Finkelstein and Reuben with twenty-five theatres in Minnesota.

Lesser & Gore West Coast Company holdings controlling 110 theatres in California.

Several smaller chains controlling in all fifty theatres.

Sol Lesser is authority for the statement that the organization is actually in embryo, and will burst into actual bloom in a short time. For months, according to Lesser, there has been talk throughout the country of film men and theatrical interests forming a combination in an independent manner to seek new and greater film product. During his recent visit to New York, Lesser says, this talk took form and there was finally consummated a deal whereby men controlling the exhibition of pictures in the largest cities in the United States and Canada will become active partners with independent producers.

Lesser points out that the new organization will not conflict with the present activities of the different independent organizations that have merged with the new combine. It will be governed apart in every manner. Full details of the new idea will soon be forthcoming, said Lesser.

A SIMPLIFIED METHOD FOR FILING FILM REVIEWS

Data That An Exhibitor Must Always
Have At Hand Can Be Made
Most Accessible

Reviews of pictures are usually published in a trade paper long before the pictures are played and they form one of the most valuable services to the reader. They contain everything that an exhibitor will use, the title, who made the picture, its running length or time, a synopsis of the story, cast of characters and high lights in the picture.

The opinion of a reviewer may not be

of value, or may, but the other bits of information are of undoubted service. An enterprising showman wants to know about a picture well in advance so that he can tell his patrons about it, whet their appetites for it and prepare programs, heralds, slides, dodgers, posters and supply his local newspaper with authentic material.

He is not always able to get this far enough in advance from the producer so he

Exhibitor Should Ask, "What's In It?" Not "Who's In It?" Says Friend

Arthur Friend has a habit of speaking straight from the shoulder. He sent the following message to the convention at Chicago and while we did not print it in our convention issues we considered it worthy of space in this issue for after-convention consideration.

DEEPLY conscious of the privilege extended to me and the honor done me in being invited to address the meeting of the Motion Picture Theatre owners of America, I am more than sorry not to be able to be present and to deliver my message to you in person. An annoying, though I believe, slight throat affliction keeps me at home. Nothing short of illness would have prevented my coming to you.

The Motion Picture Theatre Owners of America are one of the greatest powers in the world, for theirs is the power of the motion picture. No matter what we as producers admit, we have accomplished nothing until through you our effort has gone to the public on your screens. I for one have always believed that great as that power is, it is vested where it belongs, and I am now, as I have always been, ardent in the support of your cause, and I shall be so long as you remain conscious of the importance and the sanctity of the trust that is reposed in you.

In the course of the last year there has been a great flow of words out of the mouths of many people in the industry, but I am free to confess that a few of them have meant anything. It is interesting to observe how important a line of words can be set up in some of our trade papers if they are said to emanate from the tongue of a film executive who is currently buying advertising space. It is also interesting to observe how little room the same papers have for news concerning thoughts and action and progress of those who are not shooting colored inserts at them.

Traducers Within Industry

It is also interesting to observe how readily our own trade papers, print under scarehead titles expressions of fault finding that come too often from those who are in the industry and who would, many of them, be wholly unknown to fame, had not the motion picture been invented. It is indeed a crying shame that the men in the industry have been its greatest traducers. There are enough others equally overmouthed and under brained who can be trusted to carry on the work of damning us without any aid from within our ranks, and after all perhaps the world might accuse us on the plea of youth and inexperience in view of the fact that no one of the other arts has progressed to the point of perfection although the youngest of them is hundreds of years old. Doesn't the alleged lowly effort that we have given, that has succeeded in attracting and holding the interested attention of ten million Americans day in and day out—doesn't the alleged lowly effort that has succeeded in bringing entertainment to the millions who before the motion picture came to be, knew nothing but the drab and the hum-drum and the common places of life—doesn't that effort mean something that makes you proud? Perhaps it is not wholly to be regretted that the motion picture has not set itself to the task of making over the short haired women and

long haired men and whose clamorings make for smart sayings and whose lives make for the enactment of Eighteenth Amendments. With your tremendous power you could do more, I believe to help on the producing side that you have been doing in the past. Generally, co-operation between Exhibitor and Producer, the coming to a better understanding and support of confidence and trust, are all necessary, but I dare say that talking about that sort of thing doesn't get very far. It is all too general.

What is in It?

Almost invariably the exhibitor's first question about a picture is "Who's in it?" It occurs to me that it might be well for the exhibitor to ask instead "What is in it?" During the current season the trade papers show that 113 women and 110 men have been starred in motion pictures. As a matter of fact, everybody knows that it is perfectly absurd to assert as a fact any such thing as that there are 223 motion picture stars. So far as I know there are not 23 motion picture stars. Although I have been very actively and intensively engaged in the motion picture business for about ten years, the only honest-to-God stars that I know of in the business are: George Arliss, Richard Barthelmess, Charles Chaplin, Jackie Coogan, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Harold Lloyd, Thomas Meighan, Tom Mix, Mary Pickford, Constance and Norma Talmadge. I have placed them in alphabetical order. But I can't make the total any more than thirteen.

A little while ago I was talking very earnestly to an important distributor who told me of the great success his company enjoyed with a picture in which there were eleven stars. Innocently I said I didn't know there were so many stars in the world and so I was interested in finding out who the eleven were. I asked him, he said: "Well, there's X"—naming a famous contortionist—"and-and-and." I am very fond of the gentleman with whom I was talking and I tried to be very considerate, but to my gentle questioning he finally could make only this answer, "Well, there was X and ten others." After my talk with him I returned to the office and said to our publicity director, "I want you to remember this: Every brainy exhibitor in the country knows that the expression so common in motion picture advertising 'With An All Star Cast' means with a no star

cast, so don't use it in any of our advertising."

Since that admonition, I have been insistently told that the exhibitor's one question about a picture that is offered to him is, "Who is in it?" and that if we don't use picture names, the pictures will not be bought. Personally, I don't believe that. Assuredly I do not want to believe it because my own observance in the world and in the picture theatres has made me firmly believe that the American public wants good product. However important everything else may be, surely we can't forget the importance of having our parts well played. I realize how much easier it is for you as exhibitors to sell the public something that they know about. That is why the star system so-called is sure to remain in the picture business. If you say to your public Mary Pickford in a new picture, they will respond, but if it isn't a good picture, with a worth while story, well produced and with a good supporting cast, they won't respond on the second day. And if you don't have a real star to offer, then what? The answer is obvious. It is going to be more difficult for you to attract the public's attention. But after all, isn't that worth while? Or are you going to say that you will go only along the line of least resistance—that the things that are difficult are not worth while? I shall answer for you because I know that you know that all things that are worth while are difficult. I am sure that once you see a picture which is worthy of your screens, you will be able to make and find the way to make, the noise.

Help the Producer

This feeling that the star or the known player is everything was in a fair way of wrecking the American theatre about ten years ago. I am sure you will not let it wreck the motion picture theatre now. As a practical matter, your insistent cry for names in casts is one of the things that is making for the high cost of production because the comparatively few well known players properly enough take advantage of the situation, and we find today that the motion picture players are getting the highest salaries ever paid in the history of the industry. But that is a long story. Irrespective of it, you must do your share toward helping the producer in his effort to give you a good product, well cast and well produced. In the long run the play's the thing, but a good play badly cast is a bad play.

The integrity of your investments in your theatres can be protected and the industry of which you are a so important part can progress only when you who exhibit, and we who produce, understand this first fundamental and bend every effort to its attainment, for without good product the public interest will soon lag. And so, once more, I should like to say what I have said so often: "Look before you book." And, being told who is in it content yourself only when you see and know what's in it.

CALENDAR OF COMING EVENTS

June 6-11—Astor Hotel, N. Y. City. Metro Annual Sales Convention.
June 7 and 8 — New York City — International Film Congress.
June 19-21—M. P. T. O. of N. Y. State, Syracuse, N. Y.
June 11-18—Pennsylvania Hotel, N. Y. City. Fox Annual Sales Convention.
June 25, 27, 28, 29. — M. P. T. O. of New Jersey. Lake Hopatcong, N. J.
June 27—Double Beach, near New Haven. Connecticut. M. P. T. O. annual meeting and field days.
June 28-29, Wrightsville Beach, N. C. M. P. T. O. of North Carolina. Oceanic Hotel.
August—M. P. T. O. A. of Eastern Pennsylvania meet. Atlantic City, N. J.

WHY MICHIGAN M. P. T. O. IS CLOSE TO MEMBERS

Because It Does Something for Exhibitors
Its Treasury Grosses
\$40,000 Annually

By HENDERSON M. RICHEY
Manager, M. P. T. O. of Michigan

MICHIGAN's success in organization is no accident. The same seemingly insurmountable problems faced this Organization at its inception as face any organization and its ultimate success was due to an unshaken conviction upon the part of those who started the Organization that it could be done by getting into the fold every Theatre Owner, big or small, whom they could sell the possibilities of organization, and by the realization that unless such an organization was financed by the Theatre Owners who made up the organization, it could not be a success.

When organization work started in Michigan there were two organizations, a city organization, and a state organization, and it was not until several exhibitors prevailed on James C. Ritter, of Detroit, to take the first presidency of the present organization, and promised him 100% co-operation. Once they did become interested, once the majority of the city exhibitors combined their unified effort with the state thru one organization, things began to take form.

With the beginning of Mr. Ritter's regime came the adoption of his plan, the employment of a paid secretary or manager who was to be the point of contact between the exhibitor-members, the Board of Directors and the Organization. Using the words of Mr. Ritter "He was the man who was to carry out the work mapped out for him by the Board of Directors."

Meager indeed was the beginning, with a little headquarters, but following the wise counsel of a Board of Directors of twelve men, and realizing that it was up to him to finance the Organization, the various managers, Mr. Gebhardt, A. J. Moeller and the present management, have been successful in financing the Organization to the extent that this year the Organization's gross will reach \$40,000 and still a membership to this Organization is an asset and not a liability.

At first it was necessary to resort to reels and slides to keep up finances in addition to cash dues. Then it was necessary to carry along a number of exhibitors who, not sufficiently sold on the possibilities of organization, were not paying any dues. Since that time, however, the Organization has come to the point where in justice to the Theatre Owner who is supporting the Organization, the protection of the Organization is given only to members who pay cash dues.

What are some of the things the Organization has done to make a membership of value to the Exhibitor? Before enumerating them, I am going to make a prediction that if the Michigan Organization continues its successes of the past, the time will come when a membership to the Organization will be worth in cash a considerable amount, for we have Theatre Owners in Michigan who have told me they would not sell their membership, if they couldn't get another, for \$1,000.

With regard to legislation, there is not at the present time a single line of adverse legislation on the books at the state house. This explains briefly what the success of the unified efforts of the Exhibitors of Michigan, directed thru their Organization, has accomplished. Many bills have come up from time to time, but none have been passed. Michigan has no Censorship, al-

though a bill is introduced every year. Michigan has no additional tax bills, although several have been introduced.

Michigan's insurance plan has been investigated and reported favorably upon by scores of states. Through the plan in operation here, Exhibitors save 45% on their fire insurance because they are members of an Organization. In the instance of Claude Cady, of Lansing, he was saved over \$1,000. Other exhibitors could be named who have saved large amounts until the actual savings to exhibitors in Michigan this year will reach nearly \$100,000. Is it any wonder then that Michigan has nearly \$20,000 paid in cash dues into the Organization, with other tie-ups bringing in additional amounts?

A similar insurance arrangement is now being worked out for compensation and public liability, and burglary insurance, which will save the exhibitor about 40%. This means that much turned back into his pockets because he is a member of the Organization.

The Michigan exhibitor organization, pointed to with pride everywhere, is strong with its members because it

Saved members about \$100,000 in insurance.

Has effected a newspaper tie up which brings \$22,000 yearly into the treasury.

Has wiped off adverse legislation from state legislative calendars.

Straightens out all producer-exhibitor difficulties across the round-table and it proves most economical method.

The Michigan Organization has never lost in any controversy with any producing company. It has had very few, for we have found that the other side of the controversy realize that little can be gained thru ill feeling, and the large majority of situations have been straightened out thru round table discussion, until Michigan is now proud to point to the exchange managers in Detroit, who are as a whole fair-minded business men. Two controversies settled in favor of the Michigan Organization this year were non-theatrical bookings and four months' protection.

Differences of opinion are bound to arise in any business that is conducted on the barter system, as it seems necessary in this business, and the Joint Board of Arbitration rules now in force in Michigan have been copied by many states. They are fair, equitable and workable. Under this plan, only members of the Organization can have cases heard by the Joint Board.

Exhibitors of Michigan are fully cognizant of the fact that the presence of a functioning organization in Michigan prevents many things which otherwise might be attempted. Organization is like police protection, the less you have to call on it,

the smoother things are running, and the better you are off.

Through a careful watching for things that might be deemed objectionable, and through co-operation with Women's Clubs, the Detroit Council of Churches, and through activities in drives that take place in every community, the Organization has been able to remove a large majority of the opposition that has heretofore existed against the Theatre Owner, by coming in closer contact with the public and its various agencies, so that when censorship came up this year, not a single person was present to directly fight for censorship, other than the introducer of the bill.

Because of the strength of the Organization, many adjustments are handled through the Headquarters, located one block from the Film Building, offices that are a credit to the Organization. A competent staff have information at hand so that exhibitors desiring it can get it quickly.

Through a tie-up with a Detroit newspaper, exhibitors are saved \$6.00 a week through advertising, and still the Organization gets \$6.00 a week, because the Exhibitor runs a slide saying "You Can See the Daily Program of this Theatre in the Times." This contract alone will save the exhibitors considerable, and will bring into the Organization over \$22,000 a year.

Protection, money saving plans, service, these three things have been primarily responsible for what success this state has had. If a fourth be mentioned, it would be the fact that its Board of Directors meets every two weeks to transact the business of the Organization, and that these meetings are open to any exhibitor who cares to attend. The absence of petty politics has built confidence in the efforts of the Board, accomplishment has sold organization to the Exhibitors of Michigan, and the exhibitors in turn have made it possible financially and through their unity of action, to accomplish the great many things that have been accomplished.

Realizing, however, that no one state can stand alone, and that its efforts are severely handicapped without every state functioning efficiently, Michigan has expended considerable money this year in an attempt to acquaint the exhibitors of the country with its plan of finance and organization, with the result that a similar plan is looked on favorably by the National Board of Directors and will probably be submitted to the incoming Board of Directors at Chicago. This move was prompted by a purely selfish desire on the part of Michigan for assistance from an efficient National Organization to solve such national problems as the Music Tax, Admission Tax, etc., which can not be successfully combatted by state organizations.

Business men are not interested in inefficient organization. It is imperative too that every Theatre Owner be identified with the Organization and that extreme care be exercised in seeing that the right men are in charge of the affairs of the Organization and that they be the choice of the exhibitors of the state, in whom they have confidence and whose leadership they will follow, for without that little will be accomplished. The work of organization is a business and must be conducted along business lines.

A BOUQUET

Johnsonburg, Pa.

Exhibitors Trade Review:

After having the pleasure of reading your publication I feel as though I do not want to do without it. I am a subscriber to three other magazines and yours is my choice,

Wishing you success, I am,

Geo. A. Long, Mgr.
Long's Theatre,

Little Builders of Good Will

“Mr. Operator:

“Let’s you and me be friends. We have been having trouble long enough. You cuss me and I cuss you, but that don’t help nothing. As far as I can see, your boss and my boss hold the sack and the customers get disgusted and it’s all our fault.

“Looks to me as though by working together we can help each other an awful lot. I come from the best film stock made. I wouldn’t want to say you were not a darn good operator, and in order to prove you are we must stick and work together. I’m flying the white flag, my friend. What are your colors?”

“Put away the boxing gloves, and handle me with kid gloves, until I get on my feet, and then we’ll show the whole world that we can get good results if we want to.

“From your Pal,
“PATHE FILM.”

GETTING IT FROM THE OPERATOR

GENTLER treatment of film by the average operator is anticipated by Pathe as a result of an ingenious idea worked out by Fred Solomon, Assistant Manager of the Pathe Branch Exchange at Pittsburgh, Pa. Familiar with the deplorable condition of much of the film returned to his branch, Mr. Solomon imagined himself roughly handled with similar results and composed the circular letter signed “Pathe Film,” which was sent to the operators of projection machines in the different theatres in that territory:

Among the replies thus far transmitted to the Pathe Home Office is a sympathetic, but rather profane, one in rhymes from the Victor Theatre, Derry, Pa., signed “Operator.” Another, from H. McKnight, Operator Grand Theatre, Latrobe, Pa., reads as follows:

“Allow me to congratulate you on your circular letter to Mr. Operator and signed Pathe Film. It is a very clever stunt and should go a long ways in bettering conditions in this and every other territory.”

“THANK GOD FOR THE MOVIES”

MANAGER A. L. MIDDLETON, Grand Theatre, De Queen, Ark., has forwarded to Pathe a copy of his effective appeal to his patrons for recognition of his theatre as a “public service institution.” Mr. Middleton thinks that every whole-hearted exhibitor of motion pictures should endeavor to attract the same sort of co-operation.

“Thank God for the Movies,” is his slogan, quoted from a widely published statement made by the Rev. Hay Watson Smith, of Little Rock, Ark. All of the material of Manager Middleton’s printed propaganda is displayed on the two sides of a small card headed with the slogan quoted here, together with credit for its estimable source. The matter on the reverse side of the card follows:

“Governor McRae said: ‘The moving pic-

The REV. HAY WATSON SMITH, of Little Rock, said:

“THANK GOD FOR THE MOVIES”

You’ll say the same if you will only discard prejudice and SEE the movies. They will convince you by their own merit and power to entertain, educate and appeal through the eye, the particular one of the five senses that conveys 85 per cent of all human knowledge to the brain.

The management of the Grand Theatre needs the support and co-operation of every good citizen in De Queen and Sevier county to make of it the public service institution he wants it to be. Are you offering encouragement or throwing stones?

(Over)

ture is greatly misunderstood. It is really a great big business with a real use to humanity.”

“Are you one of those who have a misunderstanding of the motion picture? Motion pictures will win your approval if you will see them—regularly—get an understanding of them. They are the greatest educational factor in the world today. The Grand Theatre management is desirous of maintaining his Theatre as an institution of REAL USE TO HUMANITY, and urgently solicits the suggestions, aid and co-operation of every good citizen of De Queen and Sevier County. Motion pictures enliven ambition, inspire the soul and give a deeper conception of life.”

HERE THEY ARE

My! Isn’t she the sweet young thing. Miss Honeybunch — all set to be a June bride. Her friends are already planning at least a half dozen showers — you know, linen showers and kitchen showers and silk — — — — — showers and all the rest. And then there’s the wedding itself and a few days before and after to get over it! Miss Honeybunch and her friends have already cancelled all other plans as they say they won’t have time even to think about anything else until after the big event.

And on your right we have Mr. Alexander Smart — “Smart Aleck” they call him for short. He’s the class orator — you see his graduation from college this June. This little picture shows how he has been spending his evenings, practicing his speech (and gestures). And in addition he is burning the old midnight oil cramming away to ferret out the last bit of knowledge that may save him during his long term at college. Aleck’s brother is also graduating — from high school — and his little sisters are either graduating from grammar school or have friends that are — so they’re SORRY but they simply MUST be counted out of EVERYTHING until their diplomas are duly received, framed and forgotten.



And JUNE for fishing — or motoring —



or gardening — or dancing!



Anything and everything to take the fans away from the movie theatres!

THE SALESMEN HAS THE SPIRIT

WHEN you run across a Universal film salesman this Summer you will know that he is not talking Summer slump but whooping it up for Summer business. He has been advised by his home office what the exhibitor is up against in the way of Summer competition in the Universal weekly letter to its sales force.

For instance in the reproduction of the letter it will be noted that every angle that a salesman trying to help an exhibitor over the rough roads is mentioned. The June bride who takes her husband and deserts the movies for a honeymoon. The college graduate who’s too interested in school to think of pictures, the fisherman, the motorist, the gardener and the dancers. All with thoughts on hobbies and not theatres.

“Here they are” Universal says to its salesmen. “Now that you know what these enemies of the theatre business are do your best to get your accounts (the theatres) the right kind of pictures so they’ll make some money.”

And the salesman, like a doctor, does his best to cure and that’s good will.

PATRIOTISM AND THE FIREMEN

MR. AND MRS. WILLIAM MALONE who run a small house, the Colonial, Charleston, Wash., believe that the fire department is an American institution protecting the lives and property of Americans just as the Constitution does. So when “The Third Alarm” came along they showed it and decorated their theatre with flags and a big shield. The firemen responded. “Good will toward us,” they said.

The Fire Department got out the hose wagon and planted it in front of the house just to show the picture had the approval of the veterans. Noticing this evidence of good will on the part of the firemen the citizens responded to “the alarm.”

But there is more evidence of good will between the couple. Mrs. Malone is the cashier, janitress, lobby expert, and general counsellor at the Colonial but at home—ah! she can bake a pie.





INCOME FROM SCREEN ADS NETTED \$9,890

That's What Howard-Wells Amusement
Company Received During One
of Worst Years

By D. M. BAIN

Publicity Representative, Howard-Wells Amusement Co., Wilmington, N. C.

ON the annual balance sheet of March 1st, 1923, covering the past year's operations of the Howard-Wells Amusement Company, operators of the Grand, Bijou and Royal picture theatres and the Victoria legitimate road show house, Wilmington, North Carolina, there was one extra item on the credit side not usually found on such statements, said item saving the final entry on the transcript covering the worst year's business in the history of this company from being entered in red ink! Said entry reads as follows:

"Screen advertising (net income of Service Advertising Company)\$9,890.25"

Screen advertising cannot be handled in every theatre; but in the majority of smaller towns, by removing the usual objectionable features, it can be made easily to pay the theatre rent or other principal items of expense, and do this without the slightest annoyance to the patrons of the theatre. Wilmington movie patrons now accept the screen advertising just as they accept the advertising in their morning newspapers; in fact it has been made so attractive that many remain in their seats after the performance is ended to see the slides.

The Howard-Wells people have an entirely separate department which handles all screen, program and curtain advertising. In charge of this department exclusively they have Carl B. Rehder, an advertising man with years of experience. Rehder's department is handled as an entirely separate company under the title of "The Service Advertising Company," has own separate offices, stationery and banking connections. Rehder has handled screen advertising for nearly ten years and has developed a service to advertisers that has caused screen advertising to become the most sought medium in Wilmington, the amount of business done

in his department being only limited by the number of slides we care to run on our screens.

Rehder has found that the chief objection to advertising slides is their sameness, and by injecting novelty and originality in his slides, together with regular daily changes keeps something new on the screen that actually interests patrons. He keeps a file of hundreds of photographs and novel and interesting illustrations clipped from magazines, etc. If an advertiser wants to exploit the latest mode in a fur neckpiece, for instance, Rehder will design and have made an attractive hand colored slide showing Norma Talmadge or some other popular screen star wearing a similar fur. If it's a men's clothing ad he wants, Harold Lloyd or Herbert Rawlinson will be requisitioned from his files in a suitable garment. A still that has done duty for lobby display, showing some corpulent stranger partaking of scene of a picture thereon will do excellent duty as a furniture advertisement. An audience that would take no interest in seeing some corpulent stranger partaking of a repast on a cafe ad would find genuine delight should you show them Bebe Daniels in the same act.

Another distinct novelty, is furnished by the adaptation of comedy characters—Chaplin for instance—or characters from the popular cartoons—which always interests patrons, and with subject matter tied up nicely will frequently get a good laugh. For a bathing suit ad a bathing scene at Wilmington's own Wrightsville Beach, with some recognizable landmark in the background creates attention. An auto advertiser will have his car photographed standing on one of Wilmington's pretty boulevards or get a newspaper or magazine cut of some well known screen or stage star stepping out. The advertiser of course pays

for the slides, which average one dollar each.

In all cases individuality, originality and novelty are striven for in all slides shown on the screens. On yearly contract, the manner in which the larger percentage of slides are handled the charge is \$15.00 per month. Short-time contracts covering only a few days or weeks, and which are usually ordered so hurriedly and on short notice that it is impossible to get attractive slides made up, are discouraged, but where such service is furnished a charge of one dollar per day is made. Many of Wilmington's retail stores which have regular annual contracts for the three picture theatres pay \$45 monthly.

With the screen advertising systematized and running smoothly with the aid of a young lady assistant Rehder has found time to develop program advertising and curtain advertising and has recently taken on several outside propositions including the mammoth enclosing wall around the new Wilmington fair grounds, the returns from which all come to the coffers of the Service Advertising Company and in turn to the Howard-Wells Amusement Company. For the Fall and Winter road show season at the Victoria theatre he develops a standing program of twelve pages containing advertising spaces which not only pays for its complete printing but returns several hundred dollars clear profit each season. The ads are sold for the entire season and afterward requires no attention. Various drop curtains such as street scenes, on which advertising can be appropriately displayed are also made another source of revenue. At the present time Mr. Rehder is fitting up a sample room with every kind of advertising novelty for imprinting and give-away use on display and plans to add another lady assistant to handle this new line, selling to his screen advertisers all such goods that they will use from time to time. He plans to make this one of the most profitable "side lines" of the Service Advertising Company, and in being able to furnish these items to his advertisers and making worthwhile suggestions for the use of various advertising novelties he is furnishing his advertisers a service which they appreciate as a personal favor.

Above all, Rehder takes personal pride in his work and in maintaining its high excellence, service and artistic qualities.

WANTS THEATRE NAMED

Exhibitors Trade Review:

Will you help me to select a suitable name for my new theatre seating 450?

Gem Theatre,
Chatfield, Minn.

As you are in a small town I would suggest the following names:

COMMUNITY THEATRE — which gives your house the appearance of being part of the community.

RIALTO THEATRE—a name used by the most successful theatre men in the country.

CHATFIELD THEATRE—which will appeal to local pride, or a theatre named after the owner in the event that the owner has been in business in Chatfield for a long time and has the reputation of good shows.

THE LEGION THEATRE—Which will stir up interest among the ex-soldiers in your community.

We also suggest that you read a little pamphlet sent you by mail showing that certain letters have greater legibility than others. It will be well to read it.

This Is The Picture Business



Left to right: Reginald Barker, Pat O'Malley, Renel Adoree, Ruth Mitchell and Earle Williams, snapped beside the civic pride of Jasper, Alberta, Canada, while making scenes for "The Master of Women," a coming Mayer-Metro release.



Gaston Glass as he will appear in "The Spider and the Rose," for Principal Pictures Corporation.



Alexander Carr, Samuel Goldwyn and Barney Bernard, producer and principals of "Potash and Perlmutter," now in production for First National release.



Owen Moore (left) and Robert Edeson costumed for the Empire Fete in Paramount's "The Silent Partner."



David Edstrom, sculptor, Gloria Swanson, Paramount star, and bust, "The Living Sphinx," which Edstrom has been making of the star at her California home.



Virginia Lee Corbin practices her hugging scenes for "Youth Triumphant," on her boss, Victor Fisher.



Scene from the two-reel western, "Hyde and Zeke," produced by Malobee Productions and released by Pathe.



Circus Days

A Sol Lesser Production with Jackie Coogan and Sam DeGrasse. Adapted from the story "Toby Tyler."



The White Rose

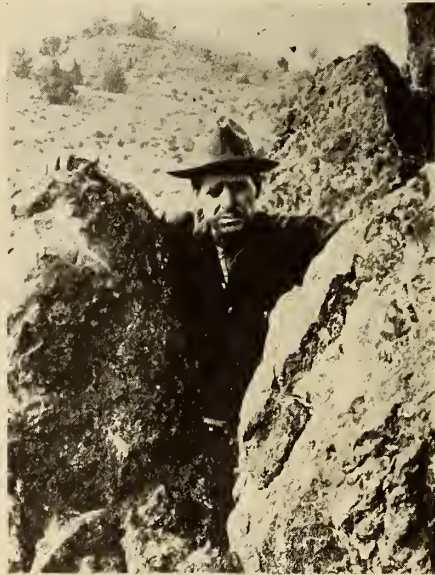
Produced by D. W. Griffith featuring Carol Dempster, Mae Marsh, Ivor Novello, and Neil Hamilton. Released by United Artists.



This is either a one-sided battle or Three Junior Musketeers taking an oath. It is one of the many interesting scenes from "Penrod and Sam," a First National Attraction.



Loreta McDermott, playing Countess Olga's maid in Metro's "Long Live the King."



A pretty setting from "Mixed Trails," Robert C. Bruce Wilderness Tales, distributed by Educational.



Just as he has smashed his way into the hearts of movie-goers, Jackie intends to make a big smash in his Metro picture "Long Live the King."



Post office officials at Whitman Bennett Studio cooperating on production of "Loyal Lives," the postman picture to be released by Vitagraph.



Roy Stewart as he will appear in Universal's feature "Burning Words."



The Last Moment

By Jack Boyce. Presented by J. Parker Read Jr., with Henry Hull, Doris Kenyon and Louis Wolheim. Distributed by Goldwyn Pictures Corp.



Bull Montana is a culinary artist. He registers happiness because the end is in sight. Bull's latest comedies produced for Metro are "The Two Twins" and "Snowed Under."



Larry Semon signing his contract with Truart Film Corporation. Left to right. M. H. Hoffman, Larry Semon, Stanley Kavanagh and George Perry.



Edward Laemmle, Universal director, and his wife, surrounded by members of the "Daniel Boone" cast and Universal officials on their arrival in Los Angeles following a month's honeymoon.



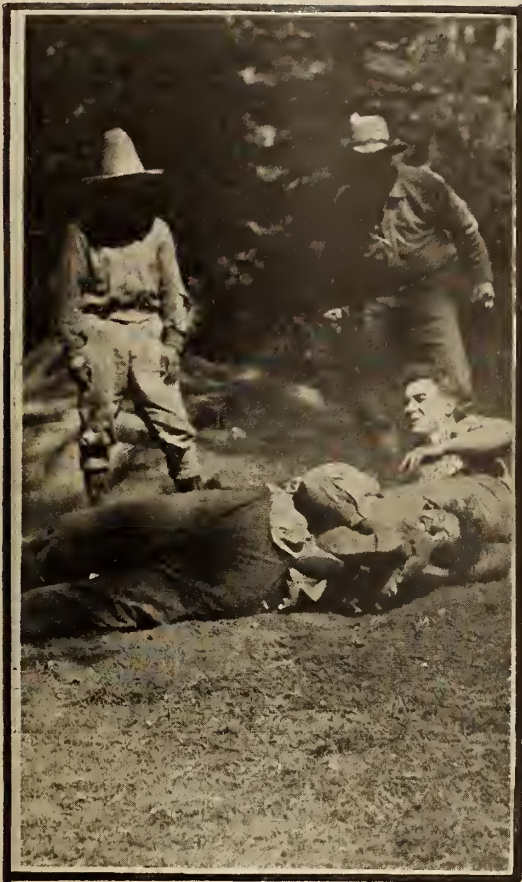
Esther Ralston, who has been advanced by Universal to leading roles in feature plays



Bert Lytell and Victor Potel in a scene from "The Meanest Man in the World," produced by Principal Pictures Corporation.



Stan Laurel in "Pick and Shovel," a one-reel comedy produced by Hal Roach for Pathe.



Smashing Barriers

Vitagraph's thirty reel serial which has been reduced to feature length. Starring William Duncan and Edith Johnson.

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June 16, 1923

No. 3

Small Town Troubles

ASK the average small town exhibitor, "What is your biggest trouble today?" and you may get a reply that will surprise you. Then again, if you do get a response, it may not.

Let us take the question of high film rentals. The number complaining of the high cost of film is just matched by the number of those who say their greatest trouble is "getting 'em in." The groups combined represent about 35 per cent of the total, or, say, one in six under each heading.

One theatre owner with a 500-seat house sets forth his chief trouble is "to get the specials at the right price for a small town, while they are new; too much money is spent by the producers in advertising in the magazines and papers—only nineteen copies of the leading national weekly are taken here.

Another exhibitor with a 200-seat house declares his most prominent handicap has been "buying pictures at fair rentals, and I am beginning to succeed."

And here is an exhibitor whose theatre contains 500 seats who says his trouble today is to "make my town the theatre town it once was."

Here is a man with a 300-seat house who is fighting high school competition; one who is puzzled about his lobby exploitation, one over distinctive advertising, one worried over picking the best in the five and six reel subjects, and a 400-seat theatre owner who is disturbed over getting pictures at prices he can afford to pay in his town.

A small percentage complain of excessive footage. As is to be expected the bulk of the criticism on this score naturally will come from the larger houses, where the necessity of adhering to the two-hour program is more urgent.

The difficulty of getting enough worthwhile pictures is the outstanding worry of one theatre owner. "To get from exchanges what I pay for" is the chief complaint of another. "The way I have to do business with the exchanges" is the form in which another theatre owner phrases his larger trouble. And another says his worry is over-taxation—ticket, seat and music.

One of the more significant of the statements is the one first quoted—"to get the specials at the right price for a small town and while they are new."

The theatre owner referred to, while declaring "too much money is spent by the producers in advertising in magazines and papers," does not employ the argument used by one distributor a year ago—that in other than a large community the national advertising of pictures results only in informing the public that the local exhibitor is showing old stuff.

In the present instance it will be noted the theatre owner states only nineteen copies of the most famous of the weekly magazines, the one carrying the bulk of the national motion picture advertising, enter his town.

Every exhibitor has his chief trouble, one difficulty that overtops others. It may be the same as another's, but the chances are that due to different environment it will be a thing apart.

An Echo

SUMMER is not peculiar to America; nor are Summer slumps. Great Britain has them too and it is interesting to note that *Kinematograph Weekly*, the British trade paper, takes a view similar to that expressed in this publication. *Kine*, as the publication is called by its friends, says:

Last year, before winter came, there were signs of a slump in the attendance at cinemas. The cold snap has stopped the slump for the moment, but is there any reason to leave it to the weather? True, people favor indoor entertainment less when the open is calling. But there are ways of making the call of the cinema more insistent than it usually is when the days are long and warm. That, more than any other, is the time when the exhibitor needs to bend his energies towards making reasons why the public should go to the cinema. There is a tendency to accept a summer slump; to be careless about the program, to economise in publicity, to slow down getting them in because it is summer. Forget it. Remember instead that if you pay more attention to what you show, if you keep out the poor features, if you run plenty of snappy, attractive, short features, if you run the pick of the big pictures that the public *wants* to see, and if you get behind your theatre with effective, carefully planned publicity, you will find that the slump does not exist. There are good pictures to be had. There are plenty of things to tell the public about them and about your theatre. Refuse to believe in the inevitability of a slump. Insist that there is something worth going to your theatre to see, and to hear. And in the phrase of the Navy: Make it so.

Exposing Stock Sale Frauds

SOMETHING new in the way of short subjects or long ones either, for that matter, is announced by the Hodkinson Corporation. It is a series of two-part pictures designed to uncover the wiles of the fraudulent stock salesmen—of any kind of stock. The producers aim to educate the public so that it will be on its guard.

If those who are responsible for the pictures succeed in the end in preventing the loss of the public's money to ese extent of but 10 per cent. of the present total it will be effort well expended.

The campaign is in line with that conducted by the Motion Picture Theatre Owners of America, although the efforts of this organization have been confined to preventing the distribution of spurious motion picture stock.

HAVE just heard an interesting talk by Ernest Torrence, of whose portrayal of the role of Bill Jackson in "The Covered Wagon" much has been written and of which much more is to be written as the production spreads out over the map of the United States, not to mention the other countries of the world.

Mr. Torrence was addressing a group of diners gathered in College Hall in the Hotel Astor on Monday, June 4, at the invitation of the Famous Players-Lasky Corporation, gathered for the sole purpose of doing honor to Mr. Torrence. It is an unusual event in the life of a character actor to be singled out for such distinction.

The guest of honor had not been speaking many minutes before his hearers very distinctly understood why Mr. Torrence had been so set apart from the hundreds of other interpreters of character roles. The interpreter of Bill Jackson is more than an actor. He is a man of keen intelligence, of marked modesty and possessed of the ability to convey his thoughts to others in a most interesting manner.

Mr. Torrence physically is an up-standing man, easily towering over the heads of the fifty or more present at the luncheon. The player, introduced by Robert T. Kane as America's leading character actor, told of his difficulty in securing attention from casting directors. Although he had had wide stage experience he learned that the role he had played in "Tol'able David" had marked him in the estimation of the casting departments as a "dirty dog heavy," and he was given the cheerful information that he would be so categorized for the rest of his life.

It was Jesse Lasky, following an interview with Mr. Torrence and after the player had undergone months of discouragement, who gave him his chance. Mr. Lasky accepted the word of Mr. Torrence that the latter was an actor and not a type. He said that Mr. Lasky had differed with him, the producer declaring he believed the player to be a perfect type of "homeliness," and from the first had never ceased to joke with him along that line.

Mr. Torrence paid a tribute to Director James Cruze, referring to him as a man of marvelous magnetism, of vivid personality, one of most tender heart and of great modesty.

The new Paramount player already is slated for three pictures, "Ruggles of Red Gap," "North of 36," by Emerson Hough, and "The Mountebank," by W. J. Locke.

Among those present at the luncheon were Eugene Zukor, Emil E. Shauer, Jack Cunningham, who wrote the continuity for "The Covered Wagon," and R. W. Saunders, controller of the company.

FORREST HALSEY at the weekly luncheon of the Associated Motion Picture Advertisers on May 31 paid his respects somewhat emphatically to the preference given in production offices to the story of the play or novel over original writing aimed directly at the screen.

Mr. Halsey quoted the head of one scenario department as saying he would rather have for adaptation a popular story with a 30 per cent picture value than an original screen story with 100 per cent picture value.

We may as well remark right here that Mr. Halsey has written the continuities for the present series of George Arliss productions, has been associated with the speaking stage, served for over a year with

Just Between Ourselves

the David Belasco forces, and is himself a writer of plays.

Mr. Halsey quoted Marcus Loew as saying that direction, photography and acting all had advanced but that the scenario had stood still. "I wonder if that is so," remarked the speaker, "whether the condition is due to the scenario writer or the system?"

Mr. Halsey spoke of waste due to faulty preparation of stories for the screen, how in one instance director and cast after beginning work waited in idleness for two or three weeks while a story was being rewritten or remade, or the not uncommon practice of going on location, shooting thousands of dollars worth of stuff and then cutting it all out in the editing; of taking a company on a two days' journey, photographing 20,000 feet of film and then using but 500 feet.

"The cause of this waste, if you will investigate," said Mr. Halsey, "is in the script. If an architect wants to erect a house does he build from a photograph or a blueprint?"

"I will tell you another thing that is going to come—the elimination of another piece of waste: paying these enormous prices for books or plays simply because they are books or plays. It would be much better to go out and buy an original story written by a man who has a flare for the screen.

"The authors now are writing all their stories with an eye on the screen. Two of the companies have taken into their studios many of the best contemporaneous writers. Out of this number there has been developed one writer for the screen, perhaps two.

"The motion picture is a new medium. The author has been writing for years for a medium that is foreign to the motion picture. The author writes for expression and the screen demands writing for pantomime. You have got to develop raw material, the new writer, a youngster with observations of life, with a flare for the screen."

The speaker referred to Rupert Hughes as an author who was willing to learn and who has made a big hit. Of Edmund Goulding he said the screen writer entered the business when originals could be sold and "his name is made."

"Producers won't use their own judgment on raw material," Mr. Halsey continued. "It is much easier to send to an agency for a synopsis of a book or play than to wade through a mass of tripe in a search for a new writer, to find a boy who has the spark in him and put him into the studio."

RIGHT in line with the foregoing there comes in the morning mail a note from Roy L. McCardell, with whom we have at various times casually discussed the subject of screen stories. Mr. McCardell calls attention to an article written for the

Telegraph by Mrs. McCardell, at present visiting in Los Angeles, in which Jesse Lasky is said to be looking forward to the day when writers of originality and ability will write direct for the screen, as Rupert Hughes has been doing for Goldwyn.

"Jesse Lasky has always been convinced and has always been emphatic in saying that the art of the screen could never advance," writes Mrs. McCardell, "unless it became of itself creative and no longer was a machine to rehash stage plays, books and stories, art expressions totally different—as different, indeed, as a book is from a play and a cinematographic story is from them both."

* * *

ALL indications point to the growing importance in the minds of producers of the screen story's source. It is wasting words to say the producer cares not what he spends on the initial material for his productions. He cares a lot. If you doubt it ask any one who ever has tried to sell one—not his own necessarily but some other person's. It may be added by way of explanation this writer has no axe to grind—he never has had the hardihood to attempt the writing of a screen story or any other fiction for that matter if exception be allowed for such as may creep into a news story.

In the questionnaire now being circulated by Famous Players at the Rialto and Rivoli and Criterion theatres is this query, No. 2:

"Can better results be achieved by adapting literary masterpieces to the screen or by using stories written directly for the screen?"

The questions, of which there are twelve, are designed to aid the International Congress on Motion Picture Arts, to be held in New York, June 7 and 8, in its effort to formulate a set of principles for the artistic development of motion pictures. As has been set forth, the congress is held under the auspices of the Authors' League of America and Adolph Zukor and Jesse Lasky.

It is said this week by one affiliated with the coming congress that great interest has been aroused in it, that where in the beginning it was thought the attendance might reach 200 applications from persons entitled to take part have greatly swelled the original estimates.

* * *

PASSENGERS on the outgoing Majestic saw "Main Street" before New Yorkers had a glimpse of the new Warner subject. It was shown to the voyagers by Al Feinman, who was taking the film with him to Europe, where he will exploit it.

On the night before sailing Al was given a dinner at the home of Nat Levine.

* * *

YES, publicity men do have their troubles. One young man has just laid on our desk his weekly contribution. His apologetic mood attracted attention.

"If you see anything wrong with the stuff please bear in mind a costumer has just opened premises directly behind that fine rear office of mine," said the visitor. "I think I'll get a set of blinders."

"What kind of a costumer?"

"Chorus girl stuff—and they fit 'em right there."

"Why don't you complain to your boss?"

"Complain, eh—and lose my office? No, blinders for mine."

Don't ask us the young man's name. He was a busy guy even before the coming of his new neighbors.

BLAIS.

MINNESOTA AND MICHIGAN QUIT

Both State Units Surrender Charters Following the Chicago Convention

Minneapolis, June 5.

The following telegram has been sent to Sydney S. Cohen, president of the M. P. T. O. A. and signed by Clyde H. Hitchcock, secretary of the Minnesota division of the M. P. T. O. A.:

"At a regularly called meeting of the board of directors of the Minnesota M. P. T. O. A. held today it was unanimously voted to surrender our charter and sever affiliation with the national organization. Please accept this as official notice of our action, charter being returned by registered mail."

When President Cohen was asked if he cared to comment on the Minnesota situation he said the withdrawal was no surprise to him. "In reality," he said, "it occurred some time ago, as we have had little or no co-operation from Minnesota during the past year."

Mr. Cohen charged the Minnesota organization has been dominated largely by First National interests, that Theodore L. Hayes, general manager of Ruben & Finkeltstein, regional directors of First National, has been the commanding figure in the Minnesota organization.

"The independent Theatre Owners of Minnesota," says Mr. Cohen, "may rest assured that in every way possible their interests will be cared for by the national organization and that everything will be done to protect their interests in any way that they may determine best."

Detroit, June 6.

Conviction on the part of the Michigan organization of the Motion Picture Theatre Owners of America that the present national organization is not working along lines conducive to the successful solution of the problems of the Theatre Owners and feeling that Michigan could not, therefore, give its whole-hearted moral and financial support to the national body, it has decided to withdraw therefrom.

Michigan has for the past three years been allied with the national organization, but we are convinced by the utter failure of the national organization to function in a businesslike manner, that constructive work is not possible under the present plan of operation.

In accordance with a resolution passed unanimously at the regular meeting today the following wire was forwarded to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

"At a regular monthly meeting of the Motion Picture Theatre Owners of Michigan, held at the Hotel Wolverine, Detroit.

PARAMOUNT ABANDONS NAME "ACCESSORIES"

New York—Believing that the word "accessories" gives exhibitors the attitude toward advertising material, Paramount has changed the name of its department handling this matter to "Ad Sales Department."

Hereafter all posters, heralds, insert cards, stills, mats, and cuts will be designated as "advertising" and the department in the exchange vending them will be known as the "Advertising Department."

Wednesday, June 6, it was unanimously decided to withdraw from the national organization and charter is being returned by registered mail."

Realizing the vital necessity for national organization, Michigan looks forward to the time when politics will cease to dominate to the exclusion of constructive work and when an exhibitors' organization will get down to the work next to the heart of the exhibitor, at which time Michigan will support such an organization with the same zeal as in the past.

W. S. McLAREN,
President, Motion Picture Theatre
Owners of Michigan.

COHEN IS A GUEST AT CHAMBER OF COMMERCE

National President Sydney S. Cohen of the Motion Picture Theatre Owners of America brought a message on exhibitor organization to the members of the Theatre Owners Chamber of Commerce at the regular meeting of that organization at the Hotel Astor June 5. It was his first appearance at a Chamber of Commerce session in fifteen months.

There was a large attendance and Mr. Cohen was enthusiastically received when he was presented to the members by Charles L. O'Reilly, president of the Chamber.

The National President expressed the hope that whatever differences of opinion may have existed in the past that all of these would be resolved in the light of the necessity for compact organization in order that all opposing influences within and outside the industry might be met and the interests of the theatre owners cared for in every possible manner.

United States Senator Royal S. Copeland also was present at the luncheon.

NEW YORK STATE TO GATHER AT SYRACUSE

Announcement is made at the state headquarters of the M. P. T. O. of New York that the annual convention will be held at the Onondaga Hotel in Syracuse on June 19, 20 and 21. The presidents of all state units in the country have been invited to attend.

Invitations also have been issued to Governor Smith, Senator Walker, Lieutenant Governor Lund, Senators Copeland and Wadsworth and Will H. Hays.

ILLINOIS THEATRES FOR FILM BOARDS

Chicago, Ill.—Working in conjunction with the Joint Board of Arbitration, the Chicago Film Board of Trade is a factor in fostering a more amicable relationship between exchanges and theatre-owners. Since its inception, it has been arbitrating differences between exchanges and theatres and has satisfactorily adjusted hundreds of cases. Concrete evidence of the service that is being rendered by the Film Board is seen in the mass of testimonial letters from exhibitors that is reaching the Board's headquarters every day.

Charles Carpenter, Strand Theatre, East Moline, one of the many exhibitors to have his claims adjusted, expressed his appreciation of the Board's services in the following manner: "I just want to write a few words of thanks for the manner in which your organization assisted me. In going back to East Moline, I take with me great confidence and respect for your organization and feel that the exhibitors through the country will benefit extensively through your co-operation and square deal methods."

PATHE CAMPAIGN TO TEST LENGTHS

Seeking Exhibitors Reaction to Best Length For Serials

Within the next few months Pathe expects to have gathered from exhibitors throughout the United States a highly valuable, if not conclusive, answer to the question of the most practical length for serial productions. A campaign in which that object is automatically involved is started in connection with advance bookings of "Her Dangerous Path," the tenth-episode "serial" featuring Edna Murphy now in production at the Hal Roach Studios.

This innovation in the way of Pathe serials will enjoy a thorough test, as the release will immediately follow the public showing of the final episode of the current Ruth Roland fifteen-chapter picture, "Haunted Valley," and in its turn will be succeeded by another Roland production of the standard Pathe serial length.

The Roach tenth-episode test will come at a time when Roach's own production for Miss Roland, the fifteen-episode Pathe-serial, "The Timber Queen," is still fresh in the minds of exhibitors and patrons—not to mention Pearl White's "Plunder."

In asking exhibitors playing "Her Dangerous Path" to express their preferences regarding serial length, Pathe states that a large and important class of theatre-owners has recently declared the fifteen episode to be admirably suited to all of their booking and exploitation requirements. Such testimony gathered previously between two and three years ago, seemed to warrant the continuance of fifteen episodes as the standardized Pathe serial length. Since that time, Pathe explains, the enormously-increased circulation of this type of product has included the bookings of a class of exhibitors—operating mainly in the larger cities—who have favored a somewhat shorter length, in some instances suggesting ten episodes as better meeting their program and advance booking requirements.

ASSOCIATED AUTHORS PREPARING HARBOR BAR

Los Angeles.—Thompson Buchanan of the Associated Authors trio is adapting Peter B. Kyne's "Harbor Bar," for the screen. The film version of Kyne's story will go into production as soon as work on "Richard, the Lion-Hearted," the initial release of the Authors trio is completed for distribution by Allied Producers and Distributors Corporation.

In connection with this feature Mr. Buchanan is now making a tour of all the harbors on the Pacific coast seeking a location for filming the story. He has completed the script for the picture and plans to begin the actual taking of scenes just as soon as suitable location can be found.

Among other possibilities being considered is Humboldt Bay, Eureka, Calif., where Kyne laid the original story. The main requirement for location is a treacherous bar where the ship wreck which carries the big punch of the tale properly can be screened.

Woodward S. Van Dyke has been engaged to direct. Mr. Buchanan will supervise the production and be assisted in this by his associates, Messrs. Woods and Elmer Harris.

Joins Art Department

Los Angeles.—Francis McComas, acclaimed in Paris and London as "America's Greatest Artist," has become a member of the Art Department of Cecil B. DeMille productions.

Metro Sales Convention Gets Big News

HEAR ABOUT NEW KEATON 5 REELERS

Loew and Atkinson Tell Sales Forces of New Product and Future Plans

New York City.—The annual convention of the sales organization of Metro Pictures Corporation, was opened at the Hotel Astor, Wednesday, June 6th, by William E. Atkinson, general manager of Metro Pictures Corporation and was addressed by Marcus Loew.

The first day's session was taken up in the main with a resume of the business of the past year. General Manager Atkinson gave a comparative analysis of the growth of the Metro organization since its inception and the constant rounds of applause with which his speech was received attested to a very successful passing Metro season.

The entertainment program was one of the most elaborate that has ever been planned in connection with a motion pictures sales convention. On Wednesday evening, following a strenuous day's business, the visiting managers and Home Office executives were the guests of Louis B. Mayer on an outing at Coney Island. Thursday evening there was a stag dinner at the Astor, given by the Metro Home Office, and on Friday evening the convention delegates and their wives were the guests of Tiffany Productions at a theatre-party.

The convention will close Saturday night and the officials and salesmen will leave immediately for their offices. The early closing is necessitated by the fact that the Metro sales organization is right now in the midst of a vigorous campaign and the presence of every salesman and branch manager as well as other executives is imperative in their territories. In addition there are several Metro productions recently completed in the Metro west coast studios which are scheduled for summer distribution and sales plans for these go into immediate effect.

The next season's Metro program is to be announced to the convention Thursday night at the stag banquet at the Astor Hotel. In a prepared summary upon which he will elaborate in detail, Mr. Atkinson has outlined a series of productions for the Fall season which will eclipse in number and calibre the productions of any program hitherto completed by Metro.

Jaekie Coogan is now at work on his first Metro production, "Long Live the King" and Rex Ingram is at work on "Scaramouche" which Mr. Atkinson declared is to be bigger even than "The Four Horsemen." Among the Metro stars now at work in the Metro studios are Viola Dana and Buster Keaton. Mae Murray has just completed "The French Doll" and has already completed arrangements with Metro officials for two further pictures.

One of the most important announcements in regard to production connection which Mr. Atkinson will make to the convention Friday is the consummation of the contract with Joseph Schenck whereby Metro Pictures Corporation will begin distributing in September the new series of Buster Keaton

super-special comedies. The first will be called "The Three Ages" which Mr. Atkinson characterized as burlesque on modern civilization. The Keaton comedies will be five reels. "The Three Ages" was shown to the Metro organization at the convention and it was enthusiastically received. It was acknowledged the best comedy Keaton has made in his successful career. It was the unanimous opinion of those gathered that if "The Three Ages" was a sample of the Metro Fall product it would be a most successful season for Metro exchanges and exhibitors alike.

CENTRAL NEW YORK

HOUSES CLOSE DOORS

Albany.—A number of motion picture theatres in central New York are planning to close for a portion of this summer in order to modernize and improve the houses. Other places are running but a few days each week. In Watervliet, John Christie closed the Third Avenue house to three days a week. Lew Fischer, who owns theatres in Ticonderoga, Fort Edward and Port Henry, plans to close the first two or three days a week, from the last of June, on The Star in Greenwich, operated by D. S. Regan, will close down June 15. Elmer Griffin, in Kinderhook, is operating one night a week.

In sharp contrast, some of the larger houses in the cities in this territory are not only planning to operate on the same schedule which prevailed during the winter, but also to furnish the highest class pictures obtainable rather than mere program pictures.

GEORGE H. COBB SUFFERS NERVOUS SHOCK

Albany.—Although George H. Cobb, chairman of the New York State Motion Picture Commission, is out of all danger so far as the effect of his recent accident, when he was struck by an automobile in his home city, he is suffering from a nervous shock. It will probably be two or three weeks yet before Mr. Cobb will be able to return to his New York city office. His entire body was a mass of bruises, following the accident, while one side of his face was almost totally black, so severely was it bruised as he was hurled to the pavement.

Since the accident occurred, Chairman Cobb has received many telegrams and letters from those connected with the motion picture business. David W. Griffith sent Mr. Cobb a handsome bouquet of American Beauty roses, while Hettie Gray Baker, connected with the Fox Film corporation, wired Mr. Cobb, as follows: "Eliminate episode of automobile running into Senator Cobb. Shorten two flash stay in hospital, write subtitle to show there will be no serious consequences. Insert telegram from editor of Fox Film Corporation extending earnest sympathy and best wishes for speedy recovery."

ERNEST TORRENCE VISITS NEW YORK

Famous Bill Jackson of the Covered Wagon Spends Busy Week End

New York.—Ernest Torrence, Paramount's character actor, who jumped to fame in his portrayal of Bill Jackson, the scout, in James Cruze's production, "The Covered Wagon," spent a busy week-end in the East whither he came primarily for the purpose of witnessing a performance of the stage play, "The Mountebank," by William J. Loeke, in Paramount's forthcoming screen version of which he is to have the leading role.

Following a personal appearance Thursday evening at the Woods Theatre in Chicago, where "The Covered Wagon" is playing, Mr. Torrence accompanied by his wife, arrived in this city Saturday morning. That afternoon he went to the Lyceum Theatre to see and study "The Mountebank."

Saturday evening he was the guest of honor at a dinner and private showing of the picture at the Hudson River Country Club at Yonkers, arranged by Ross Young and other members of the club who are personal friends of Mr. Torrence, and Sunday afternoon and evening and Monday evening he appeared at the Criterion Theatre where the feature has been playing for the past three months.

Monday noon Mr. Torrence was the guest of honor at a luncheon at the Hotel Astor which was attended by representatives of trade press, New York newspapers and fan magazines.

After Monday evening's performance at the Criterion, Mr. Torrence left for Boston where he attended a dinner given in his honor and appeared at the matinee and evening performances of the picture at the Majestic Theatre. He left Wednesday for California, where he will start work at once in "Ruggles of Red Gap."

Convention of Managers

Los Angeles.—A convention of the managers of the West Coast Theatres, Inc., will be held in this city in two weeks, according to Michael Gore, president of the organization. The meeting will be the first of the managers of the southern and northern theatres, and will hereafter be an annual affair. Use of the screen as a medium of propaganda is one of the important subjects to come up at the convention.

New Company Organized

Culver City.—The Pacific Studios, Venice Boulevard and Durango, have been taken over by the Interstate Pictures Corporation, a newly organized \$1,000,000 corporation. The lease was signed this week between Fred L. Hunt, owner, and J. B. Calvert, head of the new producing firm. A series of five to ten reel pictures are to be filmed.

**TWO MANUAL HOPE JONES UNIT
10 stops, FOR SALE. CHEAP,
LIBERAL TERMS. Apply Op-
era House, Dover, Delaware.**

FISHER RETURNS WITH BIG PLANS

**David Chapman Appointed As
Assistant Supervising
Director**

Los Angeles.—Victor B. Fisher, Supervising Director of Fisher Productions, returned here last Tuesday after a week's visit to San Francisco where the home office of the company is located, with plans for producing in this city on a large scale.

Immediately upon his return contracts were signed by Mr. Fisher for larger space at the Hollywood Studios on Santa Monica Boulevard which will house the enlarged producing activities of the organization following the completion of "Youth Triumphant," the initial Fisher offering.

To handle the new producing schedule Mr. Fisher has appointed David Chapman, prominent San Francisco oil man, to the post of Assistant Supervising Director. Mr. Chapman will be Mr. Fisher's right hand man in future productions and returned to Los Angeles with the producer.

As soon as "Youth Triumphant" is finally cut and titled, Mr. Fisher will leave for New York to arrange for its distribution and to obtain motion picture rights on a number of Broadway plays and several popular novels, negotiations for which are already under way. Mr. Fisher plans to leave Los Angeles for the East in ten days.

SCREEN VERSION OF BOOMERANG SCHEDULED

New York.—Preferred Pictures' screen version of "The Boomerang," David Belasco's stage production, is scheduled to be started in the near future. B. P. Schulberg will include this stage play in his output to be released next season by the Al Lichtman Corporation.

Eve Unsell is preparing the script from the manuscript by Winchell Smith and Victor Mapes, and camera work will start as soon as Victor Schertzinger, who will direct it, completes "Long Live the King," Jackie Coogan's first vehicle for Metro, to whom Schertzinger was temporarily loaned.

A WIFE'S ROMANCE NEARING COMPLETION

Los Angeles.—Clara Kimball Young's latest Metro picture now nearing completion, is titled "A Wife's Romance." The story is taken from the novel "La Rubia" by H. W. Roberts and produced by Harry Garson. Thomas Heffron is directing.

In the cast with Miss Young are Lewis Dayton, Louis Bates Mortimer, Albert Roscoe, Lillian Adrian, Wedgewood Howell, Arthur Hull and Robert Caution. The story was adapted to the screen by Frank Beresford.

Enemies of Women at Cameo

New York.—"Enemies of Women," Cosmopolitan's picturization of Vincente Blasco Ibanez's novel, featuring Lionel Barrymore and Alma Rubens, after six weeks on Broadway, is continuing its run indefinitely at the Cameo Theatre where it was transferred on Sunday, June 3.

Bruce Johnson Sails

New York.—Bruce Johnson, manager of the First National foreign department, sailed on June 5 on the Berangia for Europe in the interests of First National Pictures abroad. He will remain in London until July 1, and from there will journey to Paris, Berlin and Stockholm.

PICTURE FIRST THEN THE STAGE

Hollywood.—Somewhat of a precedent in motion pictures is planned by Jane Murfin, who with Jane Cowl wrote "The Sign" which she is now filming with May Allison in the leading role. This summer Miss Murfin intends to produce "The Sign" on the stage with the same cast now appearing in the picture. The play will have its first production here, and will later be taken to New York. Appearing in the production with Miss Allison are Harry Mestayer, Rockcliffe Fellowes, Thomas O'Brien, Edward Everett Horton, Edith Chapman, J. C. Fowler and Eddie Phillips.

ARRANGE MANY STOP-

OFFS FOR LEAH BAIRD

New York.—The series of personal appearance triumphs for Leah Baird, which set in when she was traveling through the southern states en route to New York from Los Angeles is to be continued on her western trip. Associated Exhibitors is arranging for Miss Baird to stop off at nearly all its branches between the oceans and make personal appearances at many key points in connection with the run of "Is Divorce a Failure?"

During the present week Miss Baird has been appearing at the Broadway Theatre, Richmond, Va. From Richmond she will return to New York and will tour New England.

Julanne Johnston Chosen

Los Angeles.—To Julanne Johnston goes the honor of being the first player selected by Douglas Fairbanks for the cast of his new picture, "The Thief of Bagdad," which he is preparing to put into production at an early date.

Miss Johnston's knowledge of classic dancing had much to do with her selection for one of the important roles in the cast. Her work as a classical dancer and her ability to act before the camera formed a combination which was thought fitted her specially for the character of an Oriental.

An Epic of Vagabondia

London.—The many readers of that unforgettable epic of vagabondia, written by William J. Locke—"The Beloved Vagabond"—will be pleased to know that before long they will see this story and its characters visualized on the screen. Carlyle Blackwell, the American film star, has just completed arrangements with the English novelist for the film dramatization of the story.

Back Into Harness

Albany.—The two men who are responsible for motion picture history in Northern New York, James and Alec Papayanakos, former owners of the Olympic, Palace and Antique theatres, who retired two or three years ago, have re-entered the business. They now have theatres in Gouverneur and Canton, and this week were revealed as being behind a movement to erect a \$50,000 theatre in Pulaski, N. Y.

Initiation Fee Reduced

New York.—Arthur Abeles, Chairman of the Membership Committee of the "New York City F. I. L. M. Club," announced at the last meeting that the initiation fee would be reduced to \$250 until September 1, after which it would be restored to \$1,000. The Joint Arbitration Board continues to hold meetings on Wednesday and Friday.

SCHULBERG STARTS ON THE VIRGINIAN

**Screen Adaptation Being Made
and Cast of Players
Selected.**

New York.—B. P. Schulberg will begin production on Owen Wister's novel, "The Virginian" which is prominent among the well known stories and plays that will be made during the coming months by Preferred Pictures for release through the Al Lichtman Corporation.

The screen adaptation is now being prepared by Waldemar Young, who recently completed his contract with Paramount, and has now signed with the Schulberg organization. The story will be directed by Tom Forman.

Schulberg is taking special care in the selection of a cast to be composed entirely of players who have large followings. The name part has been given to Kenneth Harlan who has played the role on the speaking stage with four different companies. Florence Vidor has been chosen for the feminine lead with Russell Simpson as the sheriff, Pat O'Malley as "Steve" and Raymond Hatton as "Shorty." Edward Brady, who has recently completed a role with Forman in "The Broken Wing" will play "Spanish Ed" in "The Virginian."

THE STREET SINGER NEARING COMPLETION

Los Angeles.—The end is in sight on the making of Mary Pickford's United Artists attraction, "The Street Singer."

Ernest Lubitsch, the director, now believes that the last scene will be shot in a few days. Many players have appeared before the camera during the process of production, and forty-six sets have been built.

Following this feature Miss Pickford plans to go into the making of another picture, probably "Dorothy Vernon of Hadron Hall," the scenario for which is now ready for the camera.

THUNDERGATE FILMING TO START IN A WEEK

Los Angeles.—A new First National unit will be busy within a week's time at the United Studios, when "Thundergate" will be put into production. The cast has practically been completed by Joseph de Grasse, who will direct the picture for First National.

Owen Moore has been cast in the leading male role. Virginia Brown Faire and Sylvia Breamer will fill important roles. Tully Marshall will play the part of an old Chinese overlord, a serio-comic role. Edwin Booth Tilton and Robert McKimm complete the cast.

Many Players Are Used For Biblical Prologue

Los Angeles.—A second "Exodus" like unto that of the Children of Israel was staged from this city recently when a large number of players left the Southern Pacific station, to join at Guadalupe, California, others who are already encamped in a tent city for the Biblical prologue scenes to be done by Cecil B. DeMille as part of his forthcoming Paramount picture, "The Ten Commandments."

Two special trains left this city at seven and nine carrying the crowd to the large location setting. The present "Exodus" is particularly interesting because the crowd concerned will take part in scenes showing the real "Exodus" headed by Moses.

Motion Picture Art Conference Opens

BRIEF MESSAGES TO EXHIBITORS

Heads of Producing Companies Speak of Their Products

New York.—The announcement made last week by Goldwyn-Cosmopolitan of its distributing program for the season of 1923-1924, including a total of 44 productions, has aroused interest in the industry. This is due to the nature of the productions and their variety to the able directors responsible for their making and to the fact that the product of three such companies as Goldwyn, Cosmopolitan and Distinctive is now being given to the trade through one giant distributing organization.

To the announcement of individual pictures previously made, F. J. Godsol, President of Goldwyn Pictures Corporation; William Randolph Hearst, president of Cosmopolitan Productions, and Arthur S. Friend, President of Distinctive Pictures Corporation, now issue the following statements to the exhibitors of the country concerning the product which their individual companies will produce next year.

Just before sailing for Europe, Mr. Godsol wrote the following statement:

"During the entire past year my executive associates, Mr. Edward Bowes, Mr. Abraham Lehr, and I have employed the large financial resources and organization of the Goldwyn Pictures Corporation in securing the most gifted directors, each with a record for big successes—the most important plays,—and stories and plays known by title to all motion picture patrons.

"An exhibitor must have pictures of outstanding merit, and in order to attract patrons to the box-office, each picture must have strong selling features in director, artists and story. Theatre profits depend upon these things. Also, exhibitors must be assured of a continuous volume of pictures with these magnetic, profit-making promotion angles.

"The merger of our distributing organization with Cosmopolitan Productions and the association of Distinctive Pictures, together with certain other extraordinarily high class individual productions, makes the exhibitor who presents our product dominant in this field.

"A glance at our announcement of 44 productions for next season enables you to comprehend the magnitude of our production plans. We are fortified immeasurably in the activity of the Goldwyn Studios with the presence of June Mathios as editorial director. While we are counting on having completed the many productions announced,—and more in addition, the list is however, subject to possible changes because of exigencies which we cannot foresee at this time."

Mr. Hearst's statement regarding Cosmopolitan pictures is as follows:

"The picture ranks with the press not only as a means of public entertainment but of public enlightenment.

"Realizing this, the purpose of the Cosmopolitan Corporation has been to provide entertainment, of course not only in its pictures but also to furnish information and education and to appeal to those whose possession of knowledge and taste enables them fully to appreciate the artistic, dramatic and historic value of the most meritorious moving picture production.

"The unexampled success of such instructive Cosmopolitan productions as 'When Knighthood Was in Flower,' has amply proved, that not only is the greatest spiritual satisfaction to the producer to be found in creating pictures of the highest artistic and educational quality, but that therein also lies the greatest material recompense.

"The ideals of the American people are of the highest and the publisher or moving picture producer who strives to meet and satisfy those ideals will secure his reward not only in public esteem but in public patronage.

"The plan of production of the Cosmopolitan Corporation, therefore, for the coming year involves a preponderance of pictures of the educational excellence and artistic and dramatic merit of 'Knighthood.'

"No phase of tense interest, no possibility of dramatic action or emotion will be neglected; but, to interest will be added instruction in the hope of making the picture not only the enlivening but the uplifting force that it should be in the community."

Mr. Friend made the following statement concerning the Distinctive output:

"Distinctive Pictures Corporation has a schedule of magnificent features for 1923-1924—big in story, big in immediate box-office value and tremendous in Good-Will power. Every Distinctive executive works on the principle of personal responsibility for his share in production. We believe this doctrine is the one certain way of giving you the type of pictures to which you are entitled in these days of discriminating audiences. You, as an exhibitor, are responsible to your patrons, and we, as producer, are out to help you.

"Naturally, having mapped out a super-size production programme we are happy in the thought that our pictures are to be released to you through the medium of Goldwyn-Cosmopolitan. To be associated with people who are doing big things is an inspiration. This inspiration and cooperation will be at the back of every bit of product made by Distinctive."

James R. Grainger, General Manager of Sales for Goldwyn-Cosmopolitan, made a statement regarding Goldwyn-Cosmopolitan service which will be of interest to the exhibitor. He said:

"A distributing organization's strength depends on two things. One, the quality of the productions that it distributes. Two, the service it renders to exhibitors. Our production plans have been unfolded. We are confident that no distribution agency ever handled so worthwhile, so important, so impressive a product.

"With regard to service. During the past year, we have increased our number of branch offices from twenty-two to thirty-one, with the opening of additional exchanges in Indianapolis, Indiana; Milwaukee, Wisconsin; Portland, Oregon; New Haven, Conn.; Albany, New York; Des Moines, Iowa; Oklahoma City, Oklahoma; Charlotte, North Carolina; and Butte, Montana. This must naturally result in a speedier film and accessory service to exhibitors in all territories which have up to this time been distant from the formal geographical layout of distributing sources.

"Our branch executives and sales force, as a personnel, are alive to the many needs of theatre managers. The aim of each man is to give satisfaction to the exhibitors he serves. We confidently assert that our advertising and exploitation departments are the very best in the industry, equipped to render showman-like cooperation and with ambitious advertising plans that must result in more money for the many theatres which we serve. We dedicate our organization to exhibitor cooperation."

Another German Tie-Up?

Berlin, Germany.—A revival in the German-American relations, is said to be under way and that Adolph Zukor, president of the Famous Players Co., during his recent stay in Germany, planned to establish a new German-American enterprise, whose producer would be Buchowetzki. It has been announced that Rosenfeld, director of the National Film A. G., will start for the United States. It is said his trip is associated with Zukor's plans.

Company on Location

Los Angeles.—Mabel Normand, the star, and Ralph Graves, George Nichols, Anna Hernandez, Vernon Dent and Charlotte Mineau, principals in the cast of Mack Sennett's "The Extra Girl," now in the making for Allied Producers and Distributors Corporation release, F. Richard Jones, director of the production, set forth for location work.

CLERGY TO SEE FIRST SHOWING

Hollywood—Charles Ray is to set a precedent by giving his first public showing of "The Courtship of Miles Standish" to the clergy. The first audience will be the delegates to the National Council of Congregational Churches at Springfield, Mass., in October, when 1000 clergymen and laymen will be present. Ray is now editing the film which will be ten reels or more.

AUTHORS DISPLAY GREAT INTEREST

Two Days Sessions at Waldorf Attended By Leaders in Literary World.

With five hundred of the leading writers, dramatists, educators, editors, motion picture producers, directors and leaders of thought of America and representatives of the British and French Societies of Authors in attendance, the first International Congress on Motion Picture Arts opened Thursday morning at the Waldorf-Astoria. It continued through today.

The general program was divided into six parts, with morning, luncheon and afternoon sessions Thursday and morning and luncheon sessions Friday. That afternoon there was scheduled an informal inspection by the delegates of the Paramount studio at Long Island City. The gathering was to be brought to a close Friday with a banquet.

The congress is being held under the auspices of the Authors' League of America with the co-operation of Adolph Zukor and Jesse L. Lasky of the Famous Players-Lasky Corporation.

One of the most important features of the congress, it was stated Thursday morning by Ellis Parker Butler, president of the Authors' League, who opened the first session, was the appointment of a committee on resolutions which will consider the variety of suggestions presented by men and women from all parts of the world and out of them try to formulate a series of recommendations that will aid in defining good motion pictures, help their artistic advancement, bring about greater co-operation between authors and picture producers, advance the study of motion picture problems in universities and develop a new school of writers who will produce their works directly for the screen.

The committee is to report at the closing banquet.

The congress was called to order Thursday morning by Ellis Parker Butler, president of the league, at 10:30 o'clock. Adolph Zukor welcomed the delegates in a short address. The general topics for discussion were "The Place of the Motion Picture in American Life and Culture" and "The International Scope of Motion Pictures." The speakers were Henry W. Taft, honorary chairman; Julien Jacques Champenois, representing the National Universities of France, and W. B. Maxwell, vice-president and delegate of the British Society of Authors.

At the luncheon session which followed the presiding officer was George Barr Baker and the speakers were Father John B. Kelly, Arthur Brisbane and Mary Raymond Shipman Andrews.

Transfer Completed

New York.—The absorption and transfer of the American Releasing Corporation by the Selznick Distributing Corporation has been completed and an extensive sales drive has started for the combined product throughout the country.

All existing exhibitor contracts made by the American Releasing will be executed by the Selznick Distributing Corporation, it is stated.

It's Just *Raining* Letters of Praise

from thousands of exhibitors who are cleaning up with

Pearl White in PLUNDER

Produced and Directed

by

Geo. B. Seitz

HARRY P. SNYDER
MANAGER OF
RIALTO OPERA HOUSE
4 C. ORCHESTRA BLDG. BALCONY 108
P.O. Box 108, Chicago, Ill. Telephone 108

HIGH BRIDGE, N. J. Apr. 2nd. 1923

Mr. H.P. Lynton,
1000 Broadway,
New York City N.Y.

Dear Sir:

Replying to your letter of recent date concerning Pearl White Serial "Plunder", beg to advise that my patrons are loud in their praise that it is the best serial ever shown in my theatre. The box office receipts have doubled since the advent of this serial, and I sincerely trust you will be able to produce another serial of this type, that will please the patrons as well as "Plunder", and you may rest assured that the agreement attached to the box office receipts will be eliminated.

Very truly yours,
H. P. Snyder

Brooklyn Theatre
Portland, Ore.

Pathe Exchange Inc.,
8-10 Nor. 9th St.,
Portland, Oregon.

April 9, 1923

Gentlemen: -

I was advised not to contract for PLUNDER by competing salesmen, who very obligingly told me that PEARL WHITE was through as a drawing card and that PLUNDER was falling down as a box office attraction.

However, you know that after screening three episodes for me, you not only convinced me that I should book PLUNDER, but sold same to me at an increased price.

To date, I have used four episodes and each one has shown an increase over the previous one. In fact, PLUNDER has doubled my receipts for me, on Serial Night.

Exhibitors who want a real Serial, one that will bring the people to their theatres and satisfy them, should immediately arrange for PLUNDER as this Serial with PEARL WHITE, is a big drawing card.

Thanking you for convincing wishes, I remain
Yours truly,
Henry Perl

MAIN OFFICE
NEW HAVEN, CONN.

PRODUCTION

THEATRE
EMERGENCY

POLI THEATRE
Ridgely, Conn. April 11, 1923.

Pathe Exchange Inc.,
Hedden Street,
New Haven, Conn.

Dear Sir:-

In view of the fact that this theatre does not ordinarily run serials and I took what I thought was a chance when I booked "Plunder" because I enter to a high class patronage whom I thought would show any episodic affair. I feel constrained to utter a word of praise about Pearl White. Besides increasing my business on the two days I run it, "Plunder" seems to be satisfying everyone. I hope she continues the good work.

Sincerely yours,
John Carlisle

COLUMBIA THEATRE
6th & St. Charles,
St. Louis, Mo.

April 6, '23.

Pathe Exchange, Inc.,
1306 Lindell Ave.,
St. Louis, Mo.

Gentlemen:-

I am running the tenth episode of PEARL WHITE in "PLUNDER" and want to say it is the only serial in the last two years that has held up consistently in attendance all the way through from the start.

To my way of thinking PATE really leads in serial making.

Yours very truly,
David Russell

THE PLAZA THEATRE,
Willis St.,
Buffalo, N. Y.

Apr. 7, 1923.

Mr. W. A. V. Mack,
Pathe Exchange, Inc.,
Buffalo, N. Y.

Dear Mr. Mack:

It is, indeed, a pleasure for me to recommend your serial "PLUNDER" to any exhibitor who is looking for a real Box Office attraction for fifteen weeks.

Am more pleased with "PLUNDER" than any serial we have ever shown at the Plaza and we have been showing at least one serial a week for the past seven years.

Pearl White and the producers of "PLUNDER" are to be congratulated on this excellent production. They deserve the encouragement of all thinking exhibitors.

Very truly yours,
Devy, Michael

Broadway
"Your Theatre"
Mount Airy, N. C.

April 12, 1923.

Mr. E. E. Hallar,
Manager,
Pathe Film Exchange,
Charlotte, N. C.

Dear Mr. Hallar:

You have not asked me for this letter, but I feel that I should let you, and all the world know exactly what I think of "PLUNDER".

I never judge a picture by what I think the jump, from cashier to cashier, and also watch to see how busy certain pictures keep the box office.

"PLUNDER" has done more than just keep the jump, from cashier to cashier, and also watch to see how busy certain pictures keep the box office. It has kept us all of next performance. I'm afraid we have got a hard task ahead of us to beat the record that "Plunder" has hung up for us. I am certain that the final chapter my patrons are making when we will have Pearl White again. I have run any serial but take it from me "PLUNDER" makes all previous box office records look like plunder.

Give us another one soon.

Respectfully
Robinson
Manager
Broadway Theatre.

RUNYON THEATRE
Barnsdall, Okla.

April 4, 1923

Pathe Exchange, Inc.

Gentlemen:

I ran No. 5 of PLUNDER last night and with each episode business is increasing. This serial will be a real money maker for me.

Resp.
Earl Runyon

THE PEOPLES
14 N. Scott Street,
Barnes City, Mo.

Mr. Harry Graham,
276 Pathe Exchange,
111 & 17th Street,
Kansas City, Mo.

Dear Harry:

Regarding Plunder, I it has been the most bought. I hesitated serial in our People my better judgment wrong. He show to of them have request it has done a big bu they did not like as I am certainly glad biggest profit so with best wishes. I

Mr. E. O. Brooks,
Pathe Exchange, Inc.,
Los Angeles, Calif.

Dear Mr. Brooks:

Just comple episodes of Pearl White's "PLU" surprised that you are so wild this serial. Without questi thing Pearl White has ever do action, and cast.

George B more firmly established his greatest director in serials i have will do what I can to assai in this territory. With

I am
LOL: MAP

Pathéserial

TRADE MARK



Can your house hold more people than you are now playing to? **Book Plunder!**

METROPOLITAN THEATRE CO.
FIFTEENTH ST. and CENTRAL AVE.
CINCINNATI, OHIO

April 14, 1923.

Pathe Exchange, Inc.,
Cincinnati, Ohio.

Gentlemen:-

It affords me genuine pleasure to tell you that your Pearl White serial "Plunder" is a real serial and is proving to be the most profitable serial that I have ever run.

When I tell you that my receipts fall off within five dollars on Good Friday and then jumped back to fifty dollars the following Friday you will realize what a tremendous pull Pearl has in our neighborhood.

I told Mr. Miland that if there is any exhibitor in his territory that is dubious about hooking this serial, to send him to me. After I tell him what this serial will be sold, I am sure that the serial will be sold.

Thanking you for many favors in the past, I am
Yours truly,
Ed. Link

PALMETTO THEATRE
ROCK HILL S C
April 13rd, 1923

Mr. E. E. Heller, Manager
Pathe Exchange, Inc.,
Charlotte, N.C.

Dear Mr. Heller:-

Having played practically every serial ever released by Pathe and now being of the sixth chapter of "Plunder" I feel it my duty to compliment you upon this serial.

Pathe has always led the world in serial production and now they have gone themselves one better in producing one with such a popular star, yet giving to the screen a wonderful production with a real background, so different from that usually found in serial production. The serial is both and shoulders above anything Pathe has yet produced and I trust is an indication that in the future all chapters of "Plunder" are going to be produced with the same degree of excellence, which will enable the exhibitor to get a better class patronage to attend his serials.

I sincerely feel that "Plunder" has been a great boost to my trial day and I thank you and Pathe.

Very truly yours,
Wm. J. ...

Regent Theatre
Norwalk, Conn.

LEGITIMATE ATTRACTIONS VAUDEVILLE
MOTION PICTURES
SAMUEL J. HANTOR PROP.

April 11, 1923

Pathe Exchange, Inc.,
134 Meadow St.,
New Haven, Conn.

Gentlemen:

Your Serial "PLUNDER" with Pearl White, which we are using every week has proven to be a special attraction. As a serial it deserves and every one was clean wholesome, interesting entertainment, and heartily enjoyed by every one.

Yours very truly,
...

OFFICE OF
DISTRICT SUPERVISOR

ABINGVILLE N. C.
April Second,
1923.

Dear Mr. Heller:

Serials may come and Serials may go, but "PLUNDER" will go down on the records of the Abingville Theatre as the greatest box office attraction in the history of the town. Many of Pearl White's old followers are keeping up with her serials, and I wish to express my appreciation for having the opportunity to run such a picture as "PLUNDER".

With best wishes, I am

Yours very truly,
MAJESTIC THEATRE,
St. Albans, N. C.

Mr. E. E. Heller, Manager,
Pathe Exchange,
Charlotte, N. C.

PRINCESS THEATRE
PHOTO-DRAMA PRESENTATIONS DE LUKE

HENDERSON, NORTH CAROLINA
Apr. 12, 1923.

Mr. E. E. Heller,
Pathe Exchange, Inc.,
Charlotte, N. C.

Dear Mr. Heller:- PEARL WHITE seems to have come back strong. We are doing excellent business on PLUNDER, her last serial, and while it is not my custom to write letters of this kind I really feel that you are due this uncollected testimonial, due to the fact that you are doing such excellent business. It is my intention to give this serial a repeat run in the next three or four months and this should be proof enough that it is a good one.

With best wishes, I am
Respectfully yours,
Ed. Stevenson
Princess Theatre Co.

April 6, 1923.

Pathe Exchange, Inc.,
Filmm Building,
Detroit, Michigan.

Dear Sirs:

Mr. Hampton

As a pleasure to tell you that "Plunder" has proven out, thus far, all that you have promised for it when we thought it was now running the eighth episode, and now running the ninth episode, and the interest has not only held up, but shown a consistent increase each week, despite the Lenten season.

The story is highclass, and has brought in an increasing adult patronage, as well as the youngsters.

"Plunder" has made us money, and we can recommend it highly -- it's a story for any house and every audience.

Sincerely,
CRYSTAL THEATRE

ADB b

Arthur D. Bach

THE VICTORY THEATRE

C. S. WELSH, MANAGER
Home of First National Pictures

SALISBURY, N. C., April

Pathe Exchange, Inc.,
Charlotte, N. C.

Dear Mr. Heller:

We have run 12 episodes of "PLUNDER" and have paid one third more for this serial than any other serial we ever ran. Such to thank you for working so hard to sell me serial and will say it is, the best serial I have ever run. It is a one hundred percent sure thing. I would gladly recommend this serial to any exhibitor interested in serials.

VICTORY THEATRE

C. S. Welsh

April 7, 1923.

Columbia Theatre
100 N. ...
Bristol, Tennessee

Mr. E. E. Heller, Mgr.,
Pathe Exchange, Inc.,
Charlotte, N. C.

I have been in the show business thirteen years and this is the first time I have ever become enthusiastic enough over a picture to write unsolicited.
Any exhibitor who cannot get the money with PLUNDER had better close up and go fishing. I have a box office record with the first episode of this picture, and am now on the seventh episode and going strong.
Any exhibitor who runs serials need not hesitate in taking on to this one.

Yours very truly,
Columbia Theatre,
J. O. Buchanan

Colonial Theatre

TAMMONG, N. C. April 5, 1923

Pathe Exchange, Inc.

Dear Sirs:

I want to congratulate you upon giving us a picture like "PLUNDER". Without a doubt, I think any we are ever given, and by having two serials run in a class by itself. Surely here you will do a big business on one. I think we exhibitors ought to encourage serials. I am

Respect

P. R. McVee

STAR THEATRE

16 B. Jefferson Ave.,
St. Louis, Mo.

March 23d, 1923.

Pathe Exchange, Inc.,
3308 Lindell Ave.,
St. Louis, Mo.

Gentlemen:-

It gives me a real pleasure to tell you of the extraordinary success being registered in my theatre by PEARL WHITE in "PLUNDER".

The situation is quite complex in my district. Ordinarily I can use only a first run serial or one that is day and date with my most remote competitor. In the instance of "PLUNDER" this serial was placed first and second run with my competition. At first it was impossible to convince me that the serial could be run by me at all, especially in view of the fact that these two runs mentioned above were my closest competitors. Finally PATE prevailed upon me to place this serial in the Star as a third run basis. The story thereafter is simple.

I am running one other serial attraction on a first run basis and PEARL WHITE in "PLUNDER" third run after two direct competitors is outdoing at the box office by first run serial. How could one prove more conclusively the extraordinary box office power of PEARL WHITE!

Very truly yours,

STAR THEATRE,

Christy Stephens

MENT COMPANY

Charlotte, N. C.
April 12, 1923.

I am able to tell you that a picture that I have ever seen about running a and finally did against proved that I was entirely right, audience here and many to run my serials. However, the very people who said come to see each episode. It is as it has shown the that I have shown.

Yours very truly,
THE PEOPLES AMUSEMENT CO.,
W. T. Wilson

3, 1923.

log at four
I am not
restic over
be best
got story

with this
be called

Mr. Lynch the
sale of "PLUNDER"

Personal regards

My yours,

MOUST THEATRE

...

18 MILLIONS FOR BIGGER STUDIOS

Fox Heads West Coast Group in One of Largest Expansion Moves in History.

Hollywood.—The West Coast film world has started a gigantic expansion. Practically every producing company here of any import has announced plans for new studios or new buildings. This is the beginning of a movement, it is said, to edge the present studios out of the center of Hollywood whereby the companies can realize a handsome profit on their real estate in the residential section and purchase larger tracts in the outlying districts at a nominal cost.

The present plans involve an expenditure of more than \$18,000,000. It is the greatest expansion program in the history of the industry, and follows hard upon the era of prosperity that has struck all of the producing units here.

The estimated expenditures of the various companies to be made in expansion follows:

William Fox	\$ 3,500,000
Hollywood studios	1,000,000
Mack Sennett	2,000,000
Famous - Players - Lasky	3,250,000
Sol Lesser	5,000,000
Fairbanks	1,150,000
United Studios	800,000
Universal	500,000
Robertson - Cole	250,000
Hal Roach studio	400,000
Goldwyn studio	300,000
Independents	5,000
Total	18,155,000

Fox started the ball rolling by announcing the purchase of a 450 acre site in the Westwood-Beverly district on which a complete new studio will be erected at a cost of \$3,500,000. Plans call for the erection of the most complete studio in the world. The present studio site of 15 acres at Sunset Boulevard and Western avenue, purchased only a few years ago for \$180,000, has been appraised at \$1,200,000, and will be turned into building lots. The new studio will consist of a score of reinforced concrete buildings. It is expected to be completed in a year.

Mack Sennett next stepped to the front with the announcement that it is his plan to sell the present Glendale Boulevard studio site as soon as possible, and construct an entire new production center at an estimated cost of \$2,000,000 on his 350 acre tract in the foothills between Vermont and Western avenues.

The Christie Realty Corporation, headed by the Christie Brothers, producer of comedies, has become owner of a tract of 70 acres on National Boulevard at Military Road adjoining the Westwood properties. They will dispose of their present site in the center of Hollywood adjoining Famous Players-Lasky, but announce the transfer of the studio is not to be made immediately. Recently the Christies have become the purchasers of land in various active centers of Hollywood.

There is a report current that Famous Players-Lasky, with its studio in the center of Hollywood is looking for a tract of several hundred acres along the foothills on which a new plant will be erected at a cost of \$3,000,000 or more. Famous now owns the most valuable site in the heart of Hollywood, and is almost entirely surrounded by business houses and residences.

Hollywood studios on Santa Monica Boulevard announces that property will soon be offered for sale in order that a larger tract can be purchased upon which to erect a new \$1,000,000 plant. At a cost of approximately \$150,000 the Douglas Fairbanks studio has purchased a ten-acre tract back of the present plant on Santa Monica Boulevard, and it is estimated

GISH SISTERS SELECTED FOR ROMOLA

Hollywood—Lillian and Dorothy Gish are to come back to the screen in a picture together. The story has been selected for them by Inspiration Pictures, and will be a picturized version of George Elliot's "Romola." Lillian Gish is to have the title role, while Dorothy will play the ill-fated little Italian girl beloved of Tito, the hero.

Present plans call for the production of the picture in Florence, Italy, where the action of the story is laid.

\$1,000,000 will be spent in improving the property. The United Studios on Melrose avenue has additions and improvements totaling \$800,000 underway, and Sol Lesser announces the expenditure of about \$500,000 in improving his Santa Monica Boulevard property.

At Universal City it was stated that the improvement and extension program will involve an expenditure of \$500,000, and will include the building of the world's largest stage, wardrobe warehouse, and an electrically equipped cafe. The work is underway, and will be completed within six months.

Hal Roach bought a site on Arenz Boulevard near Culver City sometime ago and will spend \$400,000 on improvements there, besides making improvements at the present plant. The largest portion of the \$300,000 to be expended by Goldwyn will go for a gigantic stage, and there are other improvements contemplated which they are not ready to announce. Robertson & Cole are to spend \$250,000 in building a new warehouse, and inquiries at various independent units bring the total figures estimated in improvements by them up to \$5,000,000.

BANQUET TENDERED TO ELMER PEARSON

Culver City.—At a banquet tendered to Elmer Pearson, of New York, vice president and general manager of Pathe Exchange, in the Hal Roach studio, Mr. Roach announced the signing of Pete Carroll, for the last ten years branch manager for Pathe in Los Angeles, to be liaison advisor between the producer and the distributor. This step is said to have significance in that it is the first step in this direction made by a producer. Mr. Carroll will pass on all film productions and judge them from the viewpoint of the distributor and exhibitor.

It was also announced that all Pathe sales managers would be brought to Los Angeles next year for a convention.

The Golf Tournament

The winner of the Spring Golf Tournament held under the auspices of *The Film Daily* at the Bellelaire Golf Club, Bayside, L. I., June 5, are as follows:

Low net (Reuben Samuels, Inc., Trophy), Rudy Camerson, net score 75.

Low net runner-up (Pathe Exchange, Inc., Trophy), Felix Feist, net score 78.

Low gross (Warner Brothers Trophy), Oscar Morgan, net score 82.

Low gross runner-up (Motion Picture News Trophy), E. Kendall Gillette, net score 82.

Winner of Jules Mastbaum Trophy for lowest score by exhibitor player, Tom Moore, net score 83.

Winner of Jack Alicoate Duffer's Cup, Harold Rodner, with a score of 355.

Winner of leg on *The Film Daily* Trophy, to Rudy Camerson, net score 75.

HAROLD SHAW TO DIRECT FOR METRO

Held to Answer is Title of Second All-Star Special

Los Angeles.—Harold Shaw will direct "Held to Answer," Peter Clarke McFarlane's mystery story, which will be one of the Metro all-star specials for the coming season.

Mr. Shaw was signed by Milton E. Hoffman, Metro production manager, following the completion of "Rouged Lips," which Mr. Shaw directed.

The actual filming of "Held to Answer," which has been adapted for the screen by Winifred Dunn, has been started.

Mr. Shaw arrived in Hollywood about three months ago from England with his wife, Edna Flugrath Shaw, who is the sister of Viola Dana and Shirley Mason. They had made a hurried trip from London following the news of the serious illness of Mrs. Shaw's mother, which proved fatal. Mr. Shaw had been in England for ten years producing his own pictures.

Duncan's Smashing Barriers

Reduced to Feature Length

New York.—William Duncan's "Smashing Barriers," a super-feature edited from the thirty reel serial made by the Vitagraph star will be released as a six reel version.

Edith Johnson plays the lead in the story, and opposite Duncan is the bad man of the West, Joe Ryan. Walter Roger, another bad man, is Ryan's companion in crime, and Howard Vincenti and a dozen other hard riding evil doers contest in an effort to down Duncan in his role of a young Eastener who makes good in the wilds of the red-wood forests.

Producer Cuts and Titles

Film Enroute to New York

New York.—Finis Fox, producer and director, was in this city recently, and while here Roy Crawford, vice-president and treasurer of Associated Exhibitors, announced the closing of a contract for the distribution of this organization of one of his features.

"The Man Between," a drama of modern life in the city of Quebec, is the title of the feature which Mr. Fox cut and titled while enroute to this city. It was written and directed by Mr. Fox.

Selznick Closes Deal

New York.—E. J. Doolittle, manager of the foreign department of the Selznick Distributing Corporation, reports that it has just closed a deal with David P. Howells, Inc., for the entire foreign distribution of its product in all countries excepting Canada, Australia and New Zealand, where the Selznick Company maintains its own exchanges.

"Big Tim's" Daughter In Pictures

New York.—Margaret C. Sullivan, daughter of "Big Tim" Sullivan, whose name was once a power in political circles, has been engaged by the Cosmopolitan Corporation for a minor part in "Under the Red Robe," which Alan Crosland is directing. This is her first appearance in motion pictures, although she has appeared in several stage productions.

To Film Methods of Fake Stock Promoters

GET-RICH-QUICK SCHEMES EXPOSED

*New Hodkinson Release Shows
How Fake Promoters
Operate*

New York.—The production of a series of photoplays, unique in the screen world, has been started under the auspices of the Investors' Vigilance Committee, through the medium of which the unwary will be shown the wiles and methods of "get-rich-quick" schemes, confidence workers and crooked stock and security salesmen, in a manner which cannot help but drive home the lesson of caution and care in the making of investments and in any transaction in which securities are involved.

These pictures will be two reel features, issued at the rate of one a month, and will be distributed through the W. W. Hodkinson Corporation.

The first of the series, entitled "Wild Cats" has just been released. It tells the story of how oil promoters fake the literature they send out, how an unscrupulous scoundrel takes a group of honest young fellows, fills them full of lies and then sends them out to dupe the public, making them participants in a crime. It also shows how the promoter corrupts men in insurance companies and obtains from them the names and particulars of people, especially widows, who have received insurance benefits. Then it reveals the heartless methods, by a profession of friendship and sympathy through which these insurance benefits are taken from people who often have nothing else in the world. Mary MacLaren, Sydney Dean and Baby Elsie Ferguson, a niece of Elsie Ferguson, are prominently featured in the production.

The second of the series, now in preparation, will be titled "The Reloaders," and will expose, in conjunction with an entertaining story, the methods of spurious stock salesmen.

Back of this series of photoplays is a plan of the Investors' Vigilance Committee to educate the public in its nationwide fight against fraudulent securities. With branches established in more than 200 cities, including Honolulu, Cuba and Can-

LAVA-SPOUTING CRATER IN PATHE NEWS

New York.—In filming the lava-spouting crater of Mount Etna, Pathe News is credited with securing one of the most awe-inspiring pictures ever screened. The wealth of close-ups, photographed at the very crumbling brink of that fiery chasm, are declared to represent the record daring achievement in motion picture news reporting.

These scenes—the first to be filmed of the fresh eruption of the Mount Etna volcano—are exclusive in Pathe News No. 45, released on Saturday, June 2. This eruption is the first in ten years, and is of such violence, sending broad streams of lava down the mountain slopes, that many vineyard owners and villagers were frightened away from their homes.

ada this organization is waging an active campaign against "fake" promoters and all wild-cat schemes, and has turned to the screen in its endeavor to reach the greatest mass of persons possible.

The new photoplays are being produced for Investors' Vigilance Committee by the Buckley-Ferguson Productions, Inc.

AUTO CONGESTION FAVORS SUB HOUSE

*Indianapolis Theatre Operator
Says Parking Problem
Hurts City Theatres*

Indianapolis.—"The neighborhood motion picture theatre is going to be the money-maker in the near future in the photoplay field," said Gus G. Schmidt, owner of the Crystal theatre in the downtown district. "I am so thoroughly convinced of this that I have bought property at College and Fairfield avenues (five miles from the center of the city) and I am preparing to build a community theatre on the site in the near future. I am now building a business block there and as soon as it is completed I will begin construction of the theatre," Mr. Schmidt continued.

"I have made a rather close study of the conditions downtown and I am forced to the conclusion that the automobile is rapidly changing affairs. Indianapolis is no different from other cities. The problem downtown is traffic and parking space. The auto owner doesn't want to get on a street car to come downtown to the theatre and the time is fast approaching when it is going to be next to impossible to find space in which to park his car while he attends the movie. I know of many who have driven blocks and blocks in the congested district searching in vain for parking space, only to return home without having visited a theatre.

"But if I have it figured right, it is not going to affect the motion picture business adversely. The exhibitor who builds wisely in the outlying districts of a city will win. His initial outlay will not be as great and his overhead will be less."

In support of Mr. Schmidt's contention he pointed to three or more theatres under construction in Indianapolis in the outlying districts. Another corporation is now building a theatre across the street from the site selected by Mr. Schmidt at College and Fairfield avenues.

JAMES R. GRAINGER ON FIVE WEEK TRIP

New York.—James R. Grainger, general manager of Sales for Goldwyn-Cosmopolitan, is making another one of his periodic swings about the country visiting the branch exchanges, the first run exhibitors in the key cities and the studios. He left this city on June 3, accompanied by Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, who will make a study of exploitation problems.

Mr. Grainger will visit the following cities enroute to Los Angeles—Cincinnati, Indianapolis, Chicago, St. Louis, Kansas City, and El Paso. On the return trip he will make stops in San Francisco, Portland, Seattle, Winnipeg, Minneapolis, Detroit and Cleveland.

C. L. YEARSLEY'S MERRY SEND-OFF

*First National Publicity Director
on Three Months' Va-
cation*

New York.—C. L. (otherwise Bill) Yearsley was given a merry send-off on his three months' vacation from his desk as First National publicity director by his First National associates at a luncheon at the Hotel Astor, on Friday, June 1. Mr. Yearsley is bound for various mountain lakes and streams, there to recuperate and prepare for big doings in the fall. He left the following day, June 2.

Some twenty-eight of his associates gathered around the festive board and listened to general manager Dick Rowland preside as toastmaster. Floyd Brockell started the barrage of best wishes, and Bruce Johnson, foreign manager, voiced his approval of the vacation as long as Mr. Yearsley was kept out of foreign territory. H. O. Schwalbe characterized the Publicity Chief as a publicist who had by constructive, conservative, tireless work, done more to advance his company than any other man of the same capacity in the industry. No other proof was needed, he said, in addition to the fact that Mr. Yearsley had been with First National for five years and they wanted him to stay another five. Other speakers were Sam Spring of the legal department; Chas. Pinkerton, financial controller; Worthy Butts, and Hawley Turner.

Mr. Yearsley responded by praising the First National management and the co-operation and freedom it had always allowed the publicity department. With a rosy vision of three months in the mountains, he concluded by saying that he was sorry for everyone else in the world.

Bob Dexter will be in charge of the advertising and publicity department until Mr. Yearsley's return, with Lynde Denig supervising trade, newspaper and general publicity.

Four Semon Comedies Released by Vitagraph

New York—Albert E. Smith, president of Vitagraph, announces that Larry Semon will produce four two-reel comedies for release during the coming 1923-24 season, and is now working on the new series. The four comedies which will round out the comedian's contract with Vitagraph, and which has extended over a period of several years, will be released in September and November of this year and in January and March in 1924.

Vitagraph will release but one more Semon comedy during the present season. This is "The Midnight Cabaret," which will be shown the latter part of this month. After this there will be no others until September.

STYLE 41 PHOTO PLAYER for sale. Excellent condition. Apply Room 1203, 1540 Broadway, N. Y. C., for special price and liberal terms.

Looking Ahead To Hollywood

By Will C. Murphey

Hollywood.
June 8

H. A. Snow, the man responsible for making "Hunting Big Game in Africa," is to make another trip with his son Sydney to Africa for another animal picture. Snow was in town this week, and is now preparing supplies for his expedition.

Plans at the Fox studio call for the production of a big girl picture with 200 film beauties in the cast. Tests are now being made, and Phylis Haver will play the lead. It will be a water picture on the "Undine" order.

Universal's big production, "The Hunchback of Notre Dame" will be finished in less than a month. With a \$7,000 a day overhead Universal officials are not kicking that the sequence of dramatic action is so near the end. The hurry along production night scenes have been shot during the last week, and a fine lot of sets burned down.

Hal Roach, comedy producer, will leave soon for Europe in an effort to unearth new comedy talent. Roach believes that among the foreign pantomimists he can obtain another comedian to travel along with Harold Lloyd and "Snub" Pollard.

Fred Kley, Fox studio manager, has gone to New York for a conference there on plans for the new Fox studio here.

Edgar Stein has started "Havoc" at the Garson studio with an all-star cast. It is to be a Universal-Jewel production, but the Universal lot is so crowded Stein had to obtain outside room. In the production are Anna Q. Nilsson, J. Warren Kerrigan, Tom Santschi, Winter Hall and Winifred Bryson.

Twelve more of "The Fighting Blood" stories of H. C. Witwer are to be made with George O'Hara in the title role.

Rowland V. Lee is casting for his first special production for Fox. It is based on Gouverneur Morris's novel, "You Can't Get Away With It." John Russell made the screen adaptation.

Henry MacRee has gone to Siam to make a ten reel special. He promises another picture on the order of "Nanook of the North," and will complete his work this summer.

Principal pictures will produce Harold Bell Wright's "When a Man's a Man," and Marguerite De La Motte, who has been signed to a long term contract, will play the lead. Edward F. Cline, who will direct, left with the company this week for Prescott, Ariz. John Bowers has the male lead.

Fred Niblo's next picture for Louis B. Mayer and Metro is to be "Man, Woman and the Devil." The scenes are laid in Spain at the time of Ferdinand and Isabella. Casting has started, but no one has been engaged for the lead.

"The Acquittal," a stage play by Rita Weiman is to be done by Universal. Clarence L. Brown's directorial shingle has been put up, and the Weiman special will be his first picture under his new contract.

Oscar Apfel will direct Viola Dana's next picture which will be "To Whom It May Concern." It is a Rita Weiman story adapted for the screen by Rex Taylor. Production will start next week.

The busiest spot in Hollywood is Universal City. Nineteen companies are working on the lot. Carle Laemmle is due here again, and there is to be a big cut-down in overhead.

Norma Shearer, newest star at the Mayer studios, will make her West Coast debut in "The Wanderers," directed by John M. Stahl for First National. Three comedy favorites of old, Louis Fazenda, Hank Mann, and Lydia Yeamens Titus will add mirth to the picture.

Emile Chautard has "Alimony" under way at the Powers studio. It is a drama of social life by A. T. Locke. Ruby Millér and Warner Baxter head the all-star cast.

Francis Marion is adapting "Beau Brummel" in which John Barrymore will be starred by the Warner Bros. This is a screen version of the famous Clyde Fitch play.

"Held to Answer," a story of today by Peter Clarke MacFarlane, will be the second of the new series of Metro's all-star specials.

Warner Bros. are to make Kathleen Norris's novel, "Lucretia Lombard." It will be made by Harry Rapf, the scenario having been completed by Sada Cowan.

"Thicker than Water," the screen version of Margaret Bryant's "Richard" in which Herbert Rawlinson is starred, has been completed at Universal.

Ben Turpin has just completed the second of his comedy specials for Mack Sennett. The picture bears the title of "Pitfalls of a Great City."

Show Feature at Convention

Denver.—When the United Commercial Travelers of Colorado meet in state convention in Denver, from June 3 to 16, at which time they will sponsor for the two week period a presentation of Elmer Clifton's "Down to the Sea in Ships," distributed by the W. W. Hodgkinson Corporation, there will be read a personal greeting from President Harding expressing the hope that the gathering will be marked by highly satisfactory accomplishments along the line of benevolent work, such as the U. C. T. has been carrying forward.

PARAMOUNT TO HOLD INTERNATIONAL MEET

New York.—The first international convention of the Department of Distribution of Paramount pictures will be held in May, 1924, it is announced by S. R. Kent, general manager of the Department of Distribution of the Famous Players-Lasky Corporation.

"The convention will mean the assembling of representatives of the Paramount organization from the far corners of the earth," said Mr. Kent, "and men who can speak practically every language in the world will be present."

"The convention will be attended by nearly 1,000 delegates who will come from Europe, Japan, South America, Mexico, Canada and practically every other civilized country. International policies, the comparison of foreign and domestic distribution and exhibition, exploitation and booking of Paramount pictures will be discussed from every angle possible."

Along Film Row

Paul J. Swift, until recently general manager of the Associated Booking Corporation, has resigned from that post to become special representative for the Al Lichtman Corporation.

Glenn C. Gregory, of Newark, N. J., has been appointed branch sales manager of Associated Exhibitors in Milwaukee.

\$2.50
Per Day
and upward

is one reason for the rapidly growing popularity of the Hotel Martinique.

Another is the consistent economy of the entire establishment. Here you may enjoy a Club Breakfast at 45c., consisting of Fruit or Cereal, Bacon and Egg, and Rolls and Coffee—Special Luncheon and Dinners of superior quality are also served at the most moderate possible prices.

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Happenings in the Independent Field

TRUART EXTENDS PLANS FOR 1923-24

Schedule of Features and Feature Comedies to Be Added To, Says M. H. Hoffman.

New York.—In evidence of its determined bid for distinction among the leaders in the independent field, Truart Film Corporation has to its credit the signing of Larry Semon to a \$3,000,000 contract, announced recently, and the following production plans: A series of four features starring Elaine Hammerstein to follow "Broadway Gold," which has had successful runs in New York, Buffalo, Chicago, New England, Pennsylvania and on the coast; three special features with all star casts from Carlos Productions to follow "The Unknown Purple," now being filmed; and the series of Arthur Maude based on famous paintings.

All of these productions will be disposed of on a franchise plan which it is Truart's claim is unique and unusual in that it accomplishes a truly co-operative and equitable arrangement for the exchanges handling the product.

M. H. Hoffman, vice-president and general manager of Truart, is now negotiating for product with two or three units for additional material and he promises bigger things with each succeeding announcement concerning the 1923-24 offerings from his concern.

SHIPMAN GETS RIGHTS TO SHACKELTON FILM

New York.—Ernest Shipman announces that he has acquired from the Motion Picture Sales Agency, Ltd., of London, the exclusive American rights in "Southward on the Quest," the six-reel pictorial record of the late Sir Ernest Shackelton's last expedition to the South Pole. The film begins with the departure of the tiny vessel from the coast of England, and takes up in sequence every step in the memorable journey, including the tragic burial of the noted leader.

LENORE ULRICH ON WAY TO HOLLYWOOD

New York.—Waving a smiling adieu from the observation platform of the rear car of a westbound flyer, Lenore Ulrich left New York for Hollywood, where she is to appear in the Warner Brothers production of Belasco's "Tiger Rose," on Monday June 4.

David Belasco, who is to supervise the production of "Tiger Rose," was scheduled to leave for Hollywood on the same train, but a slight indisposition of health made it necessary for him to postpone his departure until later in the week or early next week.

Close Deal For Arrow

New York.—One of the most important sales announced in the Independent field in some time was consummated by W. E. Shallenberger and W. Ray Johnston, respectively President and Vice-president of the Arrow Film Corporation, during their sojourn in Chicago for the M. P. T. O. A. convention last week.

This contract, which embraces seven features, two serials, and thirty-eight comedies,

was closed with Frank Zambreno, President of Progress Pictures Company for Northern Illinois and Indiana.

Pictures included in the deal are: "The Rip Tide"; "The Little Red Schoolhouse"; "The Broken Violin"; "None So Blind"; "High-Speed Lee"; "Man and Wife"; "Jacqueline, or Blazing Barriers"; "The Fighting Skipper," a serial; and the new Arrow serial, "The Santa Fe Trail."

MISS DE LA MOTTE A PRINCIPAL STAR

Contract With Sol Lesser Begins With Lead in "When a Man's a Man"

Los Angeles.—Marguerite De La Motte has signed a long term contract to appear in Principal Pictures. Miss De La Motte's initial role under the new agreement will be the lead in Harold Bell Wright's story, "When a Man's a Man," location scenes for which are now being filmed under the direction of Edward F. Cline in Prescott, Arizona.

Sol Lesser, president of Principal Pictures Corporation, accompanied the company to Prescott and expects to remain there a short time before returning to Los Angeles. The company which is now working on scenes for "When a Man's a Man" in Prescott includes Miss De La Motte, John Bowers, June Marlowe, Robert W. Frazier, John Fox, Jr., George Hakathorne, Charles Mailes and Director Cline.

Mr. Wright has joined the company there and will give his assistance to the making of the pictures for this photoplay version of his novel.

NEW YORK STRAND TO PLAY "MAIN STREET"

New York.—"Main Street," Warner Brothers screen version of the Sinclair Lewis' best-seller, will be given its Eastern premiere at the Mark Strand Theatre, for two weeks beginning Sunday, June 10th.

The co-operation of Grosset & Dunlap, book publishers, has been obtained, and the book will be tied up with the picture's showing, in New York City.

"Main Street" is in its sixth week at the Mission theatre, Los Angeles. Its western premiere is scheduled for the week of July 24 at the Roosevelt Theatre in Chicago.

C. C. Burr to Produce Gerald Duffy Scenario

New York.—C. C. Burr has purchased from Gerald C. Duffy, "The Restless Age." It is an original story, written expressly for the screen. The author was also responsible for, the Johnny Hines melo-comedy hit "Sure Fire Flint," and has contributed many successful photodramas to the industry as well as numberless magazine stories.

"The Restless Age" will be one of the same series of productions as "The Average Woman," and "Three o'Clock in the Morning."

To Film Special In Morocco

New York.—As the emissary of Ernest Shipman, Rene Batigne sailed for France last week, to lay the preliminary plans for the formation there of a new company to produce a big, spectacular production in Morocco, the latter part of the current year.

RAPF TO LIMIT FEATURE FOOTAGE

Five or Six Reels the Maximum Future Production Says Warner Producer

Los Angeles.—That all future productions bearing his name will be somewhere within the five and six reel footage, and will never exceed this number, is the statement made by Harry Rapf, in charge of a production unit for Warner Brothers.

"I intend to reduce the footage, and thus fall in line with the demands of the exhibitors," Mr. Rapf says. "From querying them, I have come to the conclusion that they demand pictures within these limits.

"It is quite difficult to tell a story in such a short number of reels, but done it must be in the exhibitor's interest, and I shall work to this end."

Mr. Rapf is earnest in assuring the exhibitors of his intention to provide them the same high-class product they have had in the past. While improving on each picture, he means to keep in mind the footage which he considers an important factor in entertainment.

Zambrino Buys Aywon Product

New York.—Frank Zambrino, president of Progress Pictures Company of Chicago and Nathan Hirsh, president of Aywon Film Corporation of New York, last week completed a deal whereby Progress Pictures Company acquired the Northern Illinois rights to the new series of "Big Boy Williams," five reel westerns and the Northern Illinois and Indiana rights to the following Aywon product: "The Girl from the West," "The Purple Dawn," "The Uneconquered," "The Woman Above Reproach," "Lure of the Orient," "Master of Beasts," "Man of Courage," and "The Adventures of Tom Mix."

Revised "Americano" Ready

New York.—Final approval was given this week to the work of John Emerson and Anita Loos on the retitling and re-editing of "The Americano," the first of the New Edition Triangle Features to be re-issued by Tri-Stone by Oscar A. Price, president and H. E. Aitken, vice president and general manager, of the distributing corporation. Tri-Stone has prepared an entirely new line of posters and accessories for the release. F. Luis Mora designed the one and six sheets.

Filming "The Unknown Purple"

Los Angeles.—Actual production on "The Unknown Purple," which is to be distributed by Truart Film Corporation, was started recently by Roland West with a cast of such well known players as Henry B. Walthall, Alice Lake, Helen Ferguson, Rosemary Theby, Ethel Grey Terry, Stuart Holmes, Brinsley Shaw, Richard Wayne, little Jackie Lee and James Morrison.

Resolute Announces New Sales

New York.—Resolute Film Sales, Inc., have announced the sale of "The Greatest Menace," a dramatic expose of the drug evil now playing an indefinite run at the Garrick Theatre, Philadelphia, to the Lannon and Sheffield Exchanges for the territory of Oregon, Idaho, Montana, Colorado, Utah, Wyoming, New Mexico and Alaska.

Short Subjects and Serials

CARL LAEMMLE BOOSTS SERIALS

*Says They Are "Good Medicine"
For Summertime Use
in Any House*

Carl Laemmle, president of Universal Pictures Corporation which recently reorganized its serial department and projected a year supply of "super-serials," has just come out with a forceful statement on behalf of serial entertainment,

"I want to take a crack at the wise-birds who are forever knocking screen serials" he said. "I mean those in the industry, not out of it. I mean the producers who wouldn't think of making one, if they could, and distributors who go out of their way to run down chapter pictures, and exhibitors who think they are too high toned to use them. I want to make them eat their words—and like it.

I know of no better way to make them change their minds about serials—yes, even to the point of singing their praises, than to call attention to past performances of chaptered screen entertainment. I could spend days quoting incidents where houses have been saved from the sheriff by the installation of a jam-up Serial Night. I could write reams about the house managers who wouldn't be without a serial or two on their week's program.

Many Newspapers Apply for Story of "Haunted Valley"

The most active and widest spread demand from newspaper editors for a Pathé-serial fictionization is declared to parallel the popular screen success of Ruth Roland's "Haunted Valley." According to custom in connection with its serial releases, Pathé had the current Roland chapter-play dealing with big industrial operations novelized for concurrent issue as a newspaper serial story, and sent out to editors on its list the usual quota of proof sheets accompanied by a mat service.

With the fifth episode of "Haunted Valley" just released, Pathé reports a second issue of fictionization proofs and mats have been found necessary to enable response to requests from a large number of newspapers.

Vitagraph Adds More Comedies

Work is progressing rapidly on the Sam Hellman comedies which are being produced by the Chester International Pictures Company for release by Vitagraph. There will be eight of these comedies, the first release being "A Twosome at Tuara," the laughable story of the golf fiend who was wrecked at sea and washed ashore on one of the South Sea Islands, where he teaches the savage king to play golf. The Sam Hellman stories are being published in the Saturday Evening Post and are said to be of a new and distinct type for the screen.

PROMOTION COMES TO DAVID CHATKIN

David J. Chatkin, for the last year a special field representative for Educational Film Exchanges, Inc., has been appointed acting domestic sales manager for this short subjects organization.

It was just exactly a year from the

time of Mr. Chatkin's appointment as Special Field Representative to the announcement that he would assume charge of the domestic sales department.

"I have known Mr. Chatkin for the past eight years, during which time he has sold short subjects exclusively," said President E. W. Hammons in making this appointment known. "He has accumulated a vast amount of knowledge and experience in this particular branch of the industry."

REVIEWS OF CURRENT SHORT SUBJECTS

A Grim Fairy Tale, F. B. O.

In this two-reeler, the ninth round of the "Fighting Blood Series," Gale Galen, the prizefighting hero, takes part in an amateur theatrical show, a fire breaks out and his hands are badly blistered. Despite this handicap he enters the ring and, after a short but furious contest, in which he is several times on the verge of defeat, is spurred on to desperate effort by the presence of his girl at the ringside and knocks out his opponent. The film is well up to the high standard of its predecessors in the series, full of action, provides much merry comedy and a world of thrills. The work of George O'Hara and Clara Horton in the leading roles is excellent and the photography all that could be desired.

Rice and Old Shoes, F. B. O.

Another bright and breezy Carter De Haven comedy, depicting the troubles of a newly-wed couple starting off on their honeymoon, starring Mr. and Mrs. Carter De Haven. They are in search of quiet, but fate works against them, in the shape of a train bandit, a wreck and various other misfortunes. A bootlegger's convention fills every room in the hotel they intend to stop at and they are finally driven to purchase a house perched on an auto in which they journey into desert surroundings and peace. It is all very funny, packed with whimsical absurdities, the work of the principals is full of ginger, the photography excellent and a valuable addition to any program.

Fare Enough, Universal

The promoter reaches the small town and starts up a partnership with one of the young natives to operate a trolley line. Their competitor is a young girl who operates a bus. The girl meets with much better success than the two inexperienced men until one day she gets her conveyance overloaded by taking on an extra well proportioned individual who wrecks the bus. At the same time the trolley runs into an explosive warehouse and brings disaster to the men. The picture is funny in spots, but for the most part affords nothing new.

Sea of Dreams, Educational

This fantasy in one reel will appeal to the more artistic class of patronage. The idea is good, but it has been weakly enacted. However, the splendor of the sets that are spectacular and elaborate in detail will be compensation enough to warrant anyone seeing it. It is a dream picture showing two lovers separated by an allegorical figure representing Doubt. When Doubt is finally slain by the magic sword of Love the two live happily ever afterwards.

Back to the Woods, Educational

For those who enjoy a comedy with real backgrounds this two-reel Christie Comedy will prove a good bit of entertainment. Neal Burns plays the hero and saves the girl's father from financial ruin and wins a bride for himself. Some of the subtitles are witty. The shots of the timber country are interesting and as a whole it is a more novel than humorous picture.

Pathe Review No. 24

A study of sea fog effects affords some beautiful marine views. "Pavement Pounders" is devoted to the process of the manufacturing of shoes. There are also included some shots of the Kingfisher family that prove interesting and in another section is shown a nurse's routine in a hospital. The Pathecolor is a series of rustic scenes in New Jersey.

The Oregon Trail, Universal

"For High Stakes," the seventeenth chapter of the Oregon Trail series, finds the hero once again the master of the situation for a short while. During his wanderings in the woods, though, he falls into a bear trap that has been set by Coulier and Lewis. The men are shown leveling their guns at the opening of the trap as the scene fades out.

Pick and Shovel, Pathe

This is another of the Hal Roach one-reel comedies featuring Stan Laurel. The hero gets a job in a coal mine and falls in love with the foreman's daughter. There are some high spots in the picture that are funny, but for the most part the usual sort of slapstick has been resorted to in making the production.

Should William Tell, Universal

Nervy Ned and his valet start up an auto parking business and while the cars are left in their charge they proceed to rent them out to other customers. This causes them to step fast and brings about a situation from which they find it difficult to extricate themselves. There are some new ideas in this and it should get a good supply of laughs.

Haunted Valley, Pathe

In the seventh episode of Haunted Valley the Rangers come to the rescue of Ruth and her lover. She enlists their aid in searching the valley, but she herself falls into the hands of the villains. There is an unusual amount of fast action in this chapter and in the climax Ruth is shown struggling to free herself from her captors.

Springtime, Pathe

This is the latest of the Paul Terry cartoons of Aesop's Film Fables. Farmer Al Falfa and Henry Cat go bathing on the beach and endeavor to make a hit with the female bathers. The picture carries out the moral, "There is no fool like an old fool."

The Drifter, Universal

This is a two-reel western featuring Harry Carey. Good action follows through, but the plot is of the fairly usual sort. It should satisfy in houses where the star is known and where this type of amusement is enjoyed.

The SHOWMAN'S GUIDE

Selecting — Booking — Playing — the Picture

Fog Bound

Paramount Photoplay in Five Parts.
 Author, Jack Bechdolt. Scenario by Paul Dickey. Director, Irvin Willat. Cameraman, Henry Cronjager. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Gale Brenon	Dorothy Dalton
Roger Wainright	David Powell
Mildred Van Buren	Martha Mansfield
Deputy Brown	Maurice Costello
Sheriff Holmes	Jack Richards
Mammy	Mrs. Ella Miller
Deputy Kane	Willard Cooley
Gordon Phillips	William David
Revenue Officer Brenon	Warren Cook

Roger Wainright, wealthy young New Yorker, buys a Florida estate in the Everglades and falls in love with Gale, daughter of United States Revenue officer Brenon, whose home is near by. Wainright is entertaining a sporty party among whom is Mildred Van Buren, better known as "Flash," who has a decided liking for Roger. The latter and his crowd go to the Casino, a gambling resort on the border of the lake. Brenon plans a liquor raid on the place. A heavy fog descends as Brenon gets assistance from the sheriff. A deputy named Brown phones the Casino as the men leave. The guests scatter, but Roger who has fallen asleep in a room after winning heavily at the tables, remains behind, as does "Flash." Brenon detects Brown in the act of accepting a bribe

who skips out and is captured, later freed by his girl, who isn't aware that her father is dead, and afterward has a disagreeable time blundering through acres of swamp, with bloodhounds on his trail.

There are some thrills in evidence, but taken on the whole "Fog Bound" is pretty crude melodrama, which drags badly at times. There is an absolute want of logic in the hero running away after the shooting takes place. Had he been a friendless bum, who would naturally come under suspicion and perhaps be "railroaded" to jail and the scaffold, one might excuse his panic. But Roger Wainright is introduced as a man of wealth and good social standing. When attacked by a would-be robber he defends himself, as anybody is justified in doing, and there was no cause for his subsequent misfortunes had he simply remained where he was.

The revenue men were after the liquor sellers, he had no reason to fear them. Later, when told he has shot and killed somebody, instead of facing his accusers as any sensible person would under such conditions, he "beats it" again, with the girl's help.

All of the foregoing is unconvincing stuff, and it is much to the credit of Dorothy Dalton that, despite the handicap of illogical incidents, she manages to keep the audience's interest alive in her forceful impersonation of Gale Brenon.

As much can be said for David Powell's interpretation of the Roger Wainright role. That hero is such a remarkably weak sister that not even Mr. Powell's recognized dramatic talent can gain sympathy for him. When he wins handsome Gale in the end, the impression remains that he has fared a whole lot better than he deserved. The support is adequate.

The Florida views are skillfully filmed, the fog effects being creepily fascinating, the interiors are handsome, especially the shots showing the Casino cabaret and gambling den, and the lighting is excellent.

In exploiting the picture it might be well to explain that its title does not refer to adventures on the vasty deep, else some patrons might be disappointed. In localities where Miss Dalton is a pronounced favorite her name can be utilized in the advertising.

A Man of Action

First National Photoplay in Five Parts.
 Author, Bradley King. Director, James W. Horne. Cameraman, Max Du Pont. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Bruce MacAllister	Douglas MacLean
Helen Sumner	Marguerite De La Motte
Harry Hopwood	Raymond Hatton
Spike McNab	Wade Boeteler
Dr. Sumner	Arthur Millet
Andy	Kingsley Benedict
Eugene Preston	Arthur Stewart Hull
The "Deacon"	William Courtright
Frisk-O-Rose	Katherine Lewis

Bruce MacAllister has a fortune in diamond mines. His fiancee, Helen Sumner tells him he is becoming too inactive and he determines to show her he can be a man of action. His estate administrator, Preston, plans to steal a half million dollar shipment of diamonds and suggests that Bruce should go east for a special meeting. Bruce pretends to agree and visits the San Francisco underworld incognito, mixing with crooks Preston has hired. They mistake him for the "Chicago Kid." He is blackjacked and recovering his senses, finds himself in his own home.

He convinces Preston he is really "Chicago Kid," and gets possession of the diamonds, which disappear and reappear several times mysteriously, while Preston keeps the gang in the MacAllister place twenty-four hours. Helen Sumner brings the police, fails to recognize Bruce, and he is going to jail, when Dr. Sumner comes and straightens out the tangle. The diamond thief turns out to be the real "Chicago Kid." Helen acknowledges that her lover is of more consequence than she imagined.

A lively comedy, mixed up generously with underworld stuff, mystery and melodrama, "A Man of Action" fulfills the purpose for which it was evidently made—to amuse by means of rapid-fire situations ingeniously welded together. It isn't a convincing picture, if you want to measure it by asking, "Could this or that happen?" but accepted as a straight bit of good fun it hits the mark and furnishes agreeable entertainment.

There is plenty of AI photography, a variety of fine interiors and skillful outside shots, those of the old Barbary Coast being particularly realistic, and the dive where the gang congregates is a sure-enough tough den of a bygone era.

The "rough boy" members of the said gang are sufficiently sinister in appearance to warrant any self-respecting cop in pinching them on mere suspicion of their looks and not the least impressive of these plug-



and a quarrel ensues. The "bouncer" tries to rob Roger, who awakens, sees a gun in his assailant's hand and struggles with him. A shot is fired and goes through the door. Brenon is found dead in the lobby. Roger makes a getaway and is pursued. Brown trails him close to the Brenon home, a shot grazes Roger's head and he falls. Gale has him carried indoors and later assists him to escape. She then learns that Roger is supposed to have slain her father and joins the hunt for him. Meeting him in the swamp, her love proves too much for her and she brings him to the Wainright home, where he determines to surrender himself. The officers, among whom is Brown, arrive. "Flash" appears and accuses Brown of having killed Brenon. The latter's gun is found on Brown, who is arrested in place of Roger. The latter and Gale are married.

The title of this film, suggesting as it does a sea story, is rather misleading. For there is no nautical atmosphere, the only watery expanse being a Florida lake and the nearest things to ships—a couple of motor boats, one utilized for pleasure purposes, the other an aid to Uncle Sam's revenue officers when engaged in chasing violators of the liquor law.

The plot pivots upon a raid made by Federal authorities at an inn where drinking goes ahead "regardless," with the result that Brenon, chief of the posse, is shot and killed, suspicion falling on the hero,



uglies is the hero himself, when he adventures forth into unknown grounds disguised as the "Chicago Kid."

This hero role is creditably filled by Douglas MacLean, who works throughout the entire story with his usual energy and versatile powers of characterization. A clever, bright impersonation of Frisk-o-Rose is furnished by Katherine Lewis, Marguerite de la Motte is an attractive heroine, and the performance of Wade Boeteler, as Spike McNab, and William Courtright, as the Deacon, deserve praiseworthy mention. Capable support is provided by others in the company.

The feature was well received when given its initial metropolitan showing at the Strand Theatre, New York, and exhibitors in general should find it a likely box office asset. Not much can be made out of the title for exploitation purposes, but the robbery of half a million diamonds which forms the plot basis suggests some sort of an arrangement with jewelry stores for advertising possibilities, while the name of Douglas MacLean and his big cast can be played up prominently.

G. T. P.

The Exciters

Paramount Photoplay In Five Parts. Adapted from Martin Brown's stage Play of Same Title. Scenario by John Colton and Sonya Levin. Director, Maurice Campbell. Cameraman, George Webber. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Ronnie Rand Bebe Daniels
 Pierre Martel Antonio Moreno
 Rackham Burr McIntosh
 Ermintrude Diana Allen
 Roger Patton Cyril Ring
 Hilary Rand Bigelow Cooper
 Mrs. Rand Ida Darling
 Della Vaughn Jane Thomas
 Gentleman Eddie Henry Sedley
 Flash Tom Blake
 Strangler Louis Irvil Alderson



Ronnie Rand and her wealthy parents are staying in Florida. Ronnie is constantly in search of "thrills" and imbued with a love of excitement. By a rich aunt's will she must marry before she is twenty-one, or forfeit a big inheritance. She goes on an aeroplane trip, the machine is wrecked on its return journey near her home. Pierre Martel, with a housemaid as confederate is robbing the safe when the plane falls. Ronnie's parents are absent. Pierre carries her into the house. She fancies she is dying and in order that her father may benefit by her inheritance, she induces Pierre to wed her then and there. Pierre goes back to Gentleman Eddie's gang and informs them that he has an offer from the Rands of \$50,000 to free Ronnie via the divorce route, but expects to get more out of them. Meanwhile Ronnie, still in search of excitement, comes to the thieves' headquarters. There she and Pierre are made prisoners and the police rescue them. It transpires that Pierre is really a United States Secret Service man who joined the gang to get evidence against them. Ronnie, at first disappointed because Pierre isn't a real, adventurous crook, is finally contented with her husband.

This comedy drama starts off in joyously jestful, jazzy style, featuring the reckless impish escapades of its cheerfully reckless heroine, the prevailing note being that of irresponsible humor. Then comes the aeroplane wreck, a thrill with decisive "punch" to it and a somewhat pathetic interlude when the irrespressible Ronnie appears to be dying. She doesn't pass out, of course, but the situation has a strong emotional appeal while it lasts.

Later, the scene in which Ronnie and her newly acquired hubby are trapped in the headquarters of Gentleman Eddie, and his by no means gentle crowd, develops and for a few moments the suspense tightens tremendously. Luck switches first to one side and then to the other, accompanied by some ingeniously manipulated gunplay, and it is an actual relief when the police burst into the room and wind up affairs. This is the best episode in the story, uncommonly well directed and cleverly acted by all concerned in its staging.

There is fast action from start to finish and Bebe Daniels never looked prettier or played a part with such a happy mingling of zippy comedy and occasional emotional appeal. Her character sketch of Ronnie Rand is a wonderfully alluring bit of work, as natural as life and magnetic in its appeal. Antonio Moreno fills a role which suits his strong personality in every particular—that of the supposed crook—Pierre Martel. Cyril King gets a lot of fun out of his in-

terpretation of Ronnie's unsuccessful suitor, the foppish Roger Patton and the gangsters are a particularly hard-boiled set of gents, one of their number—Strangler Louis—enacted brilliantly by Irvil Alderson, being a gink with a murderous-looking pair of mitts which offer horribly suggestive hints of choking potentialities.

"The Exciters" can safely be registered as a picture of big entertaining qualities and sure to win public favor in all classes of theatres. In exploiting it, play up Bebe Daniels and her excellent cast, dwelling on the "thrill" element and bright comedy which pervades the plot.

G. T. P.

The Mark of the Beast

Released by Hodkinson. Story and Direction by Thomas Dixon. Length, 5,988 feet.

CAST AND SYNOPSIS

Dr. David Hale Robert Ellis
 Ann Page Madelyn Clare
 Donald Duncan Warner Richmond
 John Hunter Gustave Von Seyffertitz
 John Hunter Gustave Von Seyffertitz

Dr. David Hale, a young scientist, is in love with Ann. They become engaged and one day while calling on her they hear a shot fired in the house next door. The doctor goes out to the street and picks up a wounded man and brings him into the apartment. While he goes for aid Ann is strangely attracted by the newcomer. He revives sufficiently to get up and takes a hurried leave but promises to return. Time passes and Ann confesses to the doctor that she has become interested in this other man and now intends to marry him. The doctor pleads with her but to no avail. Immediately after the wedding Dr. Hale follows them up to a little mountain hotel where they go for the honeymoon. Ann discovers her husband



is a thief and more of a beast than a man. After a savage beating he forces her to submit to him. During the night the old woman in whose house they have taken lodgings tries to rob him and in a struggle stabs him to death. Ann and Dr. Hale are then free again to marry.

"The Mark of the Beast" is a film that has, and noticeably shows, concentrated action into an agreeable number of feet with the result that the picture moves swiftly along and rapidly rises to a brilliant climax.

Thomas Dixon has written and directed the picture that deals with an analysis of the sub-conscious mind, the power within. He has not sought to play up any particular stars or favorites, but has accomplished a remarkably good all round production. The majority of these melodramatic features are obviously padded to prolong the suspense, but not so in this case. Mr. Dixon has lost none of the suspense and indeed the film seems to gain by this procedure rather than resorting to a lot of deferred action and anti-climaxes. The locale is New York City and the Catskill Mountains. The views are authentic and afford some splendid glimpses of these sections.

Madelyn Clare gives an effective performance. Robert Ellis is a dignified actor and his work is pleasing. Warner Richmond gives a fine portrayal of the villain. Helen Ware and Gustave Von Seyffertitz complete the cast and contribute their own share of the good work done in the film.

J. M. D.

The Call of the Hills

Lee-Bradford Photoplay in Five Parts. Director, Fred Hornby. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Ben Kruger Robert Broderick
 Mary Kruger Sally Edwards
 Violet Maud Malcolm
 Willy Hoyt Louise O'Connor
 Mrs. Hoyt Alice Allen

Ben Kruger, a brutal drunkard, makes life miserable for his wife Mary and daughter Violet. The latter is sent one day to Jed Keith, keeper of a still, for some whiskey. Keith attempts to embrace the girl, who strikes him and flees. In her anger she throws away and breaks the jug containing the aquor. Kruger, aflame with rage, makes an attack upon Violet, who runs out of the cabin. Judge and Mrs. Hoyt, accompanied by their young friend Allen Grey, are motoring through the country, witness the pursuit of Violet and intervene to save her. The Hoyts adopt Violet and send her to a girl's school on the Hudson, where she meets Allen, who is a pupil at West Point, and the two pledge their vows. Mary Kruger dies. An attempt by Kruger to seize Violet fails. She is also hounded by Jed Keith, who obtains a confession from Kruger to the effect that the girl is not his daughter, but had been stolen from a wealthy mother by gypsies. Kruger is shot and slain by Keith, who then disappears. Allen and Violet are united.

Those patrons who enjoy melodrama mingled with a due amount of sentimental appeal, without caring whether the probabilities are stretched too far or not, will doubtless find much to interest them in "The Call of the Hills." There is always a certain amount of sympathy extent for an ill-treated heroine and what between the brutality of her supposed father, a gent with an unlimited thirst, and the amorous advances of a bootlegger who would fain make her his unwilling bride, the lady in the case undergoes enough tribulations to entitle her to the pity of the spectators.

The only complication in the plot, which otherwise proceeds along even lines, is the unknown parentage of Violet, which is finally revealed when Ben Kruger confesses the truth to his accomplice. The love romance is rather prettily worked out and the usual happy ending achieved. Maud Malcolm is a very engaging heroine, fully equal to the emotional demands of the role, Robert Broderick furnishes a sufficiently realistic study of an alcoholic victim, Sally Edwards plays the wretched wife of the drunkard with considerable feeling and the work of the cast as a whole is commendable.

The photography includes some pleasing shots of woodland scenery and water, the drill of the West Point cadets adds much to the picture's artistic interest and good lighting prevails. The film's title naturally suggests abundant scenic effects and a display of stills and paintings, such as the Lee-Bradford Corporation are ready to



supply, will aid in its exploitation. While hardly a sufficiently strong attraction to warrant booking by the big theatres, "The Call of the Hills" should easily "get by" in the neighborhood houses.

G. T. P.

Don Quickshot of the Rio Grande

Universal Photoplay In Five Parts. Author, Stephen Chalmers. Scenario by George Hively. Director, George E. Marshall. Cameraman, Charles Kaufman. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

"Pep" Pepper Jack Hoxie
 Jim Hellier Emmett King
 Tulip Hellier Elinor Field
 Vivian Fred C. Jones
 Bill Barton Wm. A. Steele
 Sheriff Littlejohn Bob McKenzie

"Pep" Pepper, cowpuncher, is a great admirer of ancient romance and constantly imagines himself the hero of such adventures as befell Cervante's "Don Quixote." His faculty for dreaming finally costs him his job and he hits the trail. In a small town he intervenes in a saloon quarrel, a knife is thrown, killing the proprietor and Pepper is blamed for the deed. He jumps through to a window, mounts his horse and escapes. In his wanderings he meets and falls in love with Tulip Hellier, daughter of a wealthy cattleman. After many exciting adventures, during which he rescues Tulip from a bandit gang, Pepper's innocence of the murder is proved and he wins the girl.

Melodrama and comedy are indiscriminately jumbled up in this "thriller" of the plains, and the result is a picture bubbling over with action, which is bound to catch the fancy of the juvenile fans and give adults many a hearty laugh. The latter will smile indulgently at the romance stuff, but find considerable amusement in it as well, the story approaches the mock-heroic line pretty closely, but there is no denying its power to put over various exciting situations, so full of "pep" that the on-looker gets a real deluge of sensational urge out of them.

There are unlimited wild riding stunts in evidence, horses and men dashing at break-neck speed over hills, through gullies and streams, all of which are capably filmed and exceedingly realistic. Jack Hoxie is, of course, the central figure in these glorified man-hunts and fairly outdoes his many previous hair-raising stunts in the way of acrobatics and managing a fiery steed. Two of his best feats are the detaching of the horses from a wagon in which he is fleeing with the girl and mounting the animals without slacking speed, the other his boarding of a fast moving train from his saddle.

There is no check to the action, which buzzes along at a lightning clip, and comedy again touches the laughing button toward the close, when the indefatigable hero, concealed behind a rock, lays out the entire outfit of Black Mike's gang by banging each member dexterously over the head. As is to be expected, he gets the girl and everything is lovely at the end. Elinor Field is an engaging heroine, the support is good



and the photography pleasing. There are many fine long shots, with impressive mountainous backgrounds, and adequate lighting. "Don Quickshot" is an excellent film of its kind and ought to prove a lucrative attraction in the second class and neighborhood houses.

For exploitation—a street ballyhoo, with a man in cowboy costume wearing a placard giving the name of the theatre and picture title, is in order. A tie-up with local bookstores on the book from which the scenario is taken might also be arranged.

G. T. P.

The Heart Raider

Released by Paramount. Story by H. R. Durant and Julie Herne. Directed by Wesley Ruggles. Length, 5,075 feet.

CAST AND SYNOPSIS

Muriel Gray Agnes Ayres
 John Dennis Mahlon Hamilton
 Gaspard MacMacon Charles Ruggles
 Reginald Gray Frazer Coulter
 Mrs. Dennis Marie Burke
 Jeremiah Wiggins Charles Riegall

Muriel Gray, the willful daughter of a wealthy southerner, is in love with John Dennis, who also loves her but refuses to marry her because of her capriciousness and numerous indiscretions. She determines to win him, though, and when he leaves suddenly for Palm Beach to avoid her she follows him. They are thrown together at various social fetes and once again Dennis steams off in his yacht to rid himself of the girl's advances. She, however, is undaunted by this and swims out to the boat and is picked up by the crew. Dennis is surprised to find her aboard and determines to drop her off at the first port. Muriel becomes highly indignant at this and leaves in a huff. After he has gone away again she repents and goes after him to apologize. The little launch in which she sets out suddenly stops and she is left drifting far out on the water. Dennis spies the boat and goes to the rescue. This time he is unable to resist her any longer and he begins to see the many desirable qualities of the girl and asks her to marry him.

This is an entertaining society picture, adapted from the story "Arms and the Girl," and it will appeal to the majority



of patrons, especially so the admirers of Agnes Ayres and Mahlon Hamilton. The material often stretched to a fullness that sometimes looks a bit exaggerated but with all of that it appears to be the sort of "hokum" the public likes in large doses.

There are extensive views of Palm Beach, and the Florida coast. A yacht and numerous society sets all contribute to make an agreeable background for the romance.

Agnes Ayres is attractive in her role as Muriel Gray. Mahlon Hamilton is pleasing as usual, but has only a limited amount of work to do to fill the requirements of this role. Charles Ruggles does the funny stuff with good success. The picture will give entire satisfaction where society dramas are popular and is one that can be easily exploited with good results.

J. M. D.

The Ragged Edge

Goldwyn Photoplay In Six Parts. Author, Harold MacGrath. Scenario by Forrest Halsey. Director, Harmon Weight. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Howard Spurlock Alfred Lunt
 Ruth Endicott Mimi Palmeri
 Ah Cum Charles Fang
 The Doctor Wallace Erskine
 McClintock George MacQuarrie
 O'Higgins Charles Slattery
 The Wastrel Christian Frank
 Spurlock's Aunt Marie Day

On her missionary father's death Ruth Endicott leaves the island where all her life has been spent. En route to the United States she stops off in Canton. There she encounters Howard Spurlock, a literary aspirant in constant dread of arrest for something he has done in America, and given to drinking spells. Falling ill, Spurlock is nursed back to health by the girl. McClintock, a friendly trader, hires Spurlock to work for him on an island he owns. Spurlock marries Ruth and goes to the island. There, with her aid, he produces a masterpiece. But Spurlock believes himself unworthy of Ruth, who is only wife in name to him. A former suitor, drug-erased, comes to the island and attacks Ruth. Spurlock arrives in time to rescue her and they declare their mutual love. At this juncture detective O'Higgins and Spurlock's aunt reach the island. She has been hunting vainly for him to assure him that the money which he took, a sum technically his stepfather's, but morally Spurlock's property, need not trouble him as his stepfather is dead. Ruth and her husband face a happy future together.



This picture differs pleasantly from most films with a South Seas environment in that its plot is permeated with a strong seasoning of unexpected originality. The atmosphere is exceedingly good, better photography could not be desired, but there's a good deal more than views of palm trees, silvery lagoons, beautiful coast lines and dazzling light and shadow effects to the make-up of "The Ragged Edge," although it possesses all the previously mentioned artistic coloring effects in generous measure.

For after all "the play's the thing," and here we have a story rich in human sympathy, outlining the redemption through love and loyalty of a man who proves worth the saving, with just enough suspense thrown in to keep the on-looker in delightful anxiety as to the hero's chance of attaining happiness in the long run and a heroine whose unsophisticated nature and steadfastness of purpose with universal admiration, while her physical charms are undeniable.

Mimi Palmeri plays the latter role and her performance is remarkable for its uniform excellence, free from overacting and potent in emotional appeal. Alfred Lunt is equally successful in his portrayal of Howard Spurlock. The gradual transformation from a chap driven by fear into a state of almost cowardly weakness into one who learns to "play the game" and do the right thing has a real human touch to it and a big percentage of dramatic realism.

The shots of the streets and byways of Canton are alive with the spirit of the Orient, extremely interesting, and many fine marine and island scenes are in evidence. The feature is well directed and the principals are accorded splendid support by the other members of a large and talented cast.

"The Ragged Edge" should win widespread popularity and prove a stellar box office attraction. Its title can aid but little in exploiting the film, but reference to the Oriental and South Sea atmosphere, the story's strength and admirable cast can be profitably made for advertising "catches."

G. T. P.

THE ABYSMAL BRUTE

(Universal)

PORTSMOUTH, VA., TIVOLL. — Three days big business. Press Comment:—Dramatic knockout.—Virginian Pilot.

ACROSS THE CONTINENT

(Paramount)

EVERETT, WASH., ORPHEUM.—Good business. Short Subjects.—“Pop Tuttle's Clever Catch,” Kinograms. Press Comment.—The type that endeared “Wally” to picturegoers everywhere.—Herald.

ADAM'S RIB

(Paramount)

PHILADELPHIA, VICTORIA. — 30c. Good business. Short Subjects.—Pathe News. Press Comment.—Given praise for its originality and splendors of development.—Inquirer.

ADAM AND EVA

(Paramount)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects. — “Fighting Blood.”

BETHLEHEM, PA., LORENZ. — Went three days good business. Short Subjects.—“Young Sherlocks;” Our Gang.

ALICE ADAMS

(Associated Exhibitors)

LOUISVILLE, KY., ALAMO. — 15-30c. Poor business. Short Subjects. — Larry Semon; “Fun from the Press.” Press Comment.—True to life.—Courier Journal.

BACKBONE

(Goldwyn)

MAHANAY CITY, PA., FAMILY.—Good business. Short Subjects. — “The Busy Body.”

BAVU

(Universal)

BUFFALO, N. Y., OLYMPIC.—Business fine. Short Subjects. — Comedy; News. Press Comment.—Gripping melodrama.—Enquirer. Has no excuse for being except as entertainment.—Courier.

PORTLAND, ORE., COLUMBIA.—10-25-35c. Record business. Short Subjects.—Baby Peggy comedy; News; “Fun from the press.” Press Comments.—Vivid plot.—Journal.

ST. LOUIS, MO., RIVOLI.—30c. Excellent business. Short Subjects. — News; “Skeleton;” “Fun From the Press.” Press Comments.—Lurid melodrama. — Post-Dispatch.

BELLA DONNA

(Paramount)

PORTLAND, ORE., PEOPLES. — 15-35-50-75c. Fine business. actresses.—Star.

SEATTLE, WASH., STRAND.—35-50c. Capacity. Short Subjects. — “This Way Out.”; News; Kinograms. Press Comments.—“Pola Negri making decidedly new appeal.”—Times. Pola Negri at her best.—P. I. Pola Negri one of the greatest screen tragis actresses.—Star.

SHAMOKIN, PA., VICTORIA — Great business five days. Short Subjects.—News; Comedy; Cartoon. Author, book, star, features.

MR. BILLINGS SPENDS HIS DIME

(Paramount)

DETROIT, MICH., CAPITOL. — Week's business good. Press Comments.—Light, airy summer entertainment.—News.

THE BIRTH OF A NATION

(Griffith)

BALTIMORE, LYCEUM. — 25-50-75c. Second week. Capacity.

BRASS

(Warner Brothers)

BOSTON, BOWDOIN SQUARE.—15-45c.

Voice Of The BOX OFFICE

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IMPARTIAL because all reports are gathered by paid, experienced correspondents. No “plants,” no “Ringers,” no “grudges,” no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

Fine business. Short Subjects.—News; Topics of the Day; Plunder. Press Comment.—Audience spellbound.—Post.

THE BRIGHT SHAWL

(First National)

BOSTON, EXETER.—20-40c. Fine business. Press Comment.—Entertaining. Transcript. Vivid romantic picture.—Traveler. First rank picture.—Advertiser.

THE BUSTER

(Fox)

MILWAUKEE, PRINCESS. — 10-25c. Business Good. Short Subjects.—Comedy; Kinograms.

CAN A WOMAN LOVE TWICE?

(F. B. O.)

NORFOLK, VA., NORVA.—30-40c. Three days fair business. Short Subjects.—“A Quiet Street”; Pithy Paragraphs; Bray Magazine.

WILKES-BARRE, PA., POLI.—Capacity.

THE CHRISTIAN

(Goldwyn)

SUFFOLK, VA., FOTOSHO.—Two days good business.

THE COVERED WAGON

(Paramount)

BOSTON, MASS., SHUBERT MAJESTIC. — 50c-1.00-1.50. Excellent business. Exploitation.—Big publicity. Press Comment.—Exceeds any picture of its species ever offered.—Advertiser. A historic revelation.—Traveler. Thrilling, realistic, unforgettable.—Post. Biggest and most interesting Boston has ever seen. A picture that will live.—Globe. Greatest achievement in motion picture history.—Telegram. Outranks anything yet shown on the screen.—American.

LOS ANGELES, CAL., GRAUMAN HOLLYWOOD.—50-75c-1.00. Sixth week with capacity.

CROSSED WIRES

(Universal)

KANSAS CITY, MO., GLOBE.—15-25-35c. Good business. Short Subjects. — Fables; Topics News. Press Comments. — Happy climax.—Star-Times.

DADDY

(First National)

MILWAUKEE, WIS., SAXE'S STRAND. —50c. Business excellent. Short Subjects.

—Christie Comedy; Kinograms. Press Comments.—Jackie is a great actor.—Journal. Every picture makes Jackie better and better.—Wisconsin-News.

A DAUGHTER OF LUXURY

(Paramount)

LOS ANGELES, CAL., HILLSTREET.—15-28-40-55c. Verg good business. Short Subjects.—“Broynne, the Dog”; Aesop's Fables; News; Urban “Movie Chats.” Press Comments.— A mysterious tale of emotional content.—Express.

DOLLAR DEVILS

(Hodkinson)

PHILADELPHIA, REGENT — Capacity. Short Subjects.—“Dough and Dynamite;” Pathe.

DOWN TO THE SEA IN SHIPS

(Hodkinson)

ALBANY, N. Y., LELAND.—28c. Record business. Short Subjects.—News; Comedy. Press Comment.—Here is a thrill.—News. Decided novelty. — Journal. Dramatic. — Knickerbocker Press. All that was promised.—Times-Union.

BALTIMORE, MD., LUBIN'S—10c. Excellent business. Short Subjects.—“Sunny-side;” “Outlaw's Revenge.”

READING, PA., CAPITOL. — Big business. Short Subjects.—Topics of the Day; Review; Kinograms. Exploitation.—Heavy campaign.

SEATTLE, WASH., COLUMBIA. — 25- novelty rocking ships given as place cards at state convention Parent-Teacher Association who took steps towards better film movement. Press Comments.—Thrilling. — Times. Tense dramatic interest.—P. I. A truthful picturization of the whaling industry with thrills and romance.—Star.

DRIVEN

(Universal)

CLEVELAND, PARK AND MALL.—25-35-55c. Fair business. Press Comment.—Effective, thrilling and unusual.—News. Emotionally appealing.—Press.

ENEMIES OF WOMEN

(Cosmopolitan)

LOS ANGELES, GRAUMAN'S RIALTO. —35-55c. Good business. Short Subjects.—Pathe.

MILWAUKEE, GARDEN.—Good business second week. Short Subjects.—Fox News. Press Comments.—Holds the interest.

ENVIRONMENT

(State Rights)

PHILADELPHIA, ARCADIA.—50c. Good business. Short Subjects.—News; Movie Chats; “Young and Dumb.” Press Comments.—Crook drama with vein of romance.—Evening Ledger. Rather unusual story.—Enquirer.

THE FAMOUS MRS. FAIR

(Paramount)

ATLANTA, HOWARD.—Business fair. Short Subjects.—News; “In the Land of Tut-ankh-amen.” Press Comments.—Society plot with more than enough thrills and good, fast action.—Atlanta Constitution. BIRMINGHAM, ALA., TRIANON.—15-35c. Business fair. Press Comment.—Interesting and convincing.—Birmingham News.

SEATTLE, COLISEUM.—25-35-50c. Good business. Short Subjects.—“Felix Wins Out;” “Fun from the Press.” News; Kinograms. Press Comments.—Magnificent drama.—Times. Cleverly realistic.—Post-Intelligencer. Thrilling and dramatic.—Star.

FOOLS AND RICHES

(Universal)

WILMINGTON, N. C., ROYAL.—20-30c. Two days poor business.

THE FOOTLIGHT RANGER

(Fox)

POTTSVILLE, PA., HIPPODROME.—Fair business.

THE FOURTH MUSKETEER

(F. B. O.)

SEATTLE, PALACE HIP.—20-35c. Big business. Press Comments.—Comedy incident and illustrative of human nature.—Star.

RICHMOND, VA., BLUEBIRD.—Three days big business. Press Comment.—One of the best here this week.—News Leader.

GIMME

(Goldwyn)

ALLENTOWN, PA., STRAND.—Fair business.

THE GIRL I LOVED

(United Artists)

BALTIMORE, CENTURY.—25-33-75c. Big business. Short Subjects.—“Midnight Cabaret.” Press Comment.—Worthy of note.—Morning Sun. Excellent.—News. Great.—Post. Memorable work.—Evening Sun.

HAZLETON, PA., FEELEY.—Business good. Short Subjects.—Dr. Coue; News. Exploitation.—Heavy advertising on poem.

PHILADELPHIA, CAPITOL.—28c. Fine business. Exploitation.—Ray featured. Short Subjects.—“Traffic”; Kinograms. Press Comments.—Droll Comedy.—Inquirer.

THE GIRL OF THE GOLDEN WEST

(First National)

INDIANAPOLIS, CIRCLE.—30-50c. Exceptional business. Short Subjects.—Pathe; Kinograms; “Take Your Choice.” Press Comment.—Enjoyable.—News.

THE GIRL WHO CAME BACK

(Preferred)

MILWAUKEE, ALHAMBRA.—50-55c. Week's average business. Short Subjects.—Comedy; Topics of the Day. Press Comments.—Interesting.—Journal.

GLIMPSES OF THE MOON

(Paramount)

PITTSBURGH, PA., ROMAN.—Good business. Exploitation.—Featured story and stars.

POTTSVILLE, PA., GARDEN.—Above average. Short Subjects.—“Dr. Coue.”

PORTSMOUTH, VA., TIVOLI.—Three days good business. Press Comment.—Cordially received.—Virginian Pilot.

THE GO-GETTER

(Paramount)

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-65c. Very good business. Short Subjects.—Last Minute News; Simonetta.” Press Comments.—Interesting.—Times. Filled with humorous situations.—Herald. Reeks with romance.—Examiner.

PORTLAND, ORE., RIVOLI.—15-35-50c. Fine business. Exploitation.—Invitations to Portland business men for a pre-showing. Short Subjects.—Kinograms; “Chicken Dressing.” Press Comments.—Most entertaining.—Oregonian.

GOOD BYE GIRLS

(Metro)

SCRANTON, PA., REGENT.—Satisfactory business. Short Subjects.—“Fighting Blood.”

THE HANDS OF NARA

(Metro)

SCRANTON, PA., STATE.—Fair business. Short Subjects.—News; Review; “All Over Twist.”

What They Give the Public

STRAND THEATRE

Albany

1. Overture—Maritana (Wallace)
2. Review (International)
3. Solo—The Last Hour
4. Musical Novelty—Home Sweet Home The World Over (Lake)
5. Comedy—The Counter Jumper (Vitagraph)
6. Feature—The Ne'er Do Well (Paramount)

CENTURY THEATRE

Baltimore

1. Comedy—Good Scout
2. Overture—Maritana
3. Review
4. Novelty—Chimes of Normandy (Robert Planquette)
5. Feature—Prodigal Daughters (Paramount)

METROPOLITAN THEATRE

Baltimore

1. Whirling Waters (Pathecolor)
2. Memories for Summer (Gems)
3. Comedy—California Bust
4. Review
5. Vocal—A Kiss in the Dark (Victor Herbert)
6. Feature—The Trail of the Lonesome Pine (Paramount)
7. Overture—Out of the Dusk to You

RIALTO REVUE

Baltimore

1. Feature—What a Wife Learned (First National)
2. Comedy—The Barnyard
1. Feature—Notoriety (Weber & North)
2. Ain't Love Awful (Century Comedy)
3. Current Events

RIVOLI THEATRE

Baltimore

1. Overture—The Sisters of Jose (Granados)
2. News
3. Pithy Paragraphs
4. Pharaoh's Tomb—Aesop (Pathe)
5. Vocal
 - a) Falling (Fields)
 - b) Habanera from Carmen (Bizet)
6. Feature—The Bright Shawl (First National)
7. Organ Number

CHICAGO THEATRE

(Chicago)

1. Overture—Will-He-Tell
2. Duet
3. Organ Number—The Girl of the Golden West
4. Orchestra—Lady of the Evening
5. Specialty
6. Scenic
7. Weekly
8. Feature—Souls for Sale (Goldwyn)
9. Cartoon

RIVIERA THEATRE

Chicago

1. Overture—Melodies of the Day
2. Soloist
3. Digest
4. Specialty—A Tale of Old Pekin
5. Weekly
6. Feature—Within the Law (First National)
7. Comedy—Family Troubles

TIVOLI THEATRE

Chicago

1. Overture—Hejre Kati (Hubay)
2. Quartette—On the Road to Mandalay
3. Organ Solo—Swingin' Down the Lane
4. Specialty—Isle of Dreams
5. Digest
6. Weekly
7. Feature—Within the Law (First National)
8. Comedy

APOLLO THEATRE

Indianapolis

1. Overture
2. News
3. Organ Selection
4. Vocal Number
5. Comedy—Small Change
6. Feature—The Christian (Goldwyn)

CIRCLE THEATRE

Indianapolis

1. Overture—Fest (Lassen)
2. News
3. Organ Solo—I Love Me
4. Comedy—Kick Out
5. Feature—The Ne'er-Do-Well (Paramount)

COLONIAL THEATRE

Indianapolis

1. Overture
2. News
3. Musical Feature
4. Comedy—The Watch Dog
5. Syncopated Orchestra
6. Feature—Sixty Cents an Hour

HAS THE WORLD GONE MAD?

(Equity)

PORTLAND, ORE., BLUE MOUSE.—10-15-25-35c. Good business.

THE HOTTENTOT

(First National)

ST. LOUIS, GRAND CENTRAL, WEST LYRIC, CAPITOL.—30-40-50c. Business good. Short Subjects.—Topics of the Day; “A Fish Story.” Press Comments.—Is thrilling, exhilarating.—Globe-Democrat

HUNTING BIG GAME IN AFRICA

(Universal)

BIRMINGHAM, ALA., GALAX.—10-20c. Business good. Short Subjects.—“The Steeplechaser,” Mermaid Comedy. Press Comment.—Excitement as well as educational entertainment.—Birmingham News.

IS DIVORCE A FAILURE?

(Associated Exhibitors)

BALTIMORE, NIXON'S VICTORIA.—17-28c. Excellent business. Short Subjects.—“Six A. M.”; Movie Chats; News. Press Comment.—Stirring in every reel.—American.

THE ISLE OF LOST SHIPS

(First National)

BALTIMORE, RIALTO.—17-22. Good business. Short Subjects.—“The Fire-Fighters.”

DENVER, COLO., AMERICA.—Good business.

EVERETT, WASH., NEW EVERETT.—Good business. Short Subjects.—“Topics of the Day;” “The Duck Hunters.” Press Comment.—Most unusual.

JAVA HEAD

(Paramount)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects.—“Hula Honeymoon.”

PITTSBURGH, PA., ROMAN.—Fine business three days.

READING, PA., COLONIAL.—Splendid business. Exploitation.—Heavy advertising.

THE LAST MOMENT

(Goldwyn)

LOS ANGELES, MILLER'S CALIFORNIA.—25-35-55-75c. One week poor business. Short Subjects.—“A Dippy Doo-Dad”; Topics of the Day. Press Comment.—Conglomeration of various ideas, inconsistent.—Herald. Cross between a nightmare and a day dream.—Times.

ST. LOUIS, MO., DELMONTE.—25 50c. Business fair. Press Comment.—Beautiful settin gand fine photography.—Dispatch.

THE KINGDOM WITHIN

(Hodkinson)

CLEVELAND, READE'S HIPPODROME.—25-35-65c. Good business. Press Comment.—Not especially new.—Plain Dealer.

LOS ANGELES, AMERICAN.—10-15c. Fair business for three days.

ST. LOUIS, COLUMBIA.—20-40c. Business fine. Short Subjects.—“Haunted Valley.” Press Comments.—A reel hit.—Inquirer.

THE LEOPARDESS

(Paramount)

BUFFALO, LOEW'S STATE.—25-50c. Business good. Exploitation.—Big campaign. Short Subjects.—Comedy; Mutt & Jeff; News. Press Comment.—Thrilling drama of South Sea Isles.—Express. An unusual plot.—News.

MAHANOCY CITY, PA., FAMILY.—Fair business. Short Subjects.—“Around the World in Eighteen Days;” Cartoon; Fun from the Press.

PORTLAND, ORE., MAJESTIC.—10-25-35-50. Business fair. Short Subjects—

"California or Bust"; Pathe. Press Comment.—So many thrills it fails to prove thrilling.—Telegram.

THE LITTLE CHURCH AROUND THE CORNER

(Warner Brothers)

ATLANTA, METROPOLITAN.—50c. Excellent business. Short Subjects.—"The Love Nest"; "Fun From the Press." Press Comments.—Genuinely good entertainment.—Atlanta Constitution.

LOVE IN THE DARK

(Metro)

ALLENTOWN, PA., RIALTO.—Business normal. Short subjects.—"The Pirate."

LOVEBOUND

(Fox)

BALTIMORE, LOEW'S HIPPODROME.—20-25-40-50c. Excellent business. Exploitation.—Personal appearance of Edwin August. Short Subjects.—"Pop Tuttle's Pole-Cat Plot"; "Land of Our Forefathers"; News; Pithy Paragraphs. Press Comment.—Interesting society drama.—Post.

MAD LOVE

(Goldwyn)

NORFOLK, VA., WELLS.—40-50c. Week's big business. Press Comment.—Miss Negri at her best.—Ledger Dispatch. In a class by herself.—Norfolk Landmark.

MAIN STREET

(Warner Brothers)

LOS ANGELES, MISSION.—35-55-80c. Fourth week excellent business. Short Subjects.—Bray Nature Picture.

THE MAN FROM GLENGARRY

(Hodkinson)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects.—"The Oregon Trail."

SEATTLE, WINTER GARDEN.—10-20c. Business excellent. Short Subjects.—"Hee Haw;" News. Press Comments.—Grips.—Times.

MAN'S SIZE

(Fox)

PHILADELPHIA, REGENT.—28c. Fair business. Short Subjects.—"Love's Handicap," Pathe.

MASTERS OF MEN

(Vitagraph)

DENVER, COLO., ISIS.—Fair business. Exploitation.—Newspaper ads.

WILKES-BARRE, PA., ORPHEUM.—Smashing business. Exploitation—Cast Morgan Robertson features big.

MY AMERICAN WIFE

(Paramount)

HAZLETON, PA., GRAND.—Good business three days. Short Subjects.—"The Counter Jumper;" News; Fun from the Press.

THE NE'ER DO WELL

(Paramount)

CLEVELAND, STILLMAN.—40-60c. Good business second week.

LOUISVILLE, KY., MARY ANDERSON.—15-30c. Fair business. Short Subjects.—Topics of the Daps; Aesop's Fables Modernized. Press Comment.—Punch that spectators like.

NORFOLK, VA., STRAND.—40-50c. Three days big business. Short Subjects.—"Cold; Chills;" Kinograms; "Fun from the Press. Press Comment.—Entertaining.—Ledger Dispatch. Most Interesting.—Norfolk Landmark.

OKLAHOMA CITY, OKLA., CRITERION.—10-30-50c. Splendid business. Short Subjects.—"Peg of the Movies;" Aesop's Fables; Topics of the Day; News. Press Comments.—A real picture with tense moments, rich romance, splendid heart in-

terest.—Times. Brilliant.—News. PHILADELPHIA, STANTON.—50-75c. Third week capacity. Short Subjects.—"Felix Revolts;" Fox News. Press Comments.—Delightful romance, a series of stirring incidents keeps the audience buoyed up to the finish. Sufficient comedy to relieve the tension of the drama.—Evening Ledger. Humorous and minor thrills.—Inquirer.

TAMAQUA, PA., VICTORIA.—Good business.

NERO

(Fox)

OKLAHOMA CITY, OKLA., LIBERTY.—10-25c. Splendid business. Short Subjects.—"Don't Flirt," Pathe; Topics of the Day.

NIGHT LIFE IN HOLLYWOOD

(Arrow)

BOSTON, MASS., PARK.—20-60c. Fine business. Short Subjects.—Weekly; "Follow Me." Press Comment.—Amusing tale of the movies.—Globe. Mighty good propaganda, telling the public the movie folk are not as bad as their censors would have them think.—Telegram.

NINETY AND NINE

(Vitagraph)

INDIANAPOLIS, IND., COLONIAL.—25-40c. S. R. O. Short Subjects.—Pathe. Press Comment.—Most melodramatic.—The News.

NOBODY'S MONEY

(Paramount)

WILMINGTON, N. C., ROYAL.—20-30c. Two days poor business.

ONE EXCITING NIGHT

(United Artists)

RICHMOND, VA., COLONIAL.—40-50c. Week's fair business. Press Comment.—Different from any of Griffith's past effort but truly entertaining and exciting.—News Leader.

PADDY THE NEXT BEST THING

(Allied)

BOSTON, MASS., MODERN AND BEACON.—20-45c. Fine business. Short Subjects.—News; Topics of the Day; "Fighting Blood." Press Comment.—Mae Marsh winsome and fascinating.—Post. Years have withered neither the energy nor the ornamental qualifications of Miss Marsh.—Advertiser.

THE PILGRIM

(First National)

BUFFALO, N. Y., SHEA'S HIPPODROME.—25-55c. Capacity. Short Subjects.—Review; Press Comment.—Deserved the enthusiasm which it received.—News. No end of fun.—Express. An artist as well as a comedian.—Times. Delightfully droll and inoffensive.—Courier.

WILKES-BARRE, PA., SAVOY.—Capacity. Short Subjects.—"The Toll of the Sea;" News.

PRODIGAL DAUGHTERS

(Paramount)

ALLENTOWN, PA., COLONIAL.—Week's big business. Short Subjects.—"Uneasy Feet." Exploitation—Featuring plot around town.

LOS ANGELES, CAL., CLUNE'S BROADWAY.—15-25c. Week's fine business. Short Subjects.—Kinograms; "Somewhere in Turkey"; "Suds" comedy.

PHILADELPHIA, PA., PALACE.—35c. Splendid business. Short Subjects.—Pathe; Topics of the Day, and "The Watch Dog." Daily Press Comments.—A healthy moral, yet by no means of a serious quality.—Inquirer.

ST. LOUIS, MO., KINGS.—20-40c. Business excellent. Short Subjects.—News;

"Movie Chats," Comedy. Press Comments.—Splendid, Globe-Democrat.

QUINCY ADAMS SAWYER

(Metro)

PITTSBURGH, PA., ROMAN.—Average business.

RACING HEARTS

(Paramount)

HAZLETON, PA., GRAND.—Good business three days. Short Subjects.—Pathe; Leather Pushers.

RAGS TO RICHES

(Warner Brothers)

EVERETT, WASH., ROSE.—10-30c. Three days excellent business.

THE REMITTANCE WOMAN

(F. B. O.)

COLUMBIA, S. C., IDEAL.—Three days good business. Short Subjects.—"A Clever Catch"; Fun From the Press.

THE RIP TIDE

(Arrow)

BOSTON, MASS., PARK.—20-60c. Fine business. Short Subjects.—Weekly; "Follow Me." Press Comment.—Excellent acting in a serious drama.—Herald. Drama of love and hate.—Traveler. Thrilling settings.—Globe. A certain mysticism.—Tele-

ROBIN HOOD

(United Artists)

POTTSVILLE, PA., GARDEN.—Capacity. SEATTLE, WASH., LIBERTY.—35-50c. Big business. Short Subjects.—Local News. Press Comments.—Finer than imagination could picture. Thrilling.—Times. A masterpiece.—Star.

ROMANCE LAND

(Fox)

MAHANAOY CITY, PA., ELKS.—Fair business. Short Subjects.—"Plunder."

THE RULING PASSION

(United Artists)

BETHLEHEM, PA., PALACE.—Fine business.

THE RUSTLE OF SILK

(Paramount)

BOSTON, MASS., LOEW'S STATE.—25-35-50-60c. Excellent business. Short Subjects.—News; Topics of the Day. Press Comments.—Charming, dramatic with comedy.—Post. Almost persuasive.—Transcript.

PHILADELPHIA, PA., STANLEY.—50-75c. Fair business. Short Subjects.—"A Pleasant Journey;" Topics of the Day; News. Press Comments.—Rare good taste, artistry and discretion.—Evening Ledger. Neither Betty Compson, nor Conway Tearle, nor the majority of the surrounding cast is able to supply that spark of inspiration without which a story such as "The Rustle of Silk" is bound to prove flat and unconvincing.—Enquirer

ST. LOUIS, MO., MISSOURI.—25-50c. Big business. Short Subject.—News; "High Kicking;" "Felix Turns the Tide;" "Fun From the Press." Press Comment.—Stands alone as season's most beautiful production.—Globe-Democrat.

SUFFOLK, VA., FOTOSHO.—Two days fair business.

SCARS OF JEALOUSY

(First National)

BUFFALO, N. Y., LAFAYETTE SQUARE.—25-55c. Business exceptional. Exploitation.—Played up big forest fire and the three stars. Short Subjects.—Comedy; News; Scenic. Press Comment.—One of the biggest thrillers ever.—Times. A virile play-convincing.—Enquirer.

COLUMBIA, S. C., NEW BROADWAY.—Three days big business.
KANSAS CITY, MO., ROYAL.—15-35-60. Business off. Exploitation.—Three stars featured in Sunday newspaper space. **Short Subjects.**—Day Dreams; Screen Magazine. **Press Comment.**—Good entertainment with realism, humor, pathos, romance and tragedy.—Star-Times. A spectacular love drama.—Journal-Post.

SIXTY CENTS AN HOUR

(Paramount)

DENVER, COLO., RIALTO.—Good business.

SNOWBOUND

MILWAUKEE, WIS., SAXE'S RIALTO.—25c. Excellent business. **Short Subjects.**—Out of Place; News. **Press Comment.**—Many worse than this.—Journal.

THE SNOW BRIDE

(Paramount)

KANSAS CITY, MO., TWELFTH ST.—10-30c. Average business. Exploitation.—Alice Brady played up big. **Short Subjects.**—Hot Water; Fighting Blood; Magazine. **Press Comment.**—Vivid and convincing.—Star-Times.

SNOWDRIFT

(Fox)

BALTIMORE, MD., GARDEN.—15-35-25-65c. Excellent business. **Short Subjects.**—“Midnight Cabaret”; **Press Comment.**—A virile story of the northwest; should find instant favor.—Post.

SOUL OF THE BEAST

(Metro)

INDIANAPOLIS, IND., OHIO.—25-40c. Fair business. **Press comment.**—Highly entertaining.—News. Brilliant.—The Star.

SOULS FOR SALE

(Goldwyn)

ALBANY, N. Y., MARK STRAND.—40-60c. Three days fair business. **Short Subjects.**—Comedy; News. **Press Comments.**—Encumbered with lengthy caption.—News. Thrills.—Knickerbocker Press. Curiosity and the title put this over.—Journal. One good thrill around which the entire picture is build.—Times-Union.

BIRMINGHAM, ALA., LOEW'S BIJOU.—10-20-25-40c. Business fine. **Press Comment.**—Audiences impressed.—News.

RICHMOND, VA., BIJOU.—40-50c. Entire week capacity.

SHAMOKIN, PA., NEW MAJESTIC.—Fair. Exploitation.—Cast featured.

STEPPING FAST

(Fox)

BOSTON, MASS., BOSTON.—25-60c. Fine business. **Short Subjects.**—News; Topics of the Day; Aesop's Fable; “Don't Get Fresh.” **Press Comment.**—Typical Mix whirlwind drama.—Post.

OKLAHOMA CITY, OKLA., ORPHEUM.—10-30-50c. Good business. **Short Subjects.**—“Borrowed Troubles.”

STORMSWEPT

(Robertson-Cole)

SCRANTON, PA., POLL.—Business normal. **Short Subjects.**—Kinograms; Topics of the Day.

THE STRANGERS' BANQUET

(Goldwyn)

ALBANY, N. Y., CLINTON SQUARE.—28c. Fair business. **Short Subjects.**—Comedy; News. **Press Comments.**—Big Knickerbocker Press. Pleases everyone.—Journal.

SURE FIRE FLINT

(C. C. Burr)

PORTLAND, ORE., LIBERTY.—10-25-35-

50c. Fair business. **Short Subjects.**—“Call of the Wild;” “Fighting Blood. **Press Comments.**—A riot.—Journal. A comedy, and thrills clearly acted and staged.—Telegram

SUZANNA

(Allied)

CLEVELAND, OHIO, ALLEN.—35-60c. Satisfactory business. **Press Comment.**—At least the whimsical part is good.—Press. Interesting.—Plain Dealer. Vastly different. A wealth of romance and atmosphere, should receive a warm welcome.

DENVER, COLO., PRINCESS.—Good business.

TABLE TOP RANCH

(William Steiner)

BIRMINGHAM, ALA., ROYAL THEATRE.—10-20c. Business good. **Short Subjects.**—“Six Second Smith”; Pathe News. **Press Comment.**—A Western picture with zip and mystery.

THELMA

(F. B. O.)

LOS ANGELES, LOEW STATE.—30-50c. Fine business. **Short Subjects.**—News; Novelty Reel; Pointed Paragraph.—**Press Comments.**—Story is inaptly handled.—Times. A most gripping love story.—Herald.

THE THIRD ALARM

(F. B. O.)

MAHANAY CITY, ELKS.—Good business. **Short Subjects.**—“Get Out and Get Under.”

THIRTY DAYS

(Paramount)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Fine business. Exploitation.—Wally Reid played up.

3 JUMPS AHEAD

(Fox)

TAMAQUA, PA., VICTORIA.—Fine business week. **Short Subjects.**—Digest; “Plunder.”

THREE WHO PAID

(Fox)

ALLENTOWN, PA., HIPPODROME.—Fair attendance.

THE TIGER'S CLAW

(Paramount)

BALTIMORE, MD., NEW.—25-33-50c. Big business. **Short Subjects.**—“When There is a Will.” **Press Comment.**—One of the best dam pictures ever.—American.

BOSTON, MASS., LOEW'S ORPHEUM.—25-60c. Excellent business. **Short Subjects.**—News; Topics of the Day; Comedy. **Press Comment.**—The Indian atmosphere well carried out.—Traveler. Highly commendable.—Post.

PHILADELPHIA, PA., KARLTON.—50c. Good business. Exploitation.—Jack Holt featured. **Short Subjects.**—“The Three Gun Men;” Pathe; “Roving Thomas from Vancouver to Frisco Coast.” **Press Comments.**—In a story replete with thrills, natives, and wild animals.

POTTSVILLE, PA., GARDEN.—Business normal.

TO HAVE AND TO HOLD

(Paramount)

READING, PA., STRAND.—Average business.

TRAILING AFRICAN WILD ANIMALS

(Metro)

BIRMINGHAM, ALA., ALCAZAR.—10-20-30c. Business fine. **Short Subjects.**—Felix Cat Comedy; Cartoon. **Press Comment.**—Thrilling.—Birmingham News.

THE TOWN SCANDAL

(Universal)

WILMINGTON, N. C., ROYAL.—20-30c. Good business.

TRIFLING WITH HONOR

(Universal)

LOS ANGELES, CAL., GRAUMAN'S THIRD STREET.—20-35-40-55c. Fair business. **Short Subjects.**—Overture; Fun from the Press; Pathe; “A Wife's Honor;” Atmospheric Prologue. **Press Comments.**—Highly entertaining dealing with generation.—Examiner.

TRIFLING WOMEN

(Universal)

OKLAHOMA CITY, OKLA., RIALTO.—10-20c. Fine business. **Short Subjects.**—“Hook, Line and Sinker.”

THE VEILED WOMAN

(Hodkinson)

LOS ANGELES, CAL., HIPPODROME. 10-20-30c. Good business. **Short Subjects.**—Kinograms; Screen Snapshots; Scenic; Peerless Comedy. **Press Comments.**—Has universal appeal.—Herald.

VENGEANCE OF THE DEEP

(American Feature)

LOS ANGELES, CAL., PANTAGES.—55c. Good business. **Short Subjects.**—News; Comedy. **Press Comments.**—One of the vogues.—Examiner.

THE VILLAGE BLACKSMITH

(Fox)

HAZLETON, PA., FAMILY.—One day capacity. Exploitation—Longfellow's poem played up big.

THE VOICE FROM THE MINARET

(First National)

PORTSMOUTH, VA., OLYMPIC.—Three days capacity. **Short Subjects.**—“Two Twins.” **Press Comment.**—Miss Talmadge's most powerful role.—Virginian Pilot.

SCRANTON, PA., STRAND.—Fine week's business. **Short Subjects.**—“Land of King Tut;” “The Love Nest;” News Review.

WHAT FOOLS MEN ARE

(American Releasing)

ALBANY, N. Y., MARK STRAND.—40-60c. Three days fair business. **Short Subjects.**—Comedy news. **Press Comments.**—All about a flapper.—News. Fairly entertaining.—Knickerbocker Press. Will satisfy.—Times-Union. A pleasing picture.—Journal.

HAZLETON, PA., FEELEY.—Average business three days.

WHAT WIVES WANT

(Universal)

WILKES-BARRE, PA., STRAND.—Fair business.

WHAT'S WRONG WITH THE WOMEN?

(Equity)

BALTIMORE, MD., WIZARD.—25-40c. Good business. **Short Subjects.**—“The Gobbler”; Fables; “Mouse Catcher.” **Press Comment.**—Elaborate society drama unusually well acted.—Evening Sun.

WHERE THE PAVEMENT ENDS

(Metro)

DETROIT, MICH., MADISON.—Business fair. **Press Comments.**—Has action, suspense.—Free Press. Beauty but lacking in the dramatics.—Times. Entirely pleasing.—News.

LOS ANGELES, CAL., ALHAMBRA.—28, 39-55. Very good business. **Short Subjects.**—“Felix in the Bone Age”; News.

MILWAUKEE, WIS., BUTTERFLY.—25-50c. Business average standard. **Short**

Subjects—News Reels; Comedy. Press Comments.—Unusual.—Sentinel.

SEATTLE, WASH., BLUE MOUSE.—25-50c. Business good. Short Subjects.—News; Comedy. Press Comments.—Romantic spirit of the South Seas.—Times. Extraordinary, direction, acting, settings, story and photography.—Post Intelligencer. Dramatically depicted.—Star.

WHILE PARIS SLEEPS

(Hodkinson)

LOS ANGELES, CAL., SYMPHONY.—39-55c. Fair business. Short Subjects.—“Social Error;” Fox News. Press Comments.—A weird nightmare that is thrilling.—Times. One of the greatest successes of the season, gripping and dramatic.—Herald.

WHITE SHOULDERS

(First National)

SCRANTON, PA., CAPITOL—Fair business. Short Subjects.—News; Screen Classics.

WITHIN THE LAW

(First National)

BALTIMORE, MD., RIVOLI.—25. 30-50. Excellent business. Short Subjects.—News; Pithy Paragraphs; “A Fish Story.” Press Comment.—Arresting adaptation of the popular melodrama.—The Morning Sun. Worth while.—American. Fine film.—Evening Sun. Wins unqualified approval.—Post. A photoplay that will not allow your mind to wander.—News.

KANSAS CITY, MO., NEWMAN.—15, 25, 35, 50, 75. Business good. Exploitation.—Norma Talmadge featured big. Short Subjects.—News and Views; Fun From the Press. Press Comments.—The crook melodrama which found favor on the stage makes excellent screen material.—Star Times. Norma Talmadge in a stellar role.—Journal-Post.

LOS ANGELES, CAL., KINEMA.—25-35, 55. 55-80. Excellent business. Short Subjects.—Topics of the Day, “Felix Tries for Treasure.” Press Comments.—Little long, a typical hokum-drama.—Times. A clean-cut, powerful story, in which intelligences meet, and will-power with determination of men and women clash with magnificent power.—Examiner. As a cinema destined to equal or surpass its former record.—Herald.

THE WOMAN OF BRONZE

(Metro)

17. 28-40. Excellent business. Short Sub-BALTIMORE, MD. METROPOLITAN.—jects.—“The Indoor Garden;” Photo—“Laughing Waters;” “Small Change;”

Review; “One Old Cat.” Press Comment.—As it was on the stage.—American.

THE WOMAN CONQUERS

(First National)

SHENANDOAH, PA. STRAND.— Fine business three days.

First Runs on Broadway

STRAND

- 1. Overture—Popular Melodies
a) Wildflower
b) Love Sends a Gift of Roses
c) Bambalina
2. Here and There—A Compilation of interesting short Subjects
3. The Piano Quartet
4. Mark Strand Topical Review
5. A Little Ballet, a Little Song, a Little Jazz
a) Liebesfreud (Kriesler)
b) A Kiss in the Dark (Herbert)
c) Chicago (Fisher)
6. Feature—Douglas MacLean in “A Man of Action” (First National)
7. Sunshine, Comedy—Roaring Lions on a Steamship.

Press Comments

Herald—Passable entertainment. Times—It is not very often that one sees such a piece of nonsense as this. American—It is plain that they all meant well. Tribune—It wasn't very funny. Sun and Globe—MacLean is as amusing as possible under the circumstances. Eve. World—If you crave excitement and feel like laughing, go to the Strand. Telegram—Full of action, it accomplishes a novelty by dispensing straight movie comedy with a broad dash of mystery.

RIVOLI

(Thomas)

- 1. Overture—Raymond
2. Riesenfeld's Classical Jazz
3. Children of Holland (Post Travel Picture)
4. Rivoli Pictorial
5. Betty May, danseuse—Valse Ballet (Granier)
6. Bebe Daniels and Antonio Moreno in The Exciters
7. Recital Intime
a) Love (in Russian) (M. P. Retchkounoff)
b) The Stars Were Brightly Shining—from La Tosca (in Italian) (Giacomo Puccini)
8. Trapped (Inkwell Comedy)

Press Comments

Times—Those looking for spurts of comedy mingled with thrills will not be disappointed. American—there are some thrilling fights, some mystery, and a great deal of incidental excitement. World—Effective entertainment. Sun and Globe—Was such a thin slice of entertainment as a play that it was bound to succeed as a picture. Eve. World—If there was ever a

film of continuous “action”—here it is. Mail—The director has blended the usual elements of speed, love and crime so skillfully as to make an interesting picture. Journal—Fairly entertaining. Telegram—Interesting picture.

CAPITOL

- 1. Capriccio Italien (Tchaikowsky)
2. The Splendid Sun (Scenic)
3. Potpourri of Operatic Impressions
4. Capitol Magazine
5. Dance Characteristic
Music Theme—Lady Picking Mulberries—Edward Stillman Kelley, Mlle. Gambarelli, and Misses Niles, Zanou and Matloch
6. Feature—The Ragged Edge (Goldwyn)
7. Capitol Grand Organ

Press Comments

World—A diverting and innocuous yarn of China and the South Seas. Tribune—Somebody did something terrible to “The Ragged Edge” in its transit from the written page to the screen. Sun and Globe—It starts out briskly and boldly and interestingly enough, and then slips over the ragged edge itself. Eve. World—In the main is interesting. Mail—Moves pretty slowly. George MacQuarrie, Charles Fang and Wallace Erskine also contribute to the picture's excellence. Telegram—Appealing love story.

RIALTO

(Auber)

- 1. Overture—Fra Diavolo
2. Riesenfeld's Classical Jazz
3. Rialto Magazine
4. New York—Yesterday and Today
5. Dramatic Soprano—Aria from La Forza Destino (Verdi)
6. Agnes Ayres in The Heart Raider (Paramount)
7. C. Sharpe—Minor at the Wurlitzer
8. Fresh Eggs (Pathe)

Press Comments

American—Agnes Ayres proves a tempestuous termagent in the title role. Sun and Globe—Miss Ayres, as Muriel Gray, is very effective. Eve. World—The picture is fast, furious and funny. Telegram—Delightfully entertaining production.

ALLIED PRODUCERS

Table with 2 columns: Title and Price. Includes 'The Three Must-Get-Theres', 'The Glorious Adventure', etc.

AMERICAN RELEASING

Table with 2 columns: Title and Price. Includes 'Trail of the Axe', 'Timothy's Quest', etc.

ARROW

Table with 2 columns: Title and Price. Includes 'Impulse', 'One-Eighth Apache'.

Up To The Minute

RELEASE GUIDE

Table with 2 columns: Title and Price. Includes 'Two-Fisted Jefferson', 'Peaceful Peters', etc.

ASSOCIATED EXHIBITORS

Table with 2 columns: Title and Price. Includes 'Grandma's Boy', 'Till We Meet Again', etc.

EDUCATIONAL FILMS CORP.

Table with 2 columns: Title and Price. Includes 'Hazel from Hollywood', 'The Terrible Tree', etc.

FAMOUS PLAYERS-LASKY

Table with 2 columns: Title and Price. Includes 'When Knighthood Was in Flower', 'On the High Seas', etc.

FILM BOOKING OFFICE

Table with film titles and prices for the Film Booking Office. Titles include Thelma, When Love Comes, Ben-Hur, etc.

FIRST NATIONAL

Table with film titles and prices for First National. Titles include Alias Julius Caesar, Lorna Doone, East Is West, etc.

FOX

Table with film titles and prices for Fox. Titles include The Great Night, A California Romance, My Hero, etc.

GOLDWYN

Table with film titles and prices for Goldwyn. Titles include The Sin Flood, Brothers Under the Skin, Hungry Hearts, etc.

PLAYGOERS PICTURES

Table with film titles and prices for Playgoers Pictures. Titles include Lonesome Corners, The Man and the Moment, etc.

Up To The Minute RELEASE GUIDE

HODKINSON

Table with film titles and prices for Hodkinson. Titles include Bulldog Drummond, Fun from the Press, etc.

SELZNICK

Table with film titles and prices for Selznick. Titles include One Week of Love, Pawned, etc.

UNITED ARTISTS

Table with film titles and prices for United Artists. Titles include The Ruling Passion, A Doll's House, etc.

UNIVERSAL

Table with film titles and prices for Universal. Titles include The Oregon Trail, Out of Order, etc.

METRO

Table with film titles and prices for Metro. Titles include Enter Madam, Love in the Dark, etc.

PATHE

Table with film titles and prices for Pathe. Titles include The Alley Cat, Bowled Over, etc.

VITAGRAPH

Table with film titles and prices for Vitagraph. Titles include The Man Next Door, Masters of Men, etc.

PREFERRED PICTURES

Table with film titles and prices for Preferred Pictures. Titles include Shadows, Thorns and Orange Blossoms, etc.

WARNER BROTHERS

Table with film titles and prices for Warner Brothers. Titles include Brass, A Dangerous Adventure, etc.

STATE RIGHTS

ASSOCIATED PHOTOPLAYS

Table with film titles and prices for Associated Photoplays. Titles include Why Women Remarry, AYWON FILM CORP., etc.

B. B. PRODUCTIONS

Table with film titles and prices for B. B. Productions. Titles include Darling of the Rich, Queen of Sin, etc.

BRAY PRODUCTIONS, Inc.

Table with film titles and prices for Bray Productions, Inc. Title includes Unblazed Trails.

CHARLES C. BURR

Table with film titles and prices for Charles C. Burr. Titles include Sure-Fire Flint, The Secrets of Paris, etc.

C. B. C.

Table with film titles and prices for C. B. C. Titles include Hallroom Boys, Temptation, etc.

EQUITY PICTURES

Table with film titles and prices for Equity Pictures. Titles include What's Wrong with the Women?, Has the World Gone Mad, etc.

EXPORT AND IMPORT

Table with film titles and prices for Export and Import. Title includes Othello.

PHIL GOLDSTONE

Table with film titles and prices for Phil Goldstone. Titles include Deserted at the Altar, Gold Grabbers, etc.

INDEPENDENT PICTURES CORP.

Table with film titles and prices for Independent Pictures Corp. Titles include Flames Of Passion, The Devil's Partner, etc.

LEE-BRADFORD

Table with film titles and prices for Lee-Bradford. Titles include Squirrel Comedies, The Unconquered Woman, etc.

PREMIER

Table with film titles and prices for Premier. Title includes Einstein Theory of Relativity.

PRINCIPAL PICTURES CORP.

Table with film titles and prices for Principal Pictures Corp. Titles include Environment, The World's a Stage, etc.

PRODUCERS SECURITY

Table with film titles and prices for Producers Security. Titles include The Wolf's Fangs, In the Night, etc.

JOE ROCK

Table with film titles and prices for Joe Rock. Titles include The Pill, Little Red Robin Hood, etc.

TRUART FILM CORP.

Table with film titles and prices for Truart Film Corp. Titles include The Empty Cradle, Women Men Marry, etc.

WEBER AND NORTH

Table with film titles and prices for Weber and North. Titles include The Curse of Drink, Notoriety, etc.

TRI-STONE FILM CORP.

Table with film titles and prices for Tri-Stone Film Corp. Title includes Dough and Dynamite.

"NANOOK" BENEFIT SHOW IN ST. LOUIS

St. Louis.—A concentrated campaign, planned by Pathe Branch Manager Frank Harris, and having the whole-hearted co-operation of the St. Louis Motion Picture Council, the Post-Dispatch, the Catholic, Protestant, and Jewish churches and executives, and private schools, etc., launched "Nanook of the North" on its indefinite run at the Pershing Theatre.

"Nanook of the North" was screened before representatives of twelve women's clubs and betterment organizations. As a result of this showing the St. Louis Motion Picture Council, composed of one representative from practically every women's society of consequence in St. Louis, arranged for "Nanook of the North" to be used as the central point around which the Post-Dispatch would raise its "Free Ice for Babies' Milk Fund."

The Council obtained influential letters of approval of the "Nanook" enterprise. An address was made at the general conference of the Parent-Teachers' Association, which became a leading factor in the selling of tickets, and announcement of the benefit was made from the pulpits of all Catholic Churches and in special articles in the publication of the Protestant Churches, "The Church Bulletin."

LOCAL FILM MAKES

A HIT IN BOSTON

Boston.—Newspapers and film fans responded heartily to a local film stunt staged by L. R. Brager, exploitation representative of Hodkinson, in connection with the presentation at the Park Theatre of "The Affairs of Lady Hamilton. The local feature was called "The Affairs of Lady Boston," a two-reel production in which fifty Boston ladies appeared. Brager got the co-operation of the Boston American, which gave the stunt a big splash. Coupons were printed in the American and these properly filled out were presented in person by applicants for a "role" in the film to Brager at the box office of the Park. The exploitation man selected his cast and made a picture, which was shown on the program with "The Affairs of Lady Hamilton."

TRAVELER ENDORSES

"SOULS FOR SALE" VIEWS

Allentown, Pa.—A letter from a local business man commenting on the reality of scenes depicting Hollywood in "Souls for Sale" was given space in the Chronicle and News and helped considerably in the campaign for the showing of the picture at the Strand Theatre here. E. H. Scholl, who wrote the letter to Goldwynner Robson, had recently returned from a trip to Hollywood and he commented rather enthusiastically upon the fact that he could recognize many of the buildings seen in many of the pictures. The local angle, of course, is what "made" the story and the ease is added evidence of the value of getting people to express their opinions in letters to the theatre.

INDIAN PRINCE WORKS

WELL FOR "RIP TIDE"

Boston.—The Arrow offering of A. B. Mascher's "The Rip Tide" opened its engagement of a week at the Park Theatre in this city to big audiences on Monday, May 21st. The engagement had been widely heralded in a general campaign, the leading feature of which was a publicity stunt employing the old stand-by of an Oriental prince who appeared in the town wearing his native garb of embroidered silks and turban. The newspaper reporters got his

Profitable

EXPLOITATION

story which was the plot of "The Rip Tide" and it was published in detail along with photographs of the prince. The stunt was engineered by J. Charles Davis, 2nd, of Arrow, who handled the campaign in connection with the Park management and Independent Films, Inc., of Boston, which is distributing "The Rip Tide" in the New England territory.

PREVIEW AND DEBATE

A HOWLING SUCCESS

Philadelphia.—Exploitation of the controversial theme of "The Famous Mrs. Fair" was far more successful in Philadelphia than New York. As a matter of fact the representative of Louis B. Mayer Productions who undertook the stunt in connection with the showing of "The Famous Mrs. Fair" at the Stanley Theatre, in his most optimistic anticipations looked for no such "kick" as developed when executive members of all the women's clubs gathered at the City Club Tuesday morning, May 22, to view the film and then discuss the question "Can a woman successfully develop a career outside her home without endangering the future of society?" The discussion grew hotter and hotter, with finally everybody trying to talk at once and a regular riot ensuing. This, of course, made real copy and the dailies gave it its proper prominence.

About sixty women attended the special showing in response to invitations sent out by the Civic Club, a woman's organization of a thousand or more members. The meeting was peaceful up to a certain point, that being where militants launched a ringing charge of "man-made propaganda." From then on "hats and handbags waved, the argument became babel and pandemonium let loose on the feminist issue," as the headlines in the Philadelphia newspapers put it.

POLA'S BROTHER LOST

WHERE HER FILM PLAYS

Rockford, Ill.—Bill Danziger, Paramount exploiter, wired Manager Charles Lamb of the Palm Theatre, that Pola Negri was looking for her brother, Ian Chalopez, who left Poland in 1909.

The last she heard of him he was working as a translator in a Chicago export house, and it is understood that he later came to Rockford in a similar capacity.

It was said that Chalopez was 34 years old and greatly resembled his beautiful sister. The telegram went on to say that Pola would appear in "Bella Donna" at the Palm Theatre next week.

Mr. Lamb took this telegram to the newspaper and had no trouble getting on the front page.

CARRIER FINDS A WAY

Indianapolis.—The refusal of the management of the baseball park to co-operate with him did not prevent Eddie Carrier, Goldwynner of the Cleveland exchange, from making a display for the showing of "The Christian" at the Apollo Theatre, before a crowd of thousands of baseball fans. Carrier, refused permission to put on a stunt inside the grounds, had a banner forty feet long and mounted on poles carried by four men, who walked slowly around the outside of the fence with the flash for the Apollo showing just above the outfield enclosure.

BARGAIN ARRANGEMENT FOR SUMMER SLUMP

Bethlehem, Pa.—The Grand Opera House has hit off at a new clip with a special summer arrangement. It gives a coupon in the newspaper advertisements each day, for the ladies, who can enter for nothing, except Saturdays, provided some one with them buys a ticket. Which arrangement works two ways. First, it sends the readers of the papers to the Grand and it puts the entertainment proposition of the ladies up to the men. Bethlehem is a great outdoor town in summer, with many fine parks, boating and swimming as counter attractions to the theatres, hence the value of this plan.

BIG CAMPAIGN STUFF

FOR SHORT SUBJECT

Jamestown, N. Y.—When it comes to exploiting short subjects, you've got to hand it to Howard Waugh, publicity director of the Mozart, Winter Garden and Palace theatres. In boosting Fox's Tut-Ankh-Amen film, Mr. Waugh tied-up with some 30 local merchants on King Tut merchandise and then capped the climax by putting on a King Tut ball with the merchants offering prizes for the best dressed couple. Advertising solicitors followed Mr. Waugh around to the stores which he personally visited to explain his ideas, and they got a lot of ads on King Tut goods.

TRAILERS ON PATHE

TWO-REEL COMEDIES

New York.—Pathe is virtually establishing a precedent in supplying trailers for its outstanding 2-reel comedies. The innovation will include trailers on all of the Ben Turpin and Mack Sennett comedies made for Pathe release.

A trailer flashing the comic high spots of Ben Turpin's first completed Pathé-comedy, "Where's My Wandering Boy This Evening?" is now in hand; also of the following "Our Gang" comedies: "A Pleasant Journey," "Giants vs. Yanks," "Back Stage," "The Champeen," "Boys to Board," and "The Big Show."

CULTIVATES GOOD WILL OF HIGH SCHOOL BOYS

Bluffton, Ind.—Manager Jack Belger of the Gaiety Theatre has established a strong bond with the high school boys here by taking a keen interest in their activities and as a result whenever they want to push some special show they come to his theatre. Recently they staged their annual drive for the athletic teams at the Gaiety with First National's "The Hottentot" as the attraction.

Of course, the boys pull down a percentage from the Gaiety on these shows, but Belger is satisfied that it is a profitable arrangement for him, since he has their good will and gets a good margin of extra attendance through their active and consistent co-operation.

SCHADE'S PROPAGANDA

Sandusky, O.—Preparing the way for "The Bright Shawl," George Schade of the Schade Theatre, has started a Paisley shawl craze here. The stores and newspapers have taken it up and there was talk about a "shawl show," but that is an event which Schade hopes to reserve to himself with his lobby as the scene of the display during the run of the First National attraction sometime in the near future.

LOCAL NEWS REEL PAYS

Scranton, Pa.—Publication of local news reels, showing the people just what has happened in their own home town and often bringing out clearly the faces and figures of the members of the audiences, has proven a good stunt at the Strand here. Each week the big news events of the day are shot.



Composition board made a realistic elephant as decorated for the ballyhoo on Metro's "The Soul of the Beast," in New York City. Mounted on a truck this attractor did some good work for the presentation at the Rivoli of the Ince production. The figure was twenty feet high and there was ample room for the two girls who rode in the canopied and curtained houdah.



Wild animals, rendered tame enough for exploitation purposes by the stuffing process made an excellent ballyhoo for the Universal "Hunting Big Game in Africa," film at the Regent Theatre, Toronto, Canada. The Ford truck was worked to the limit of its capacity in traveling the streets of Toronto with this flash.



"The interesting thing about this," chirps Walt Eberhardt of First National's home offices, "is that if we advised somebody to get an elephant to exploit a picture in our press books, we'd never hear the end of the kidding." And the ayes have it as far as we are concerned. An elephant is a good attractor for any show and on those grounds it must be said that the Princess Theatre, Sioux City, Ia., had a good ballyhoo for its double feature bill with "The Pilgrim" and "Bellboy 13."



Another one of Nat Royster's displays at the Alcazar Theatre, Birmingham, Ala. This arrangement for Associated Exhibitor's "Is Divorce a Failure?" featured the personal appearance of Leah Baird and the central display frame gave the time of performances of the film and Miss Baird's appearances.



These filming stunts are a hit wherever they are tried with Goldwyn's "Souls for Sale." The ballyhoo stunt shown above was done in Seattle, Wash., by Manager Frank Steffy of the Coliseum Theatre. Mack trucks were at his service for the publicity they got out of the stunt, that feature being taken care of by a banner up front.



This window display for First National's "The Isle of Lost Ships," provided some realism and considerable amusement to the people of Ann Arbor, Mich., where it was shown in a window near the Arcade Theatre. The lighthouse flashed its beam and the ship tossed and rocked in the great troughs, simulated with compo-board sections. Manager James S. Helsdon arranged the setting.

Wedding rings and gifts featured, in a window given over to a tie-up with the Grand and Regent Theatres, Pittsburg. The "Brass" displays, designed by the Warner Brothers' exploitation department, were used here as they have been in numerous window attractions hooked up with the screen version of the Charles Norris novel.



If there is any difficulty in getting a double for a photoplay character to act as a ballyhoo, don't bother. Do as Manager Jack Gross of the Eldorado Theatre, Eldorado, Kansas, did for Paramount's "Grumpy." The sign on the man's back makes the point clear.

This plunging Ford created a big stir in Pueblo, Colo., as well it might in any town. The ballyhoo for Hodkinson's "Down to the Sea in Ships," was used by Charles H. Ernst, Manager of the Palm Theatre. It was constructed by the Ford Company in Pueblo, especially for this tie-up with the Palm Theatre. Special front wheels, set well off-centre, made the machine plunge and buck like a whale never could.



Warner Brothers screen version of "Main Street," made its impression on Los Angeles. The small-town atmosphere of the picture was not confined to the screen of the Mission Theatre, where it played to some very enthusiastic and very big audiences. The ballyhoo conveyance shown on the left was at the service of all who wished to be driven to the theatre. At the right is a trick banner used in a teaser campaign.



This lobby for First National's "Within the Law," at the Rex Theatre, Eugene, Ore., is of the sort that has made Managing Director A. H. McDonald and Russell F. Brown, exploitation and advertising manager, famous in their section of the country.



The Capitol, in New York, displayed many heads and skins of wild animals in the lobby during the engagement there of the Metro's offering of the Martin Johnson film "Trailing African Wild Animals," and as shown in the above photo there was an outside display—rather unusual for the Capitol—of the heads of Rhinos, which flanked the entrance under the marquee.



In Japan, they gave a big publicity drive to the United Artists offering "Douglas Fairbanks in Robin Hood." It is not quite clear what the management of the Imperial Theatre, Tokio, added to the billing on the posters in front of the house.



Robert Slote, manager of Crandall's Strand, Cumberland, Md., features cutouts on top of the marquee as a regular thing. The paper serves his purposes generally and for the mere putting of a poster on combo-board he has a consistent and good display, with the aid of a baby spotlight, of course.



The Navy has been doing yeoman's service in exploiting the Vitagraph production "Masters of Men." It has been a profitable stunt for recruiting and for the theatres. Above is the lobby of the Delmonte Theatre, St. Louis, which enjoyed the aid and assistance of the Service.




Complete transformation of the lobby and foyer of the Columbia Theatre, Seattle, was made by Manager R. W. Case for the presentation of "Hunting Big Game in Africa," as shown in the photo above.




The Pershing Theatre, St. Louis decorated for "Nanook of the North." The Pathe offering was presented at the Pershing under the auspices of the St. Louis Motion Picture Council and with the co-operation of the Post Dispatch.

EXTRA!
EXCLUSIVE
MOTION PICTURES
OF THE
BIG FIGHTS
AT THE YANKEE STADIUM
Benefit Free Milk Fund Campaign



JESS WILLARD

JESS WILLARD
vs.
FLOYD JOHNSON



LUIS FIRPO
vs.
JACK McAULIFFE

PICTURES MADE FROM A
RINGSIDE SEAT

MADE BY INTERNATIONAL DISTRIBUTED BY UNIVERSAL

Some fast work was done by International News in getting pictures of the Milk Fund fight show on Broadway the afternoon following the event and likewise by Universal exploitation men in plastering the town with one sheets like the one above.

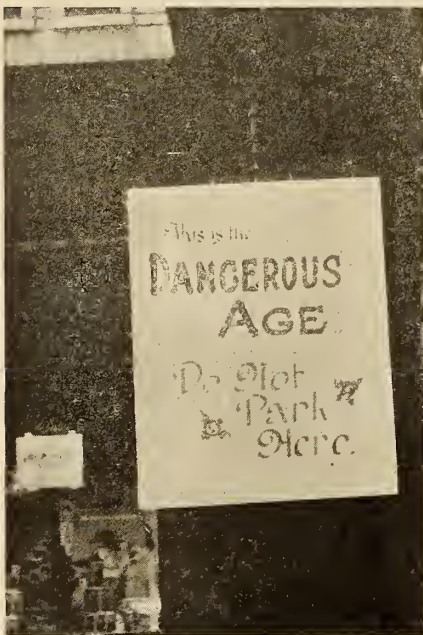
Our First
LOEW'S WARFIELD
Anniversary
SPECIAL PROGRAM
"ONLY A SHOPGIRL"
Estelle Taylor - Mae Busch - Wallace Beery - Tully Marshall

Loew's Warfield, San Francisco, celebrated its first anniversary recently with C. B. C.'s "Only a Shopgirl," as the feature. The ad above, two columns, was used for the event by Manager Lionel Keene.

Coming Thursday
Ldwin Carewe Presents
"Mighty Lak' a Rose"
A Symphony of Life in the High and Low Places



A lobby display for First National's "Mighty Lak' a Rose," at the B. S. Moss Franklin Theatre, New York City.



A teaser card for window display designed by George Schade, of the Schade Theatre, Sandusky, O., for First National's "The Dangerous Age." The idea worked well for many good locations were obtained.

\$1,500,000

IS WHAT IT COST!

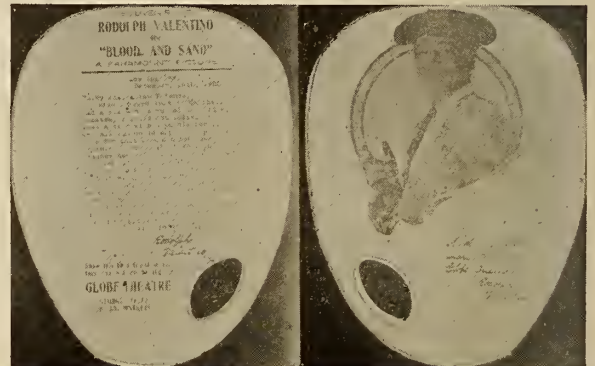
\$230,000 Worth of Genuine Tapestries were used.
3000 Tudor Costumes at a Cost of \$100,000.

Thousands of Actors! Hundreds of Horses!
Thrilling Rides, Duels, Tournaments and Court Scenes go to make up this Beautiful Story of Love.

HERE IS
1 foot of

"WHEN KNIGHTHOOD WAS IN FLOWER"
SEE THE OTHER 10,799 FEET AT THE
PALACE JAN. 21

A window card featuring the costliness of Cosmopolitan's "When Knighthood was in Flower," and using the strip of film of recent vogue as a mailing card novelty. The card was designed by Russell Moon, Paramount Exploiter and was used for the campaign in New Haven, Conn., by the Palace Theatre.



Novelty Heralds used in Sydney, Australia. Above a cutout in colors for Paramount's "Blood and Sand," featuring a personal message from Valentino, Palace Theatre. And below a cutout for "Her Gilded Cage."

Some Japanese poster art applied to Paramount pictures. At the left is a one-sheet for a double bill with "Brewster's Millions," and "Behold My Wife." The second is for "The Gilded Lily," and "The Law and the Woman." The one on the extreme right advertises "The Green Temptation" and "Moran of the Lady Letty."



Not a bad stunt by any means for summer decorations. The circus angle was played up in many ways for the showing of Universal's "Hunting Big Game in Africa," at the Majestic Theatre, La Crosse, Wis., but it was at its best in this marquee display.



There was a rakish tilt to the funnels of the ship which featured the lobby display at the Empress Theatre, Oklahoma City, for First National's "The Isle of Lost Ships." The ship was illuminated at night, a flexible wire for this purpose was used to add to the illusion by serving as an anchor line. Milton Sills, Anna Q. Nilsson, Walter Long and Frank Campeau were featured in head cutouts posted on either side of the lobby.



The house artist at Newman's Theatre, Kansas City, Mo., did a good job in his posters for "The Isle of Lost Ships." Displayed in the lobby frames as shown in the photo above these designs appear to striking advantage, and rather sell themselves as good models for newspaper display ads.



A real, honest-to-goodness recruiting office with a recruiting officer all ready with the blanks with the dotted lines was set up in the lobby of the Isis Theatre, Denver, Colo., in the tie-up between that theatre and the U. S. Navy for a drive on the Vitagraph production "Masters of Men."



Display for First National's "Within the Law," at the Capitol, Cincinnati. Manager Tom Davis did the designing. The colors were blue, red and yellow.



The Globe Theatre, New Haven, Conn., decorated for the Goldwyn presentation of "Souls for Sale." The auctioneer's official banners were used on the marquee and the entire front painted orange and red.

The MODERN THEATRE

Building — Equipping — Operating

Early last year, in these columns we published a photograph of a flickerless projector which was being perfected in Germany. In this issue we publish, through courtesy of Scientific American, a later photograph and diagram of the working of this device.

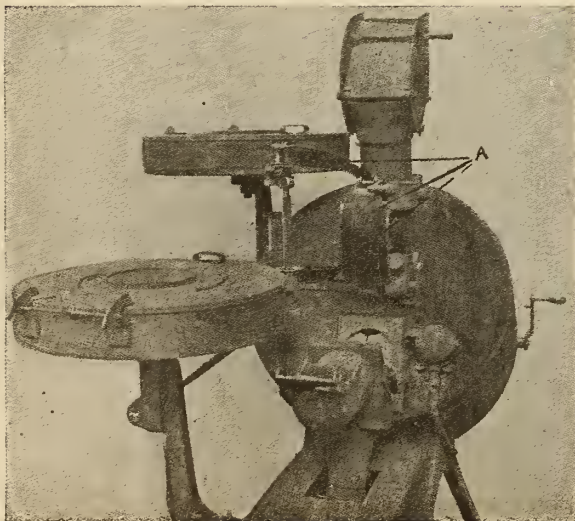
Germany is not alone, however, in her effort to do away with the intermittent. Our own C. Francis Jenkins, of Washington, D. C., is well along in his investigations and each year reports to the Society of Motion Picture Engineers on what he has done.

Writing to the Scientific American from Berlin Dr. Alfred Gradenwitz says:

"The principal drawback of the cinema projector is the flicker, so far considered unavoidable. The film being carried intermittently past the projection window 16 times per second, a total of one-sixteenth second was available for each individual picture. The feeding of the film required one-fourth of this interval, while three-sixty-fourths of a second was left for the actual projection of each section of the stopped film. Now, the human eye will, with 16 intense light stimulations interrupted by as many intervals of complete darkness, feel a painful flicker.

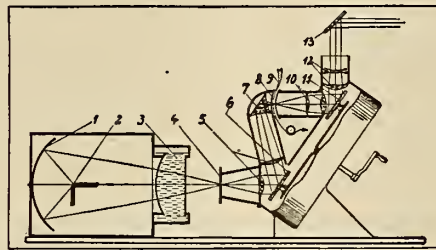
Attempts to replace this intermittent motion of the film by a continuous displacement have been made for some time past. If a film be allowed to pass slowly through the projection window in a downward direction, the picture thrown on the screen will move slowly in an upward direction. If, now, a mirror swinging round a horizontal axis be inserted between the objective and the screen, the rate of rotation of the mirror may be chosen as to compensate the displacement of the film

Below is a photograph of the working model of the Mechau projector. A is the film passing before the aperture, and leaving the upper magazine.



Flickerless Projection's Progress

German Inventors Still Working on Continuous Movement of Films



projection. If, next, a special mirror be provided for each individual film picture passing through the projection window, it will be possible to arrest each picture and hold it momentarily in the field.

This problem has been solved in a most satisfactory manner by E. Mechau, of Wetzlar, Germany. The beams from an

arc lamp turned away from the projector, after being concentrated by a concave mirror, are thrown through a diaphragm and lens on the rotary compensation device, consisting of eight brackets and eight mirrors carried by these. Apart from the rotation of the system, each mirror in its joint performs a convenient swinging motion. This double motion draws the impinging beams of light along with the running film, and in addition compensates the displacement of the picture, which appears upon the screen, quite at rest and immovable.

The diagram will serve to illustrate this. The light coming from the arc lamp 2 is, by means of the concave mirror 1, so concentrated as to produce in the diaphragm 4 an optical image of the source of light. After being made parallel by the lens 5, the light beams are cast on one of the eight mirrors constituting the rotary system, thence on a reflecting prism and, through the projection window 8, the film 9 and the lens system 10, on the rotating compensation mirror 11, and eventually, through the objective 12, on the projection mirror 13, whence they are reflected on the projection screen.

The general view shows another distinctive feature, viz., that the reels are arranged with vertical axis, thus placing the film on edge. The reels are thus prevented from weighing on the two terminal portions of the film, and, as in the case of the usual projector, giving rise to considerable wear and tear.

Model Projector Repair Shop



Perhaps the largest repair shop and projector service station in the country is that operated in Chicago by Joseph Spratler, who handles the machine shop work for the Argus Enterprises and Exhibitors Supply Co. chain of supply houses throughout the West and Middle West. Not only does Spratler repair machines but he is re-manufacturing projectors, fitting them out for non-theatrical and export uses.

Spratler is one of the originators of the projector service depot, and his shop is shown in the photograph.

AMERICA'S FINEST CONCERT ORGAN

The Organ With That Distinctive Tone Which Charms Your Audience

The Marr & Colton Co., Warsaw, N. Y.

RAVEN HAFTONE SCREENS

will be installed
on the

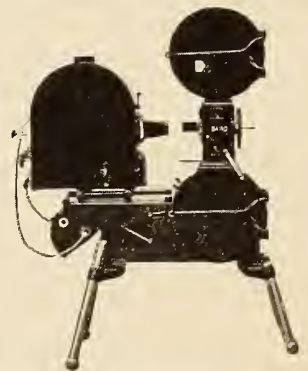
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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

EVERETT, PA.—T. W. Biddle, Jr., McFarlane Bldg., Cumberland, Md., completed plans for \$45,000 theatre to be built by A. C. Stuckey, Everett.

CORAOPOLIS, PA.—Marks & Kann, Jackson Bldg., Pittsburgh, Pa., completed plans for a \$40,000 theatre for 5th Ave. & Mills Street. Owner, Mrs. Regina Weintraub, 866 Fourth Ave., Coraopolis, Pa.

GETTYSBURG, PA.—Johnston & Starr, Spooner Bldg., Harrisburg, completed plans for theatre to be erected by Kenn Lynch, Gettysburg.

BALTIMORE, MD.—John Freund, 307 St. Paul Street, completed plans for theatre for West 36th Street. Owner, Julius Goodman, 903 West 36th.

WASHINGTON, D. C.—Gregg & Leisenring, 1320 N. Y. Ave., N. W., completed plans for the \$100,000 theatre, 18th St., between Kalamazoo & Columbia Roads, N. W. Owner, United Theatre Corp., R. E. Campbell, Pres., Third & F Streets, N. W.

AKRON, O.—C. W. & Geo. L. Rapp, 190 N. State Street, Chicago, Ill., completed plans for theatre for 41 E. Main Street. Owner, Akron Enterprises Co., E. L. Howe, National City Bank, Akron.

MILWAUKEE, WIS.—W. C. & Geo. L. Rapp, 190 N. State Street, Chicago, Ill., completed plans for \$450,000 theatre soon to be erected in Milwaukee.

CHICAGO, ILL.—C. W. & Geo. L. Rapp, 190 North State Street, completed plans for the theatre for northwest corner Broadway and Lawrence Avenue, to be erected by Balaban & Katz Theater Corp., 175 North State Street, Chicago.

BERWYN, ILL.—R. Levine and E. R. Rupert, 6951 South Green Street, Chicago, has completed plans for the \$500,000 theatre for 22nd Street and Ridgeland Avenue, Berwyn. Owner, Sam Bernasek and S. J. Gregory, care architect.

BATAVIA, N. Y.—Leon Lempert, Cutler Building, Rochester, N. Y., has completed plans for the \$150,000 theatre for Main Street, Batavia, to be erected by Associated Theatres, Inc., Harold Dygert, 5 Eger Building, East Rochester, N. Y.

LITTLE FALLS, N. Y.—Leon H. Lempert & Son, Cutler Building, Rochester, N. Y., completed plans for the \$125,000 theatre for Main Street, Little Falls, to be built by William Bernstein, 790 Riverside Drive, New York City.

CAMDEN, N. J.—Hoffman Henon Company, Finance Building, Philadelphia, Pa., has completed plans for the theatre to be erected on Sixth and Market Streets, by the owner, The Stanley Company of America, Jules Mastbaum, Pres., 1314 Market Street, Philadelphia.

MANASHA, WIS.—Owner Company being formed by McJohn Lux, 628 Broad Street, will erect the \$50,000 theatre at Manasha, Wis.

Building Notes

The Alamo theatre, Kansas City, Mo., closed nearly a year, is re-opened under the management of Dr. R. W. Vardaman and William Bindley, who have leased the theatre for four years. Alterations and improvements will be made.

Formal opening of new South Troost theatre, a Kansas City suburban house, set for next week. Capacity 1,400.

The Comerford Amusement Co., Scranton, Pa., has started a theatre on Main and Thomas Streets, Pittston, Pa., to seat 2,000 persons.

The Grand Opera House, South Franklin Street, Wilkes-Barre, Pa., is taken over by M. E. Comerford Amusement Co., Scranton, Pa.

The Paramount Theatre, Parsons, Pa., is installing new ventilating apparatus and will enlarge the playhouse, shortly.

The Hippodrome, Pine Grove, Pa., is closed for the summer.

Mr. Reed sold his interest in the Good Will, Cressona, Pa., to his partner, Aschenbach.

Contract for the new opera house of the Saenger Amusement Company, on West Third Street, Texarkana, Texas, is awarded to Harris & Echols of Texarkana, work to be commenced at once. Approximate cost of theatre, \$200,000. Emile Welle of New Orleans architect.

Criterion Theatre, Oklahoma City, Okla., recently purchased by the Famous Players-Lasky Corporation, has had installed a 12-piece orchestra.

Livingston Laning of Los Angeles, Calif., is now manager of the Old Mill Theatre, Dallas, Texas.

Bruce Fowler of Terra Haute, is City Manager of the Palace, Old Mill, Queen and Crystal Theatres, Dallas, Texas.

George E. Williams, president of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., and manager of the Linden, has been appointed manager of the Olympic, operated by Universal, on Lafayette Square. Mr. Williams succeeds T. Cecil Leonard, resigned.

The Lumberg Theatre, Niagara Falls, N. Y., is taken over by Abraham M. Atlas, involving between \$125,000 and \$150,000. Harris Lumberg will continue as manager.

Harry E. Cane has completed a \$25,000 theatre in Coudersport, Pa. W. H. Cramer, of Emporium, Pa., was the contractor and L. W. Leete, of Coudersport, the architect.

The New Palace Theatre, Skiatook, Okla., will be ready for opening shortly.

Columbian Theatre, Coffeyville, Kan., purchased by J. Perry from Stanley Koch.

Odeon Theatre, Coffeyville, Kan., owned by J. Perry, to be closed.

Lathrop Theatre, Lathrop, Mo., opened by R. W. Goodson & Son.

The American Legion announces that a large open air stadium will be built at Brownwood, Texas, shortly.

Princess Theatre, Bethany, Kan., sold by I. W. Maple to Iowa interests.

Victory Theatre, Rockport, Mo., owned by E. V. Knutz, remodeled and reopened.

Cozy and Elite Theatres, of Pratt, Kan., and Regent Theatre, Eureka, Kan., purchased by F. W. Meade, Jr., and F. W. Meade, Sr.

John Anderson, who owns the Lyric, Bainbridge, is building a new house in Afton, which will open in about two months.

Papayokos Brothers, formerly of Watertown, N. Y., bought the American, in Canton, N. Y., and have started again into the business there.

Officers of the newly formed Criterion Theatre Corporation, at Oklahoma City, Okla., are J. H. Cooper, Oklahoma, City and New York City, president; R. C. Clevenger, Wichita, Kan., banker, vice-president; Austin C. Keough, of New York, secretary; Fred Metzler, of Atlanta, Ga., treasurer. Harold B. Franklin, vice-president of Southern Enterprises Corporation, New York, will be member of the board of directors. S. S. Wallace, former manager of the Capitol, will remain as manager of the Criterion Theatre, with C. O. Payne, assistant manager, and H. M. Hass, house manager. H. A. Brownlee will manage the Capitol Theatre, with H. H. Allen as exploitation manager. Mr. Cooper announced that the Criterion Corporation had purchased half interest in the Capitol Theatre and that the Southern Enterprises, Inc., had purchased half interest in the Criterion.

Bennie Stern, formerly of the State, Schenectady, is now with Walter Roberts, new business manager of the Troy, in Troy, and formerly with the Mark Strand, in Albany, where he has been succeeded by Herman Vinegar.

Samuel Rosenberg has acquired the Broadway Theatre in Schenectady, from W. H. Loomis, while James Humphrey is the new owner of the Central Park, also in Schenectady.

R. Hutchinson is the new manager of Smalley's house in Sidney, N. Y.

Cohen's Theatre, Newburg, N. Y., will be closed the first week in June, during which time alterations will be made. Louis Buettner will close the Casino, in Waterford, N. Y., on June 9, and later on his house in Cohoes. It is also understood that Nate Robbins will also close the Colonial in Utica.

Under New Management

Los Angeles.—Clune's Broadway theatre here is under new management and announces second-runs with a probability of first-runs later. W. H. Clune has retired from active management, L. E. Lund has assumed charge. Mr. Lund came recently from San Francisco where he operated theatres in that city, Oakland and Fresno. He also has charge of two small suburban theatres here.

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EXHIBITORS TRADE REVIEW

Vol. 14
No. 4

June 23, 1923

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EXHIBITORS TRADE REVIEW

Financing A Half Million Dollar Theatre Project Successfully

It is quite a departure from the usual when a trade publication tells its reader how theatre financing is accomplished but Exhibitors Trade Review believes it to be one of the problems closest to its readers. Therefore it has asked Charles H. Moses, of the firm of Johnson & Moses Theatrical Company, operating a string of theatres on Staten Island, a suburb of New York City, how he accomplished the financing of his theatres.

By CHARLES H. MOSES

THE editors of Exhibitors Trade Review ask me to give some helpful hints for exhibitors who have financing problems in building theatres. He wants these hints drawn out of my own experience.

Perhaps if I sketch briefly my experience in the motion picture industry, it will be of some help, although I am frank to say the experience has not been at all unusual or very different, if at all different, from the experience of any other average business man.

Financing a theatre, just as with any other business enterprise, must rest on two basic structures:

1. The men behind the new enterprise must have a good personal reputation.

2. The proposition, of course, must be a good one.

I count number one as the most important.

I came into the motion picture business as a salaried employee. In those days, while it is not so long ago in years yet it was almost at the beginning of motion picture exhibition, as we know it today—one man could do nearly all the work around the theatre. The manager was the buyer, he handled the advertising and exploitation, he took the tickets and did just about everything there was to be done. Doing all these things, I met my partner, Irving D. Johnson. He was already a reasonably successful business man and like many another successful business man, wanted to go into the motion picture business. So we pooled our resources and bought the Richmond Theatre. We still own it and it has always been a successful property.

Now that was a simple piece of financing, so to speak. All the money that was necessary to carry it out we had between us. We did not need to go to the banks or to any friends.

In the same way in later years we bought the Park Theatre and the New Dorp Theatre.

Each of these was a relatively simple problem.

Soon we reached the point where we wanted to have a real big, fine theatre. We planned the Liberty Theatre.

Now here was a proposition that would run into about \$200,000. That was more than we could subscribe to personally. So we took in another partner and have him to this day, although he has always been a sort of a silent partner as far as the public was concerned and has taken no active management in the theatre except in matters of counsel.

Getting the Bank Interested

The proposition, however, was still bigger than the three of us could swing alone and we had to go to the banks.

Now, as I have said in the beginning of this article, credit is largely a matter of personal integrity and reputation in the community. Now, I am convinced that if a man or a group of men, who over a period of years have demonstrated that they are honest and reliable, will have no trouble in obtaining credit from the banks in reasonable amounts, provided their proposition has the earmarks of being one which will work out successfully. The money we needed we obtained from our local banks.

Within the last few months we were faced with our biggest problem of financing to date. We had determined to build a new theatre in Port Richmond which is another section in Staten Island where we have never been represented. This proposition involved an expenditure of about a half million dollars.

Now that is a considerable amount of money and we wanted to build our theatre and not pay too much for the capital. So many theatre enterprises face hard times because they do pay too much for their capital. We knew we were going to build a theatre and we bought the land and went ahead with the building plans before we had determined upon the correct methods of financing.

Got Trust Company Backing

The method finally chosen was the simplest and the easiest. We placed our plans before one of the big trust companies in New York City which make a business of issuing mortgage bonds. These people

were entirely unknown to us, or rather I should say, we were entirely unknown to them, so there was no question of bringing influence to bear to get the loan. It was entirely a question of our ability to carry through the plan successfully, based of course, on our past performances and the merit of the plan itself.

I may say that the investigation of such a trust company as we went to is most thorough. They act extremely quick and with decision. The day after we had our first interview with them, they sent over auditors to go over our books. They estimated that the auditors would be busy three days. As a matter of fact, they finished up their work in a single day. Of course, that made a good impression; I mean the fact that the books were in such good shape that the men could make their report the same day they made their investigation.

The trust company also made a thorough investigation into the personal habits and reputations of my associates and myself. I cannot emphasize too strongly how much these things count when it comes to borrowing money. Bankers may be hard-fisted and all that but it has been my experience that they measure their risk more by the men they are loaning money to than they do by the proposition.

Well, to make a long story short, the loan was granted us and we broke ground for the new theatre on the day that the editors of Exhibitors Trade Review asked me to write this article.

Naturally, every man makes suggestions out of his own experience. Now, we have never offered a single share of stock to the public in any of our enterprises. I have no doubt that had we placed a single advertisement in the local papers which are read by our patrons, we could have raised the money we needed for the new theatre over night. But there has always been so much suspicion attached to stock-selling, especially in theatrical enterprises, that neither my partners nor I favored doing this. If there is a risk, we preferred taking it ourselves, and if there are profits, we feel we are entitled to them.

Using Your Trade Paper—III

"MIGHTY LAK' A ROSE"

(First National)

MARK STRAND, ALBANY. — 30-50. Good business all three days.

Exploitation.—Strand type.

Short Subjects.—Comedy and news reel.

Press Comments.—The picture at times has an appeal because of the generally convincing acting of Dorothy Mackaill.—News. The ethics of the picture are not sound, but the sentiment of it probably will calm all such fears.—Knickerbocker Press. Sentiment laid on rather heavily.—Journal. Star is not yet mistress of facial expression, but possesses an appealing personality.—Times-Union.

COLISEUM, SEATTLE.—25-35-50. Big houses all week.

Exploitation.—Newspaper space, with additional free readers, playing up Dorothy Mackaill, trailers, billboards, window cards, lobby trim.

Short Subjects. — "Felix, the Ghost Breaker;" Pathe News; Kinograms.

Press Comments.—It has that emotional something that the eyes cannot see but the heart feels.—Times. A story of music and crooks with a few society folks added.—Star.

LIBERTY, PORTLAND, ORE.—10-25. 10-35-60. Good crowds all week.

Exploitation.—Advance notices on screen, and in papers.

Short Subjects. — International News; Oberammergau Show Slides.

Press Comments. — Safe crackers and sluggers will be selling baby ribbon and ladies lingerie, and the police force will fill up idle hours swapping embroidery patterns around the station house—if the show "Mighty Lak' a Rose," is any criterion.—Journal. "Mighty Lak' a Rose" is well "emoted"—one can hardly say well acted. Telegram.

element which attends the motion picture performance at other seasons of the year, who will not attend during the hot weather. With this idea in view Thomas D. Soriero, general manager of the Whitehurst interests, has launched a plan which he believes will make up for this loss of patronage.

Mr. Soriero says that the opening of the amusement parks and the open-air dancing pavilions at these parks and other places is bound to attract a certain percentage of the younger element. But he believes this loss can be made up and the Century has launched a campaign to secure more patronage from the older people who do not care to attend dances and similar affairs.

The latest feature which will be used as a summer attraction is the presentation of condensed operas. These were started last week with "The Chimes of Normandy." Then followed "The Gondoliers," and "The Mikado." They will be changed each week.

The operas are put on under the supervision of Mr. Soriero who has J. Hubird Duffy, the famous singer to stage the productions and take the leading parts. Local talent also is being used. Each Wednesday Messrs. Soriero and Duffey try out local singers and engage those who pass the test. They are placed in the chorus. Most of them are studying music and are glad of the opportunity offered to take part in the production. All the sets are built right at the theatre.

The Baltimore public is thronging to the theatre and so far the performances have won unstinted praise. Of course, the house, is carrying out its entire regular summer program, having an ideal ventilating system, summer draperies, chair covers and all the other details. No Baltimore motion picture theatre is permitting its program to sag because of the approaching warm weather season. On the other hand most of them are bolstering up their performances even more, doing all they can to make their houses attractive.

Although this city has had little hot weather so far Manager E. A. Lake, of Loew's Hippodrome, is using the slogan, "The Coolest Spot in Town" in all his advertising and all literature put out by the house. The usherettes are attired in their white dresses. The summer draperies have been hung and the ventilating system put in the best of condition. Mr. Lake is using green shaded lights, which he believes much better in hot weather. He is considering the elimination of the overture and using an organ solo in its place as he believes the patrons do not care for a long, heavy overture during the hot weather.

Plans are being made by Mr. Lake to put on even bigger pictures during the summer.

Keep the audience laughing, is one of the big aids in holding up summer business in the opinion of William Stump, of the Garden Theatre. He believes the patrons do not want heavy dramas during the hot weather but prefer light, airy performances. As soon as the real hot weather comes he will have all the draperies changed. Draperies of a light shade which are kept absolutely spotless at all times are a great help in keeping the audience comfortable during the hot weather, he believes.

That the motion picture theatre should not use a heavy plush curtain during the summer, is the opinion of Eugene M. Daly, of the New Theatre. He plans to use a curtain showing a scene in Venice. He also is arranging to have all the heavy draperies replaced by the summer decorations.

Practically all of the houses in Baltimore are giving the summer question a great deal of thought and will do everything possible to keep the attendance up to the mark during the hot weather. But no exhibitor can be found who has any intention of cutting down at the expense of his performances. They all realize that to overcome any handicap they must build up their programs.

PICKING WINNING PICTURES WITH ACCURACY

A Method of Tabulating In Handy Form
Voice of Box Office Reports
For Ready Reference

THE motion picture business is not the race track game but both are concerned with winners—and losers. At the race track, if you've ever put your good simoleons on a horse you will know that the steady followers of that game use a "dope book" which concisely gives you the record of every horse that has run.

Now, motion pictures are out to run and to win if possible. Picking winners is, then, a game where much depends upon the history of the picture. An exhibitor can't always see the pictures he wants, or doesn't want, so Voice of the Box Office is built to give him a line on past performances and current performances.

More than that press comments in dailies in the various cities where the pictures are shown records the opinion of the newspaper reviewer for whatever it is worth. The admission prices at which the picture played is also included so that an exhibitor can determine whether it is judicious to raise the admission, or lower it, of the picture he hasn't seen.

This information summed up serves as the "dope book" for an exhibitor. For instance a certain picture of undoubted drawing power may go big in very large cities but fail to go over as big in an industrial center. The exhibitor in an industrial center finds this invaluable. On the other hand Voice of the Box Office will show that another picture does a tremendous business at advanced prices in a city which has suffered from a heavy rain storm while the picture was running. This is also of the utmost importance.

The source of this information has been pointed out. The important part is to suggest a way to keep it handy where it is serviceable at a minute's call. Two methods are in use, both illustrated with this article.

An envelope of ordinary size, or larger, is most often used. Into this are put clippings from the Voice of the Box Office. The outside of the envelope may contain such information that will expedite the use of the material.

Another method is to use a long card about 2½ inches wide and 7 inches long. The clips may be pasted on this card and filed away most accessibly. This information is not of value after it has served its purpose of giving you an advance line on the picture unless an exhibitor desires to save them and check up his report as against the report of another theatre on the same picture. He can soon gauge the reliability of box office reports from whatever source he may choose to take them.

READY FOR HEAT SAYS BALTIMORE

Showmen in One of Hottest Cities Lined Up to Fight Summer.

Baltimore.—If the attendance at the motion picture theatres in Baltimore declines during the hot weather it will not be the fault of the exhibitors, on all sides they are making elaborate plans to combat the belief which is entertained by so many persons that it is too hot to attend the performances during the summer months.

Already a number of the houses have taken on their summer dress. Heavy curtains and draperies of other kinds have given way to the light fabrics. At many theatres the ushers also are in regulation white.

Some exhibitors are of the opinion that no matter what is done there is a certain

Irwin Wheeler, Suburban Exhibitor, Tells of Making Winners Out of "Failures"

Mr. Wheeler, who controls a chain of theatres in Rye, Mamaroneck, and White Plains, N. Y., and New Canaan, Conn., was the only theatre man honored with an invitation to address the recent International Congress on Motion Picture Arts. Mr. Wheeler spoke at the luncheon session at the Waldorf-Astoria, Friday, June 8th

Mr. Chairman, I feel more like exhibit A because I seem to be the only exhibitor here, and I am not at all sure why I was let loose, and as long as we have left that other room, I am sure I do not have to talk on the topic that was proposed. It is a good thing, because I had no idea of doing it.

All I want to say is that as an exhibitor coming from the suburbs of New York we have theatres at Rye, Mamaroneck, White Plains and New Canaan that I, as an exhibitor, and I think many of the exhibitors with me are only too anxious to co-operate with you people in bringing more of the art to the screens, and you give me the order and I will drum up business. I think the idea of the producers that you must work down to the public is literally bunk. (Applause.)

I have broken records with pictures that were supposed to be box office failures. I see that Mr. Sherwood (photoplay critic) is supposed to talk after me. Well, I have lots of fun with Mr. Sherwood's criticisms; I quite revel in them. I just let Mr. Sherwood tell me that a picture is a very exquisite, beautiful picture, and a sure box office failure, and I will pretty nearly break my box office records with it, and I do it by going out and telling the public exactly what Mr. Sherwood said. (Laughter.)

And I go out and ask them whether they want to see a picture which the producers and which some of the critics say is too good for them. I did it with "Nanook of the North." I had the honor of running "Nanook of the North" the following week after it ran at the Capitol Theatre.

I did not pay much attention to Pathe's press sheet; as a matter of fact, the press sheets that come to my house I am rather glad to stick under a table where nobody will see them, because I am a little bit ashamed of them.

I think that the average press sheet is a crime against intelligence, and I think that the producers could co-operate more if they would try to get away from all those ballyhoo stunts that they urge upon us. I just got out a four page herald on "Nanook of the North" and told them it was distinctly an educational picture and appealed to the intelligence—and I broke two records with that picture. I broke the box office record and the record for praise for having shown a good picture.

They came and thanked me for showing it to them; they thanked me for telling them about it.

Then another picture came to my attention, that has not yet been released and I believe is not going to be. Mr. Mandelstamm happened to show me a picture called "Tillers of the Soil." I don't know how many of you have seen it, an intensely dramatic, tragic French picture, with beautiful scenes of French peasant life, but a delineation of the soul, just a simple, homely story. I was told that it was not appropriate for any of the audiences.

Well, I have shown it at various times at

Mamaroneck especially. I very often show pictures to quite a foreign element, what the producers are pleased to call "the mass."

Of course, there were some who did not like the picture, but the majority of the Italians and foreign elements did like the picture. I went to Rye with the same picture and got out a herald similar to that of "Nanook of the North" and told them the picture was considered over their heads, that it was too good for them—yes, sure, it had fine acting; it had good sense; it had a good story.

Of course, those were not very important in the making of a good picture. Well, I asked them whether they would like to see it, whether they would like to decide for themselves whether it was too good for them. There was a picture that was sure to be a box office failure—I packed the house! Some did not like it, but I had the satisfaction of seeing those people—they were a little ashamed that they couldn't quite get the idea of it and they did not come out and roast me for having put it on. They really apologized for not liking it.

Now, I believe that you can take a public in almost any community, perhaps not down on Third Avenue, but do we make our play pictures entirely for Third Avenue audiences? I believe you can build up in any community a love for the better pictures; and I can tell you this: That when we have to run, as we do, half a dozen trashy pictures for one good one, that we hurt our audiences by keeping them away because they get so sick and tired of those trashy pictures that it is hard to get them out for a good one, and you have got to be awfully careful to get the confidence of your audiences and not tell them that a poor picture is good.

I put out a program the other day covering two weeks and I could not find on it a picture I liked; I could not find any criticisms in the papers that praised it; and I put out the program without anything, with-

UNIVERSAL SHOWS SPAIN HOW TO DO IT

Barcelona, Spain—Universal is determined to maintain the market it has obtained in this country against German competition and has opened its own offices to rent direct. It is its intention to have renting offices in all the principal towns of the Peninsula. and an office has recently been opened in Madrid. The Barcelona office is a model of what an exchange should be; it embraces fire-proof film vaults and iron shutters separating the film department from the office section. The private theatre has two American machines in a country where the majority of theatres have only one and that dating back very often to the time of the Ark.

out saying a word. I just gave a list of pictures, and right away people wanted to know why I didn't put out criticisms about the pictures. I said "They are not any of them good enough, and if you come out it is your own hard luck." (Laughter.) Well, they came out and they felt sort of sorry for me that I had to play those pictures.

I do want to say again if you give us the better picture, the picture that the people when they go out will say, "That is worth while"—that is their pet phrase, when they say, "That was worth while, that was not a wasted evening," then you have pleased your audience and have filled up your box office receipts.

Now, just a word about the controversy that seems to be on here. I went to a dinner party the other night, and Mrs. Wheeler said, "Now for goodness sake, don't talk movies." I said, "All right, I won't talk movies." Some of the party were quite high-brow and I thought I would stay away from it, but they wouldn't let me stay away from it. They wanted to talk nothing but movies. The first thing they said was, "For goodness sakes, why do they take a good story and then mangle it so it isn't anything like the book?"

I know that many people stay away from the picture dramatizing a popular novel because they have taken a liking to the novel, and are so afraid when they go that the picture will not be anything like it, that they don't want to spoil their impression of the picture. Well, they kept pressing, and wanted to know why the story had to be so changed.

I tried to crawl around and tell them that the story had to be adapted to the screen, and tried to make all the excuses I could, because I really didn't know why you had to change it so much myself. Finally one of the guests said, "Why take a story that you cannot adapt to the screen, I believe the producers are over-emphasizing the necessity of getting the novel which has made a big hit."

If it is adapted to the screen and is well done then of course it is a big box office winner, but there are so many of them that have been spoiled that they don't seem to have the pulling value that the producers generally think they have.

"Tillers of the Soil" was a simple story, I don't know who wrote it, but it was a good story and the people liked it, and that was all that was necessary.

Well, there is one thing about Rye, all I have to do is to put the word "love" in a film and most of my people stay away. If you can give them out of doors, virile, clean stories—they can be dramatic, they can be practically melodramatic, and you would be surprised how Rye loves a melodrama; but all you have got to do is to talk to Rye about a society drama and they just walk away.

The film salesman come up to me and say

"you have got a theatre here in a swell society place, and we have got a swell society drama." You cannot tell them that that does not go. You just have to change the subject. (Laughter.)

That is not the kind of thing they want. They don't want the sentimental. They don't want the sex stuff. They want a clean, entertaining, wholesome picture that has some appeal to the intelligence and that pulls them up rather than makes them get down and work their minds down to the level of some of the trash that we get.

Just one other thing about the way we are trying to win the public with us. We are operating and building up what we call community theatres. It is an old gag to sell stock to the people in a town. Well, we do that, but at the same time we choose from the town the very best men that we can get to support us for a Board of Directors, and the manager is only one in that board and the Board of Directors can

overrule him if they want to. A great many people say you are just working out a censorship board in your own Board of Directors. It does not work out that way. They take an interest in the business end of the proposition. They watch the books. They see that everything is done absolutely according to Hoyle, but they do not interfere much with your selection of pictures, providing you do not give them pictures that they think are salacious or are hurting the community. When you do start to do that you will hear from them.

It does seem to me that is a very healthy arrangement, and I think that the theater has come to play such an important part in the community that the people are entitled to have something to say about what pictures are put into their town, and on the basis of that it really is surprising the support that we get and how good a business proposition it is.

I think my minute is up. (Applause.)

CITY AMUSEMENT INSPECTOR HELPS THIS THEATRE

Writes Letters to Prospective Patrons Inviting Them to Show

Birmingham, Ala.—The Trianon Theatre of Birmingham has adopted the exploitation plan of mailing personal letters signed by the city motion picture inspection to all of the club women of the city. This plan guarantees to the public the acceptability of the picture and enhances it in the eyes of the average high class audience.

The plan has proved most successful in drawing the better class of audiences to see the Trianon pictures.

A sample of one of these drawing missives appears belows:

OFFICE OF
CITY AMUSEMENT INSPECTOR
Birmingham, May 24, 1923.

Dear Madam:

The Trianon will present, week commencing May 28th, the exceptional photoplay, "The Famous Mrs. Fair." This is the photoplay version of James Forbes' great American play and is a picture that you cannot afford to miss. For a solid year the stage play interested New York's theatre-goers; and for two years after that it pro-

vided entertainment for thousands in three hundred cities of the country.

Its story is concerned with what happened to Mrs. Fair when she neglected her husband and her family in favor of a career on the lecture platform. She forgot that her own selfish vanity would have an effect on those who depended on her to keep the family group together; and when the realization was borne home to her, it was too late to repair some of the damage she had already caused.

The theme of the story is the widely discussed question—can a woman have both a successful career and a successful home life?

The photoplay is a Fred Niblo production, presented by Louis B. Mayer, and the featured players are Marguerite de LaMotte, Myrtle Steadman, John Bowers, Ward Crane, Helen Ferguson, Carmel Meyers.

The General Federation of Women's Clubs of New York are taking a keen interest in this production.

Hoping you will find the opportunity to attend the Trianon during the showing of this production, I am

Sincerely yours,

MYRTELLE WHITNEY SNELL.

MOVIE FAN LETTERS — A NEW USE FOR THEM

Thousands Reach Producers and Stars and Harry Warner Gauges Public Taste By Them

By HARRY M. WARNER,
of Warner Bros.

DURING my last trip to the Coast studios I made a startling discovery. I say it is startling because heretofore little if any attention has been paid to anything save the actual production of a feature. Producers in the main, concentrate on story material and the selection of an adequate cast, and then foist the completed picture in a hit or miss fashion upon the public.

Now it is a well known fact that screen players of any prominence receive scores of letters from admirers. Most of these letters, and in fact the majority of them,

are the slushy adoring sort of stuff which serves to stimulate a player's vanity and makes them think how really important they are in the screen world. But today the motion picture fan is beginning to lose that worshipful attitude and is replacing it with a slightly critical although no less an appreciative one.

And it is this critical attitude that startled me. Upon sober reflections I began to realize that the public is paying greater attention to the story material, greater attention to the mannerisms of the players, greater attention to details which

should not pass unnoticed by directors. Please consider.

While on the coast I talked to Monte Blue whom we have placed under contract. Mr. Blue pointed out to me that within the last few months he had received countless letters from admirers telling him not how handsome or wonderful he was in "Brass," but rather the little habits he has before the camera. They characterized these as extremely bad. Another went a step further and stated that his acting in spots was not so good and that this opinion was shared by many of her friends. The letter was constructive on the whole, and the person who wrote it was certainly a keen student of motion pictures.

Other letters brought out the fact that if the story had been altered in certain spots it would have been more entertaining. Still another criticized the mannerisms and the general improvement that could have been made, were the actor placed in a different light on the screen.

In this respect Marie Prevost was brought to task. The "fan mail" disclosed that she certainly had an unsympathetic part, and while it was unsympathetic—I'm referring to "Brass"—they showed how the change for the better could have been effected. These little things merely taken on the surface do not really amount to much.

Study them a moment, reflect deeply and sincerely, and this is what is happening among the vast multitude of the theatre-going public.

The public is becoming terribly discriminating in the choice of players for a given production. The public is becoming very critical in its demand for entertainment. They are digging up all sorts of flaws, all sorts of details that pass by directors and producers. And why? Is it because we are too close to our product to realize its deficiencies? Is it because we have lost our sense of values, our perspective, and take it for granted that what we produce will be eagerly sought after by the public?

These points bring out the fact that those who view motion pictures nowadays refuse to have their intelligence insulted by childish dramatics, childish stories, childish direction. It is a jolt not only to the vanity of the players, but also to the producers. Certainly the "Fans" would not write to the players in this tone if they didn't like them. They would have taken no pains to point out their deficiencies if they didn't admire the players and in the main enjoy the pictures.

I began to understand the spirit of the public. What's more I also understood that producers had better beware of the picture with the indelible stamp of "hokum." After all, the public pays the toll at the box-office, and it is the public that must be satisfied with our screen offerings.

All of this convinces me more than ever that the public wants good pictures built upon the foundation of solidity, plausibility, sincerity and fidelity to every detail from the moment the story is placed in the continuity writer's hands to the time the director brings forth the finished product. And it is this eye-opener from the fans that will dominate our every move in the production of our forthcoming series of eighteen classics of the screen.

I hope the fans keep up their critical work, because if they demand good pictures the few bad ones that are made will be relegated to the scrap heap and this in turn will mean the greater development of the motion picture art.

Survey Shows Late Spring and Increased Prosperity Helping Summer Business

Many Exhibitors Willing to See it Through

With another summer at hand and another summer's problems to be solved by exhibitor and distributor, Associated First National is able this week to report an interesting survey of conditions throughout and a forecast of summer conditions.

A careful analysis of the reports leads to several important conclusions: First: the entire East may expect a more prosperous summer—fewer theatres closed and more theatres operating on their regular full time percent. than last year. A late Spring and more prosperous local conditions are given as the causes. Certain sections of the Middle West set no improvement over 1922, but the bright outlook for the fall crops brings hopes of an early return of capacity business.

Second: There is no particular kind of "summer" pictures. The type of production most in demand for hot weather bookings varies considerably. Some exhibitors report a leaning towards the northwest and outdoor drama, others that comedy dramas are most popular and still others that straight dramatic entertainment is preferred. In short the criterion is entertainment and not the predominance of a certain scenic background or specified theme. Local prejudices for a peculiar type of screen entertainment do not change with the arrival of the summer months.

Thirdly: Many exhibitors have resorted to a policy of "seeing it through," content with breaking even during the summer months. It is noticeable, however, that a spirit of passive resignation rather than active opposition to a summer slump, characterize many showmen. While exchangemen report many bookings for the big First National releases, such as "Daddy," "The Bright Shawl" and "The Girl of the Golden West" a tendency to book reissues and third rate pictures for summer showings is noted. However, some territories report small town exhibitors combating a summer slump with big time productions, and aggressive exploitation.

Buffalo is one exchange which reports a big summer ahead. The campaign for play dates for First National pictures and for new business is already double that of last summer and that of the year before, and it is estimated that fully eighty percent more theatres will be open during the coming months than during July and August, 1922.

Michigan, having experienced the phenomenon of six inches of snow on May 9th, is looking hopefully forward to a cooler summer and proportionate better business. New theatres in the northern section of the state, opening to care for the vacationists, will help to compensate for closings in the bigger cities.

From Pittsburgh comes a report of a steady increase in play dates for the summer, indicating that more exhibitors are planning to stay open throughout the summer. Chicago states succinctly that there will be more theatres remaining open this summer than last year. Albany estimates conditions as twenty percent better than last year and expects fifteen more theatres to remain open.

This same optimistic note is sounded throughout the entire East and in some portions of the South. Charlotte, N. C. reports: "We are not affected very much

through the closing of theatres during the summer months except in the very small towns in the extreme southern portion of South Carolina. In the mountains of North Carolina there will be at least fifteen more theatres opened during the summer.

Eastern Pennsylvania, free from the coal strike which persisted throughout the summer of last year, is expecting 105 theatres, which closed their doors last year, to remain open during the coming hot weather, each on an average of three days a week. This means 315 more play dates in their territory alone.

Seattle sees no greater number of theatres open during the summer, but limits the closings to those houses in the very small towns of less than 500 population. In all other cities and towns exhibitors are optimistic. The crops in the Eastern part of Washington are better than in 1922. In

Another View

New York City.—"Motion picture exhibitors throughout the Central Western states and the South are confidently predicting that a new era of prosperity will set in in our industry in the coming fall," said Alan D. Marr, assistant general manager of Associated Exhibitors, returning from a business trip that had taken him as far west as St. Louis and south to Atlanta.

Mr. Marr visited nine cities—Pittsburgh, Cincinnati, Indianapolis, St. Louis, Memphis, Atlanta, Charlotte, Washington and Philadelphia, each the seat of a branch sales office of Associated Exhibitors.

"When I reached Pittsburgh, my first stop," said Mr. Marr, "I was so impressed by the spirit of confidence expressed by men in closest touch with the commercial and industrial situation that I was tempted to think a veritable business boom was in progress there.

"In Cincinnati I learned that almost normal conditions are prevailing throughout the whole of Ohio. The rubber plants in Akron are operating with full staffs of workers and the automobile factories in various cities are rushed. Notably in the South, and particularly in Memphis and Charlotte, a vast amount of building is being done.

"Naturally, these highly satisfactory conditions are reflected in the picture industry. With everybody employed, and with salaries and wages generally higher than for some time past, the people have money to spend upon entertainment and recreation. One fact, in particular, impressed me strongly. Although the hot weather has set in and outdoor amusement parks in every large city are open, in none of the nine cities that I visited have the picture theatres suffered any appreciable summer decline. Even in St. Louis, where there are any number of parks and gardens, and where many airdromes cater to thousands of fans who want to be in the open when viewing pictures, the picture theatres continue to attract large audiences. Throughout the Middle West and the South, the so-called summer slump is still a thing of the future."

San Francisco, another West Coast exchange to report, a slight falling off in theatre attendance may be expected at the beginning of the vacation season. This is in San Francisco and Oakland where the change in temperature is negligible. An added factor against increased attendance, which is growing more serious every year is the habit of after-dinner automobile riding. However, approximately 100 play dates will be added in the summer by the opening of airdromes and resort theatres in this territory. Summer will find conditions in Oregon practically the same as last year.

Certain sections of the Middle West are more sanguine than the East in their forecast of the strength of summer patronage. A great many sections of the country have enjoyed a late spring, and this proved a boon for exhibitors, many of whom have reported an unusually prosperous month of May, but months of July and August are looked forward to with apprehension. Plentiful rainfall and favorable market conditions foretell good crops but it is not until the fall that the money will be in circulation.

In explaining why Omaha will experience poorer business this summer, the report reads: "The majority of our territory is a farming country and the crop failure of last year drained the resources of the majority of farmers, with the result that they will be hard pressed for money until their next crop return, which will come in this fall." This, and the habit of working in the fields until nine o'clock at night, causing fewer trips to town, will be the cause of fewer summer theatres in Nebraska. The Oklahoma report is substantially the same.

Kansas City reports: "At the present time conditions for this summer are very good. The farmers have been blessed with considerable rainfall which is the criterion of prosperity. We believe this summer will not be anywhere as bad as last in respect to a slump in business."

St. Louis: "Roughly, 150 more play dates per week in our territory compared with last year."

Denver: "From the exhibitors' standpoint, the summer period looks black but the majority are optimistic with respect to the fall season." The harvesting of the season's crop will bring back prosperity, states the report.

Cincinnati: "If we do not have an extremely bad summer as far as weather is concerned, we believe, on account of industrial conditions having improved in a great many sections in the territory, we will have much better summer business than we had last year."

Salt Lake City: "There has been nothing to indicate better summer business. However, all exhibitors seem to be optimistic for the fall after there is a new crop movement."

Minneapolis: "Indications are that there will not be any more theatres open this summer than last."

Chicago: "After a thorough investigation we believe there will be more theatres remaining open this summer than last year."

The conditions in Canada will be approximately the same, and there, like the Middle West, the prospects for a big fall crop, is making the exhibitor optimistic for the fall season.

All Shorts Summer Programs

*Interesting Demonstration of Power of Well Balanced Short
Real Stuff to Hold Audience Attention During Hot Season*

By TOM KENNEDY

Having lived down the stigma under which it winced as a "filler" the short subject is now knocking at the door of the theatres for an occasional turn on the "feature" place of the picture program.

A program of screen entertainment made up entirely of short subjects is not without precedent. During the winter the Keith houses in New York offered a "Komedie Karnival" consisting of a bill of pictures featuring the leading funny men of the screen in one of their popular two-reel productions. And there have been other all short subject bills of the concentrated sort or offering a variety of entertainment.

But now when discussion on the part of exhibitors appears to betray a certain reaction to the features which go over and beyond the six reel footage, the opportunity to step forward and make a more determined challenge to the feature's supremacy is being made on the part of short subject producers and distributors. "If they won't give you features of suitable length, there's no reason for you to ruin your business," they say to the exhibitor. "Make up a bill of short subjects and relieve your audiences of the boredom of overlong features." This situation plus the oncoming of the hot weather, when the dear public is supposed to favor lighter things in its reading and theatrical fare—"Summer Reading" as it is used to be called—are grasped as the short subjects psychological moment.

Admittedly there is something to the claim that a short subject program offers an exhibitor the opportunity to supply a little variety to his following. The event has its exploitation possibilities and with a wide selection of pictures in this class to draw from there should be little difficulty in making up an excellent program of entertainment.

To show just what kind of program can be made up of these short subjects, one distributing concern, Educational Film Exchanges, Inc., recently gave a demonstration showing to an invited audience in New York. The pictures were "hand picked" and in their particular class represent the best that is being done by short subject producers at the present time.

The program was made up of the following: Kinograms; "From the Windows of My House," a Robert C. Bruce "Wilderness Tale"; "Speed Demons," a Lyman H. Howe Hodge-Podge; "Roll Along," a two-reel Christie Comedy featuring Jimmie Adams; "Golf as Played by Gene Sarazen," in which the American Open Golf Champion shows his method of playing various shots; and "Backfire," a Mermaid Comedy produced by Jack White and featuring Lige Conley.

The individual units of this program are familiar through reviews and advance showings—with the exception of "Backfire," which it may be remarked is up to the best standard of Jack White's former comedies, high praise that.

The program as a whole lacked nothing in merit. It was good entertainment,

By DENA REED

Will an All Short Subject Program Provide Sufficient Entertainment?

Educational Film Corporation ran off the other day a typical all short subject program built for summer time showing. Exhibitors Trade Review sent two of its staff—a man and a woman—to the showing to answer the question propounded in the headline.

Also published on this page are typical short subject programs selected by Pathe for Summer time playing.

though perhaps lacking in that essential of a program which is supplied in the thrills of the melodrama, or the suspense and emotional appeal of the dramatic film. But the Educational special show did hold up the case by E. W. Hammons, president of the company, that it is possible to entertain the average motion picture audience for an hour and a half with short pictures alone.

On the conclusions drawn by the majority who attended the special showing by Educational, there seems good reason to urge that a "short subject program" is worth considering, especially for an occasional—it does not seem capable of standing up under constant or very frequent use feature for the theatres during the summer. But it would be advisable to slip in a farce-melodrama, or straight short-drama, with the comedies, the cartoons, the scenic and the news reels. For the sentimental moment, the thrill, the human interest—those "serious" bits which occur in pictures—do really belong on the program, and they not only go well with comedy but they make comedy go faster and better, a claim which we affirm by pointing to "Grandma's Boy" and "Safety Last" to mention only two notable examples.

COMBINATION PROGRAMS

Selected By Pathe

"Haunted Valley," serial	2 rls
"Tom, Dick and Harry," western	2 rls
Pathe News	1 rl
Lloyd Re-issue	1 rl

Will Rogers in "The Ropin' Fool," comedy drama	2 rls
"Hyde & Zeke," western	2 rls
"Stung," comedy	2 rls

"The Pricce of Progress," industrial scenic	2 rls
Will Rogers in "Fruits of Faith," comedy	3 rls
Pathe Review, magazine	1 rl
Dippy Doo Dad, "The Watch Dog," comedy	1 rl

No matter whether the thermometer is at twenty or ninety, to successfully entertain a woman, a picture must play upon her emotions. Of course she wants to be made to laugh but if she isn't made to feel a lump in her throat too, and a thrill of sympathy, she doesn't think she has gotten her money's worth. That is why the feminine part of an audience will go away from Educational's Summer program of short subjects, a bit dissatisfied.

The program opens with Kinograms showing New York's Silver Jubilee parade, prominent people sailing for Europe, and the intercollegiate athletic meet. This is followed by "From the Windows of My House," an especially beautiful scenic with lyric titles. This appeals to woman's aesthetic taste and a tired housewife or business woman will find the scenes of gently flowing brooks, snow-capped mountains and broad, open spaces restful to wracked nerves.

"Speed Demons," Lyman H. Howe's Hodge-Podge, also contains some scenic, but this rather overdoes it and spoils the effect of the previous picture. Besides the scenic, Hodge-Podge has a cartoon of an auto race, a whirl around the globe and pictures of famous men. Such interest as it holds is mostly through trick photography. It is a trifle too garish to appeal much to a woman. If she is alone she will watch it, but if a friend is with her, they are more likely to chat.

"Roll Along," a Christie comedy in black-face, with Jimmie Adams, is marked by a steamboat race and some jazz steps and cake walks which, if accompanied by snappy music ought to be enjoyed by the flapper. The picture brings home the old adage that the way to a man's heart is through his stomach and shows that high stepping will not hold a man; it behooves the jazz baby to learn how to cook.

Any woman who plays golf or expects to, will enjoy "Golf, As Played by Gene Sarazen." This picture shows the champion's method of using the various clubs and making the different shots. At present, there are more masculine devotees to the game than feminine, so perhaps this is more of a man's picture; although women will like it fairly well even if they don't understand the game, because they are always interested in champions.

"Backfire" a Mermaid Comedy with Lige Conley as the hero who drives his trusty, camouflaged "Lizzie" over hill and dale and under water to win an auto race and a bride, and incidentally save her home, will put the women of your audience in high good humor and make them almost forget that there was no real romance on the bill.

For woman's penchant is romance; besides a great number of women prefer to have something to think about when they leave the theatre, even if it's only until they get home. It might pay an exhibitor to occasionally put on a program consisting of only light short subjects, merely for the sake of variety, but where the majority are women, it would not be wise to do so often.

This Is The Picture Business



Martha Mansfield and De Sacia Mooers, who have important parts in "Potash and Perlmutter," which Samuel Goldwyn is producing for First National. Frank Mayo, Goldwyn star, at the brass button age, 12 years. Quite natty, Frank.



Ethel Grey Terry, in "The Unknown Purple," to be released by Truart Film.



Virginia Lee Corbin, 11-year-old lead in "Youth Triumphant," a Fisher production.



Joan Lowell, who appears in Metro's forthcoming re'ease "The Master of Women."



Betty Hanawalt of Kansas City, voted by Missouri Dailies as a perfect type.



Norma Shearer has a leading part in "The Wanters," released by First National.



Stormy Seas

Produced by Continental Productions, starring J. P. McGowan and Helen Holmes. Distributed by Associated Exhibitors.



The Law of the Lawless

With Dorothy Dalton, Theodore Kosloff, Charles de Roche, and Tully Marshall. From the Pictorial Review Story by Konrad Bercovici. Directed by E. Lloyd Sheldon and Elfrid Bingham, a Paramount Picture.



Conrad Nagel, entertaining the Metropolitan diva, Lenora Sparks, at Goldwyn's western studio.



The three Coogans—Daddy, Mother and Jackie. What else can be said than "Long Live the King".



Eileen Percy, who will appear in the first C. B. C. Columbia picture, "Yesterday's Wife."



Johnny Hines toning down the trombone in Warner Brothers' "Little Johnny Jones."



A. M. Eisner, president of the newly organized Kansas City Division of the M. P. T. O. A.



Trilby

Richard Walton Tully's Production of DuMaurier's Classic. Creighton Hale as "Little Billie," Andree Lafayette at Trilby and Arthur E. Carewe as "Svengali." A First National Release.



"Snub" Pollard in the Hal Roach comedy "The Courtship of Miles Sandwich," released by Pathe.



Director Alan Crosland pauses for a few minutes in the filming of Cosmopolitans "Under the Red Robe," to give a few points in duelling.



Ernest Torrence as "Clopin," king of crooks, in Universal's "The Hunchback of Notre Dame."



While up in the glacier fields of Alberta, Canada, on location for Metro's "The Master of Women," Renee Adoree found a couple of blankets very useful.



Remember when Rex Ingram, the Metro director, acted in the movies? This is a photo of those days. Across the table from Mr. Ingram is William Humphrey, then a well known character actor. Leah Baird is the woman.



Carol Kennicott getting her first look at Gopher Prairie's Main Street, in Warner Brothers screen adaptation of Sinclair Lewis' novel, starring Florence Vidor and Monte Blue.



Fools and Riches

A Universal Production, starring Herbert Rawlinson, supported by Doris Pawn.

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The International Congress

THE action of Adolph Zukor on Friday evening, June 8, in offering an annual prize of \$10,000 to the accredited author of the best regularly exhibited screen story of the year was a fitting close to the first International Congress on Motion Picture Arts.

A perusal of the most complete record of the proceedings will convince even those who may have been skeptical that real progress was made by the delegates.

It is a story that will make excellent reading in the library, which is the highest and hardest test even for a play. In all the eleven or twelve hours in which the congress actually was in session there was hardly a dull moment.

It is noteworthy that out of the thirty-five slated speakers all but three responded. Some brought carefully prepared speeches and some spoke without notes. There is little in the record to distinguish one brand from the other—which is saying more than a little for the quality of the addresses.

Just to mention a few of the participants who chose to discard the formal paper there were, the delegate from the British Society of Authors, its vice-president, a man of remarkable distinction and charm, who won the heart of every one present—and a man who seriously may be commended to his countrymen as real ambassadorial timber; Clayton Hamilton, who most interestingly described the situation behind the scenes; Elmer Rice, a young playwright, who opened unimpressively and closed triumphantly.

And there were Philip Troup, editor of the New Haven Union, a motion picture "addict" in the terse phraseology of Jimmy Quirk, and Irwin Wheeler, a hundred per cent exhibitor from suburban New York City.

And there were the Rev. Christian F. Reisner, who declared if he came as a clergyman he also came as a friend of the motion picture and of the men and women who make it and not as a critic; former Ambassador James W. Gerard, inclined to chide the authors for antagonizing an instrument

that had so tremendously extended the bounds of authorship; Fannie Hurst, caustic in her attitude toward the screen; Alice Duer Miller, sunny and not overconcerned as to what was done to her story after she had sold it for a motion picture, and the Rev. Dr. Henry Van Dyke, apostle of the outdoors, who asked if the moving writing on the wall of Belshazzar's dining room might not have suggested the first idea of the motion picture.

Besides the foregoing there were the many who brought their carefully prepared papers to the congress and the many others who in the heat of discussion jumped into the debate. The congress demonstrated that authors are speakers as well as writers.

Mr. Zukor and Mr. Lasky deserve the hearty congratulations of the industry on the successful outcome of the proceedings. There is every reason, too, to believe the well-ordered program that has been mapped out will bring real results in the coming year.

And just a word as to the record of the congress. It is to be assumed it is to be edited and printed. The delegates may not have agreed that in its present status the motion picture is an art, which, after all, to most of us may not be a matter of major consequence. What counts for this moment is that if you are interested in the motion picture don't fail to secure and study a copy of the record of the First International Congress on Motion Picture Arts. You will find it absorbingly entertaining and instructive as well.

The Motion Picture Is All Right

IT is deeply to be regretted that Allan Dwan, addressing the International Congress on Motion Picture Arts, should have been moved in an otherwise helpful effort to utter statements that not only constitute a reflection upon his fellow-directors, upon his company, and upon the industry, but also upon the photoplaygoers of this country and the world at large.

We quote in another column some of the things Mr. Dwan said. We quote them not because we do not repudiate those of them which are false, but that our readers may know what he did say and make their preparations to combat the efforts of those who would maintain them to be the contemptuous attitude of the industry as a whole.

The motion picture has a mission, and that mission is to perform a more distinct service than to appeal to elemental minds, to babies and children, and the childish minds of grown-up persons.

If the screen had no greater future than to appeal to the least or all of these enumerated elements the great structures that have been erected to house the best productions of the studios would be tenantless in less than a year—and deservedly so.

The motion picture is all right. It is not 100 per cent perfect, and like every other creation of human hands probably never will be. But it is making steady progression in the right way, and while tactless and witless comments of those who should be its partisans may deter it in its upward journey the delay will be but momentary.

We are getting on.

WE often enough hear there is nothing new under the sun. It is heard so often we come to accept it as being pretty near the exact truth. The persons who now use the expression, however, had not, it is hardly likely, prior to this month ever known of a large gathering of authors convened for the purpose of telling producers of motion pictures just about where they got off or words to that effect—and the producers not only attending the conferences but footing the very substantial bills flowing from the organization and carrying out of the congress.

It really was something new under the sun. Further, there will be few of the hundred who closely attended all of the six sessions who will not agree that the result will be worth the sums enormous in the aggregate contributed in time alone by the authors and the money furnished by the Famous Players.

And for the majority who attended it was rare entertainment, with a goodly mixture of drama and comedy intermingled.

* * *

MILWAUKEE or at least a section of it instituted an old home week recently in honor of Carl Laemmle on the occasion of the producer's visit to the new Universal exchange in that city. Milwaukee and Oshkosh hold in Mr. Laemmle's affections that spot reserved for the town or towns in which one is brought up. It seems that in the present instance the regard is reciprocated.

As the Universal president left the train he was confronted by a brass band, cameramen, reporters and other citizens, included in the latter group being exhibitors, among them George Fischer, O. L. Meister and Tom Saxe, and exchangemen.

There was an auto parade with the band doing its utmost. Mr. Laemmle was the luncheon guest at the Press Club of his old friend Judge John C. Karel. Later in the day he was the guest of the Milwaukee News and edited the motion picture column for the day. Just how the Universal's publicity department—which undoubtedly scrutinized very closely the chief's work and with an eye single to its own stuff—regarded the effort is not disclosed. You are entitled to one guess.

Later in a visit to Oshkosh, where at one time Mr. Laemmle managed a clothing store, he received many greetings and attentions.

* * *

BROADWAY heard something Monday night about a hayride right down its own road. "Heard" is right, and for a few moments it heard not much else. Broadway looked up in its bored sort of fashion, then it smiled and then it laughed.

"Main Street" was in town, and the Warner gang was on the job. It wasn't much of a hayrack that Broadway saw, although the straw was present in chunks, fortunately. Hayracks, it seems, are a little bit out of New York's immediate latitude as well as longitude. Had there been stakes in the improvised express wagon there would have been less danger of the passengers falling overboard.

The trade press was invited to a function and it went. It assembled in unusual force and fury at the Warner headquarters, got abroad two wagons, looked over the town a bit, saw "Main Street" at the Strand, and then repaired to a restaurant in Central Park, where there was food, dancing and a lot of fun. Borah Minevich, harmonica champion, gave several fine ex-

Just Between Ourselves

amples of the playing that brought him a Strand engagement for the week.

Lon Young, Watt Parker and Lou Maren-gella and a crew of Warner attaches had in charge the guests to the number of nearly twoscore.

* * *

AT the Al Lichtman offices this week we found Jack Bachmann in an unusual mood. He was enthusiastic about a subject destined sooner or later to be on his own releasing schedule, a Preferred Picture made by Gasnier at the Schulberg studios. The Lichtman treasurer as a rule is conservative in discussing the product of his own output.

The same afternoon we saw "Mothers-in-Law" in the projection room. It is an original story by Frank Dazey and Agnes Johnston and edited by Eve Unsell. It's a simple tale, with a few large sets, and these as pointed out in the morning are logically introduced. The theme of the story is that a mother-in-law not only does not cease to be a mother, she simply adds another child to her family.

The title is one that touches practically every family, more pleasantly, too, than the jokesters would have us believe, and the subject strikes a real human note. We believe when it comes along in the new series of fifteen it is not only going to be liked but that it will have some unusually strong partisans, the "take 'em and make 'em see it" kind, in a multitude of homes.

* * *

IN the publicity offices of the Lichtman company we were standing with Morrie Ryskind looking down on a nearby roof where some exceedingly husky and bare legged and armed men were playing handball.

"Morrie, doesn't that stuff right under your window give you that forget work feeling or somethin'?" we asked.

"Not at all," said Morrie quickly. "Keeps me in fine trim. Make it a point to watch 'em at least ten minutes every day."

* * *

FRANK TILLEY, editor of the Kinematograph Weekly of London, was the guest of honor at a luncheon at the Hotel Astor on Wednesday, June 13. Threescore representative film men were present.

Harry Reichenbach was toastmaster. The speakers were Joe Dannenberg, J. Stuart Blackton, S. L. Rothafel, Courtlandt Smith, Abe Berman, John C. Flinn and Nathan Burkan. Mr. Tilley also briefly addressed his friends.

There was much discussion regarding American films and English films, and of the ways of American producers and English producers. Much of it, as befitted the occasion, was of a jocular nature, but also there was a serious note running through the speeches. The outstanding factor was the regard of those who had been in Lon-

don for the editor guest and for the journal he so ably conducts.

There were several good-natured differences of opinion developed among the various speakers. As an illustration, Mr. Rothafel expressed the view that the psychology of the British and American nations is not very different. Mr. Tilley was as firmly convinced that the psychology and the reactions of the two peoples were not the same. While not appearing to drive home his point he casually remarked that in England it was not customary to find a whiskey bottle in every business man's desk and furthermore that it was unusual in England to drink whiskey out of a liqueur glass.

Mr. Rothafel expressed his appreciation for the courtesies that had been extended to him by the British film men. He said he hoped the day would come when he would have an opportunity to go to England and there try out some of the American ideas of exhibiting. Mr. Rothafel further said he believed the time would come when the British producers would give the Americans a strong race for supremacy. It was his view that pictures in Great Britain have not been taken as seriously as they have in this country, and he believed this statement applied to the making of the pictures, their financing, etc., and also in the exploiting and exhibiting. "In fact, the surface of Great Britain has not been scratched," he said.

Mr. Smith on behalf of Will H. Hays extended to Mr. Tilley the courtesies of the Hays office. "We haven't got much to show you over there," said Mr. Smith—"only the sorrows and tribulations of the industry and none of the joys. Anything we can do, nevertheless, to make your stay pleasant we shall be glad to do."

Mr. Berman for himself and for the United Artists said English productions would be welcomed, and on behalf of the organization named assured English producers of a distributing company that stood ready to offer facilities.

Mr. Flinn spoke of the great influence of English writers on American thought, of the vogue today of Dickens and Thackeray among the younger American readers. "The time will come," said Mr. Flinn, "when some great English director will get the great idea of making English stories in England, and he will find an American market ready and waiting for him."

"In England," said Mr. Reichenbach, "they have great reverence for their eminent stage women, like Ellen Terry. They do not worship youth as they do in this country. They keep putting into pictures those great actresses who have reached that stage in life where they do not appeal to the youth of this country. I believe that is the keynote of the situation in regard to British films in the United States."

"But the great thing today is give Tilley a grand time," said Mr. Burkan after telling of his gratitude to Mr. Tilley for his courtesies in England and discussing generally the relations of pictures and nationalities, "so that he may leave here feeling that American hearts and the American spirit are worth while."

"The great test or tests of a motion picture are simplicity and sincerity," said Mr. Tilley. "In England we have got to have wider vision both in regard to making and to selling pictures. We have got to find out what most of the people want most of the time."

BLAIS.

Adolph Zukor Gives Annual Prize of \$10,000 for Best Story on the Screen

Announcement Made to Authors' League at Close of Congress on Motion Picture Arts

AT the conclusion of the sessions of the First International Congress on Motion Picture Arts, held at the Waldorf-Astoria in New York, Thursday and Friday, June 7 and 8, Adolph Zukor, president of the Famous Players-Lasky Corporation, offered through the Authors' League of America a prize of \$10,000 to be awarded annually in cash to the author of the best story produced upon the screen and exhibited publicly in a theatre during each year beginning September 1 next.

The congress had been held under the auspices of the Authors' League, in co-operation with Mr. Zukor and Jesse L. Lasky, and had been attended by many prominent members of the league. The number present at the three sessions averaged four hundred or more, and the readings of papers and ensuing discussions were followed with the closest attention.

The proceedings actually were divided into six sections, the two meetings on Thursday, forenoon and afternoon, and the one gathering Friday forenoon, and the two luncheons and Friday night banquet. The meetings were devoted to addresses and discussions—and some of these at times were animated—and in the dining room there were addresses by famous men and women, at the luncheons as well as at the banquet which closed the proceedings.

While many of the papers and much of the discussion contained matter of a controversial nature and frequently was expressed in unusually frank manner the sessions were marked by exceeding good humor on the part of all those who took part.

No Restrictions on League's Award

The aims of the congress, as set forth by Mr. Zukor in his address on Thursday morning, were to focus the attention of the leaders of thought as well as the general public on the artistic possibilities of motion pictures and to get constructive suggestions that will be so practical they may be reconciled to the limitations of the motion picture and their adoption by all producers, and to show the authors that the artistic future of motion pictures depends to a large extent on their active co-operation with the producers.

In the awarding of the annual prize, Mr. Zukor explained, the "term author shall be considered as applying to the person or persons so designated in the main title of the positive print of the production." The donor placed no restriction on how the award shall be made by the league, but subject to the latter's full approval suggested the league appoint a jury which will include in its membership the president of the league, a newspaper editor, a novelist, a dramatist and a producer actively engaged.

The announcement of the award was heartily applauded by the members of the league.

The honorary chairman was Henry W. Taft, one of the leading lawyers of the

By George Blaisdell

country, chairman of the New York Bar association, and brother of the former president. The permanent chairman was George Barr Baker, and he presided with tact and unflinching good humor. Ellis Parker Butler, president of the league, called the congress to order.

Among the prominent slated speakers of the two days were Mr. Taft, Mr. Zukor, who expressed the regrets of Mr. Lasky and of himself at the inability of the former to be present due to pressure of production in Los Angeles; Julien Jacques Champenois, representing French universities; W. B. Maxwell, vice-president of and delegate from the British Society of Authors; Mary Shipman Andrews, Clayton Hamilton, Dr. Rowland Rogers, professor of photoplay production at Columbia University; Allan Dwan, Will H. Hays, Herbert Adams Gibbons, Jack Cunningham, writer of the continuity for "The Covered Wagon"; Elmer Rice, director of the Screen Writers' Guild.

James R. Quirk, editor of Photoplay; Philip Troup, editor of the New Haven

new Federation Bank; Matthew Woll, vice-president of the American Federation of Labor; Alice Duer Miller, author of "Man-slaughter"; Ellis Parker Butler, W. B. Maxwell and Dr. Henry Van Dyke, of Princeton University.

Many Participate in Open Discussions

Some of those who took part in the discussion were Basil King, who in relating his experiences in co-operating in the making of "The Dust Flower" at a west coast studio precipitated one of the more tense discussions of the congress; Clara Beranger, Mrs. Sydney Drew, Thomas Dixon, author of "The Clansman" and known to screen followers as "The Birth of a Nation," which he stated had grossed five million dollars; Annie Nathan Meyer, Lloyd Sheldon, George Middleton, Katherine Newlin Burt, Joe Mitchell Chapple, William Shepherd, Helen Marshall Pratt, Rose Tapley and Alfred H. Brown.

At the banquet Friday evening resolutions were adopted on behalf of the congress thanking the Authors' League for its contribution to the progress of motion pictures and thanking Messrs. Zukor and Lasky for their generous expenditure of time, effort and money to make the congress a success.

The congress by resolution gave its approval to the tendency on the part of producers to curtail production in the interest of quality.

For the carrying out and making effective the worthy suggestions offered at the congress the resolutions committee recommended the appointment of an Authors' Supervisory Board as the nucleus of an organization the purpose of which shall be among other things keeping the public informed as to progress in the artistic development of pictures.

Thursday—Morning Session

Mr. Taft read letters of regret from Mayor Hylan and President Harding.

"The moving picture has an influence, for good or evil, far greater than that of the legitimate drama or current literature," said the chairman in his opening address. "Potentially, its power exceeds that of the press, and even of the pulpit. The possibility of its being directed into the wrong channel may well disturb us all. This congress is admirably conceived to inaugurate a movement which may be of great importance to our cultural and moral development."

Mr. Champenois made a plea for accuracy in the portrayal of foreign historical events. As for minor details he said he had no concern. It was the spirit of the interpretation, which in many instances he said was faulty, that he declared to be working harm, great harm. He quoted the comment of the Professor of the History of the French Revolution in the Sorbonne as to the recent portrayal of the French revolution by an American producer.

"For all the producer's apparent sym-



Adolph Zukor

Union; Frances Taylor Patterson, instructor in photoplay composition at Columbia; Irwin Wheeler, motion picture exhibitor in the suburbs of New York City; the Rev. Christian F. Reisner, pastor of the Chelsea Methodist Church; James W. Gerard, former ambassador to Germany; Fannie Hurst, author of "Humoresque"; Valentinn Mandelstamm, French delegate, and the Rev. John B. Kelly, representing Archbishop Hayes of New York.

The speakers at the banquet, at which Otto H. Kahn, banker and art connoisseur, presided, were Peter J. Brady of the State Federation of Labor and president of the

pathy for us this picture is causing and will cause great harm to our country, for the reason, that it does not keep true to the spirit of our revolution. It is the more deplorable because such distorted and false notions are being spread abroad by the most popular and the most efficacious means."

"Historical novels should be barred wherever the action lies without the borders of the producer's nation," declared the speaker. "None but the citizens of the community possess that inborn gift of intuition which will determine their attitude toward the landmarks of their national evolution."

Afternoon Session

Basil King, figuratively speaking, threw a monkeywrench in the works following the addresses of Clayton Hamilton and Dr. Rowland Rogers. As Mr. Dwan had not appeared Chairman Baker opened the meeting to general discussion. It was proceeding quietly when Mr. King after explaining he had had three years' experience in motion pictures on the West Coast inquired:

"Is it worth while for the author in the present condition of the motion pictures to have anything to do with them at all?"

The speaker said he had heard during the day nothing that had not been known for a long time to any author. He added the question he was asking was designed to clear the air, and he followed it with a recital of his personal experiences. He described how he had been three years with a coast company with five other authors, "and all but one of us came out feeling that whatever there was in motion pictures it was not for any of us."

Mr. King then said he had spent three months of three years respectively at the coast and that he had never made a copper, that he spent a great deal more than he charged to expenses and that he was out of pocket. He declared that while in the west for the nine months he had never had such courtesy shown him anywhere, but he didn't get the money.

Later, after Clayton Hamilton, asked if he could give any light on the situation complained of by Mr. King, said that while he had been connected with the studio at the time in question he had not been a party to the misfortune complained of by Mr. King, who had stated the facts, the author explained that it was in his contract that he should receive a minimum of \$6,000 a year and that he always had received it. What he had meant was that in a general way he did not make any money out of the business.

The complaint of Mr. King was that in one instance after extended work over a scenario with a committee and others the script was passed, but when produced it was something entirely different.

Clayton Hamilton Makes Some Comparisons

"We cannot go on forever merely adapting plays and novels and short stories to the screen," said Mr. Hamilton. "Obviously what we need to do is to develop a new habit of authorship, and in order to do this we must hold out inducements to creative authors to do their work directly for the screen. I do not think thus far these have been practically held out."

Mr. Hamilton suggested that if he wrote a successful play one of the big producers would offer him \$50,000 for it. If the elements of fiction entering into the play were cast in the form of a novel, a best seller, then the offer might be \$25,000. If the tale should take the shape of a Saturday Evening Post story that attracted attention he would possibly be offered \$10,000 for it. But, the speaker pointed out, if the same tale were not submitted to any of the publishers but should be offered directly to a producer Mr. Hamilton suggested he

THE address of William B. Maxwell, vice-president of the British Society of Authors, at the opening session of the International Congress of Motion Picture Arts will be printed next week.

might be lucky if he was offered more than \$1,000.

"What, then, is the practical inducement for the gifted author to write directly for the screen?" Mr. Hamilton inquired. He suggested that if the story could be written directly for the screen with behind the tale a knowledge of screen technique and he could be paid three or four times for that script what he would have received had it first been published then there would be a practical inducement.

Clara Beranger in the course of the discussion said she disagreed with Mr. Hamilton that it is easier to write a picture than a play. She expressed the view that it was a question of natural capacity, that where some persons had the gift of words others had the gift of visualization.

Allan Dwan Starts Several Things

When Allan Dwan took the platform to address the delegates he stood between a typewriter and a motion picture camera. In opening he said he was talking from an intermediate position, being neither a manager nor an author. "This is my medium of expression, this camera; this is yours, a typewriter," continued Mr. Dwan. "It does not make any difference what you do with that, unless you know just what I can do with this.

"Give us the thing this can do. We cannot photograph everything, and many of your best things we cannot sell because of censorship. We appeal to an elemental mind. We appeal to babies and children and the childish minds of grown-up people. Don't try to elevate us. Give us an entertainment, give us those basic qualities that make every individual in your story sit out in front in the audience and watch themselves, and make them clean while we have to.

"Don't give us sex. We can't do it. We would love to do it if it would bring us the coin. We want money. This is a money-making business as well as an art. If it were not a moneymaking business it would not be an art, because no art starves.

Let's Work Together, Says Director

"I would like to have you personally to talk to, over there with me. I would like to explain why I can do this and why I can do that. I do not want you to inform me, I do not want to inform you. I want to co-operate with you. Let us see if we cannot put the keys of this typewriter right on this camera and let us see if while we do this we cannot give to the world a beautiful visualization of what you have got in your minds, but let us do it together." (Applause.)

"Of the 875 five-reel pictures produced last year and the 952 the previous year 50 per cent were taken from books, 25 per cent from plays and 25 per cent from original stories," said Mr. Kane in answer to a question. "The original story has its place in this business and receives every possible recognition, the same treatment that a story published in a magazine or book receives."

Thomas Dixon, declaring he was honestly ashamed to admit how much money he had received from the screen as an author, asked Mr. Kane whether the tendency today is to concentrate the business in the hands of the great producer, admitting that as an author he viewed with alarm the concentration of Goldwyn and other pictures into one organization and the

concentration of Famous Players and Lasky in another.

Tells How Zukor Returned 'The Clansman'

"I would like to know," continued Mr. Dixon, "whether the tendency today is to give us wider possible production or whether it is going to be still further concentrated." In the course of his talk the author told how two years before "The Clansman" was produced by Mr. Griffith the story had been contracted for by Mr. Zukor and Daniel Frohman, but that because the purchasers were afraid of the material Mr. Dixon permitted them to withdraw from the agreement.

"I will tell you 'The Birth of a Nation' grossed five million dollars, and yet Mr. Zukor turned it down," continued Mr. Dixon. "He is the brainiest man in an organization that is the best organization today in this country, because they called this meeting. They are the ones who had sense enough to call it, but you cannot depend on each editor having the same mind."

"Last year Famous Players-Lasky made 104 pictures," said Mr. Kane in answering Mr. Dixon. "The year before it made 156 pictures. This year I have made out a schedule of 52 pictures. I am only telling you what the larger organizations are doing because I am an independent.

Kane Still Strong for Independent Side

"I am a firm believer that any advancement in motion pictures is going to come from the independent and not from the organization, although I work for one. Before going in the army I had my own organization; I lost it at that time, however. There are numerous boys in this room, just like myself, who have had the experience and are only waiting for the capital to start. There have been three or four companies started this year, and the motion picture will go on.

"There will be new brains, new blood and new demand for stories constantly, and it will not be confined to Famous Players-Lasky or William Randolph Hearst. No two or three big men ever will control this art, because if I can make a better picture than they can I can go out and sell it, and if you can write a better book you can sell it." (Applause.)

'Ten Commandments' to Cost \$1,250,000

"Mr. Dwan, who was just on the stand, was told in his last picture he could spend \$175,000, and he spent \$260,000. That is pretty near as close as they come to it as a rule." Mr. Kane explained that at the time "The Birth of a Nation" was made the Famous Players was spending \$15,000 on each production.

"To show you what we are doing today," the speaker continued, "'The Covered Wagon' cost almost a million dollars. 'Ten Commandments' will cost \$1,250,000."

George Middleton told how as a writer for the screen he had been accorded utmost courtesy by producers. He said that after an absence in Europe for two years, during which time he saw few pictures, he found on his return there had been a great advance in the art.

"I just want to say that I have been in the business since 1905 and I think I know something about it," said Rose Tapley. "I think the crux of the problem today is the director. That is really where your trouble has been. We have got to get closer to the director, we have got to educate him along the lines of literature, we have got to get to him and make him understand that fact. Nothing in the world will do any good until you get to the director and educate him—and many of them need it." (Applause.)

Death of Real Picture Directors

"Mrs. Tapley has touched on a very serious subject," said Mr. Kane. "We have a shortage of good directors, and that is the reason we are shortening our product, be-

cause we cannot find the type of directors to make pictures that we want to make. But we hope to. We are educating young men.

"There have been only three or four real men come up in the motion picture business in the last five years. There is a dearth. I want you to know we are striving to find them and we are giving opportunities to those we feel we can. And I want to say to date it has cost us a great deal of money."

Friday—Morning Session

Will H. Hays was the first speaker of the day. With unusual earnestness the head of the Motion Picture Producers and Distributors delivered a prepared speech of more than four thousand words in length and was followed with the closest attention. In opening Mr. Hays expressed the hope there would be frank and full discussion of all the questions that were in the minds of the authors and that out of it would come construction.

"At the end of a period of incredibly compressed physical, mechanical, financial and artistic development the pioneers have caught their second breath," said Mr. Hays. "Sober business men, and they are that if nothing else, with vision clarified, old rivals now seeing their common interests and sensing definitely their public duty, know better than any one else that the future of their business as well as the future of society demands better and still better pictures.

"No author is, or should take himself to be, so great that he will dominate entirely the making of his story into a picture; no director is or can be so great that he can tell the author, the creator of the thing, that the author shall have no say as to how his story is picturized." (Applause.)

In the discussion that followed Mr. Hays took a prominent part, sharing the floor with Mr. Baker, Mr. Taft, Mr. Kane and the members of the league.

"I believe the knowledge of motion pictures is of far greater importance to the world than the knowledge of international politics," said Professor Herbert Adams Gibbons, introduced as one "who knows everything that one can know about international affairs."

Motion Picture Master Not Yet Developed

"Let us all admit this one thing," said Mr. Cunningham. "No one knows how to write a motion picture, as for instance Balzac knew how to write a novel. We have developed some technique, and tradition, which still is sadly lacking in this new art, is beginning to take form. We have learned, sometimes by experiment and sometimes by fortunate accident, what a few of our limitations are; also what some of the possibilities are. But as for being expert in the manner that what we reverently call the masters were expert I doubt if there will be any such creators of truly ideal motion picture stories for several years—maybe not in this generation.

"But they will come, as sure as masters of their craft have come in other lines of creative or interpretative art. The bright-eyed, alert and studious young property man, who learns about motion pictures from the very bottom; or the eager cameraman's assistant with an itch to write stories may be the man. I don't know."

Elmer Rice, playwright and a director of the Screen Writers' Guild, although denying he was a screen writer, talked rapidly and interestingly, and denied that the motion picture in its present state of development is comparable with any of the major arts and further suggested that the motion picture has not yet produced a masterpiece which in the slightest degree can be compared with the great masterpieces in any of the other arts.

In illustration the speaker cited a possi-

ble instance of Bernard Shaw sending for production a stage play, in which all the directions were clearly indicated and the text of which would have to be followed with fidelity, and a short story sold by the same author for purposes of stage production but in which he had no further interest. In the latter instance the work would pass through a half dozen hands and at the end would bear slight resemblance to the work of the author. "That is the position of the motion pictures today," he said.

"Until the motion picture is the work of one man it is utterly ridiculous to speak of it as a serious art which can be compared with the other arts."

Director Hughes Alters Author Hughes' Story

"The best answer to the author who insists on a literal adaptation is by an author himself, Rupert Hughes," said Mr. Quirk. "Author Rupert Hughes is a very promising young director. He screened his own story, 'Souls for Sale,' and the plot of his novel could not be detected in his picture with a high-powered microscope. Yet it is a picture that is entertaining millions. It has in it everything that the literary technicians say it should not have. Yet it is good entertainment. It is worth anybody's fifty cents."

"I would not hazard laying down affirmatively any particular tests before this audience of experts in regard to motion picture production," said Editor Troup. "I suppose the test, so far as the producer is concerned, and it is the acid test, is the box office receipts. He is not to blame for that except to a certain extent, and I want here to interpolate this: I believe that the motion picture industry today has become affluent enough, wealthy enough, to endow itself. I mean by that it is big enough, rich and strong enough to put aside a sinking fund for the production of great pictures, regardless of their commercial value." (Applause.)

Luncheon Session

"I feel peculiarly honored as a clergyman being invited here," said the Rev. Christian F. Reiser, "and I hope we may go out to catch the note that we do have one common job. If we can teach a truth that will send the people out to think and to help then we have done something that is as good as preaching.

"I want to say I feel honored in having motion picture friends. I have had as speakers in my pulpit Lillian Gish, Richard Barthelmess and D. W. Griffith, and every one spoke 100 per cent. And I hope very soon to have in my pulpit that man who has honored your industry and who has done yeomanlike service, and I am sorry to say often has been criticised by the church, that man whom I am glad to count as a friend, Will H. Hays. (Applause.)

"If I come to you as a clergyman I come as a friend and not as a critic. I am sorry you do not do some things better than you do, but I am very glad that you do many things as magnificently as you do. So I come to you as a friend and not as a clergyman to say that the church and religion is not a depriver; it is a helper."

Quarreling with Goose That Lays Golden Eggs

"I have been trying to sense exactly this curious conflict which seems to be going on between the makers of the movies and the writers of books," said former Ambassador Gerard. "It seems as if the writers of books were a little in the way of quarreling with the goose that lays the golden eggs because this has added such an immeasurable field to authorship and to the rewards of authorship."

Mr. Gerard told of the adaptation of "My Four Years in Germany" into a modern picture and seemed not only to have no complaint against the producers of that subject but to be very much pleased with it.

He told how where as a book it may have had a circulation of perhaps three or four hundred thousand and in serial articles in the newspapers may have reached five or six million persons it reached when out upon the screen at least thirty or forty millions and was used by the government as an instrument of propaganda throughout the world.

Fannie Hurst throughout her address, which was extemporaneous, spoke in a critical, even caustic, vein. From a newspaper clipping she read an extract from the opening address of Mr. Taft of the day before and then from the remarks of Mr. Dwan, which are reproduced in part in another column.

"It seems to me," said Miss Hurst, "that the voice from the studio is as logical in taking this point of view as the tender mother is when she feeds her baby bananas. The baby eats bananas, the baby likes bananas, and the baby cries for more bananas. The public is similar in its present position to the banana-fed infant, a stolid, gorged, pimply-faced individual who has not had the chance to have his tastes educated away from bananas because of the tendency of the motion picture industry to 'give 'em what they want.'

Questions Supremacy of Director's Judgment

"I ask, by what equipment, by what preparation, is the director's judgment, if it becomes a matter of taste, to be taken in preference to the author's judgment, whose whole creative machinery has been behind the job?"

Banquet Session

George Barr Baker introduced Otto H. Kahn as toastmaster to the large throng assembled for the final session of the congress.

Mr. Kahn in his opening address praised the men who had blazed the producing trail, declaring they would indeed have had to be more than human if they had shown a record of 100 per cent free from errors. "But as against such shortcomings," he said, "let us contemplate the picture of the stupendous things which the American movie industry has accomplished under the guidance and impulse of these men."

Mr. Woll appealed for screen justice for the men who labor, for the honest portrayal of industrial conflicts, not to delineate the indiscretions of one individual as the attitude and expression and activity of a great mass movement.

Every Man His Own Censor, Says Van Dyke

"Pleasure should be a clean pleasure and a healthy pleasure," said Dr. Henry Van Dyke. "I do not think we need a government censor to teach us how to get it. (Applause.) I do not think we need censorship of that kind at all. What I do believe in, and this is the only kind of censorship I do believe in, is: Every man and every woman his or her own censor. (Applause.) Then if you take dope you know what is going to happen to you."

Mrs. Alice Duer Miller, in whimsical vein for the larger part of her address, refused to get excited when producers altered a story over which she had no further control and said she did not feel particularly in sympathy with her fellow-authors who believed they had a grievance against the pictures. "Nor do I think, with Miss Hurst, that our reputations are concerned," she said.

"I think the motion picture producer or director has the most awful job on his hands that anybody in the world has, and I am awfully sorry for him."

Mrs. Miller did deplore, however, the masculine psychology of the woman on the screen. "My belief is that you will not get interesting pictures until you get real women on the screen, and you won't get real women on the screen until you put women in positions of authority." (Applause.)

Erlanger-Shubert Houses to Play Pictures

LEGITS TO SHOW BIG SPECTACLES

Assured Now of Supply of Big Pictures Working Plan Is Reached

New York City.—The completion of plans for the conversion of a large number of theatres through the country controlled by A. L. Erlanger and Lee and J. J. Shubert into houses showing first-run motion pictures of the spectacle type, was announced June 8 in a statement by Mr. Erlanger. According to the plans, at least one theatre in each city and town of importance throughout the United States hitherto devoted to the presentation of the spoken drama will be occupied with motion picture productions instead.

In theatrical circles generally the announcement provoked comment along two lines. For one thing, the opinion was expressed that this conversion of legitimate theatres into motion picture houses was the inevitable result of the steady decline in business done on tour by New York productions. Secondly, it was maintained that this new combination of the Shubert-Erlanger forces was merely the prelude to a later announcement of the completion of the plans leading to a complete merger of the Shubert-Erlanger theatre realty holdings and interests throughout the country, a proposition that is known to be seriously contemplated by both sides.

Mr. Erlanger's statement follows, in part: "After a careful survey of the field we have come to the conclusion that the time is ripe for the organization of a new chain of theatres throughout the country, to be devoted exclusively to the artistic presentation of those great motion picture stories that are developed occasionally to a point which warrants this special attention.

"Since the success of such super-productions as 'The Birth of a Nation,' and 'Way Down East,' both the Messrs. Shubert and myself have been approached from time to time with the plan to give over a certain number of theatres in the two booking exchanges under our separate managements and to weld these into a chain wherein could be laid out continuous routes for these motion picture spectacles and special productions. Heretofore the thing which prevented the scheme from reaching a working stage was the lack of assurance that there were forthcoming enough pictures to keep such a chain of theatres occupied for an entire theatrical season.

"After an exhaustive study of the situation we are convinced that the required supply of big picture specials is now in the making and that at least one theatre in each big city and town of importance in the United States and Canada can be kept occupied the year round with motion picture productions worthy of the highly artistic rating which will be required before time can be set aside for such presentations. Wherever it is necessary an additional theatre will be built or leased.

"Our study of the situation convinces us, too, that there has been developing a new class of patrons who are willing to pay first-class theatre prices to see these big picture specials when they are given the elaborate presentation that it is proposed to give them under our plan.

"We purpose to create an entirely new

booking branch for the handling of these pictures and nothing else, and we know from investigation that there are now in the making enough great picture productions, costing at least \$1,000,000 each, to keep the theatres of the circuit planned occupied for the next two years. Experts in this line of special exploitation have co-operated with us in these investigations and will continue such co-operation.

"The first offering to be made is 'The Covered Wagon,' which, as I announced recently, is to be booked, in fact is now being booked exclusively through the Erlanger and Shubert exchanges for the entire season of 1923-1924 and which gives indication of lasting for at least two seasons. In the making now are such other great spectacular successes of the stage and fiction as 'Ben-Hur,' Universal's 'The Hunchback of Notre Dame,' and Cecil B. DeMille's most important undertaking to date, the great Biblical spectacle of 'The Ten Commandments.' I am also informed that D. W. Griffith, the pioneer in the presentation of great picture successes in the legitimate theatres, is making plans for the most ambitious picture he has ever given to the public. These productions alone can keep a full chain of theatres in every city and town of any importance in the country fully occupied for at least two seasons."

ANNUAL CONVENTION SET FOR NEW JERSEY

New Jersey.—The Motion Picture Owners of New Jersey have set the dates of June 26, 27, 28 and 29 as the time and the Alamac Hotel, Lake Hopateong, in their state as the place for the annual gathering of the organization. Those who attended the previous convention at the same place can certify to the size of the "party" and incidentally to the amount of business done.

Henry P. Nelson again is chairman of the convention committee, and he is now registering reservations. On the business side there will be reports of the proceedings at the national convention and also an election of a complete list of officers.

Mr. Nelson states that already a number of screen and stage stars have promised to attend. As to the speechmaking Mr. Nelson says it will be limited, but that those who will be asked to indulge in it are among the more prominent in the country.

The chairman of the convention committee may be addressed at the Capitol Theatre, Elizabeth, N. J., of which he is manager, or at his New York headquarters, care of Herman F. Jans, 729 Seventh avenue.

FAMOUS AND VITAGRAPH SHAKE HANDS

New York.—The Famous Players-Lasky Corporation and the Vitagraph Company of America, Inc., have agreed to forget their past misunderstandings and Mr. Adolph Zukor and Mr. Albert E. Smith, the presidents of the respective companies, have joined hands with the other producers who are members of the Motion Picture Producers and Distributors of America, Inc., in an effort toward constructive work for the benefit of the entire industry. It is understood the agreement to forget old scores was brought about through the intervention and good offices of Will H. Hays.

MICHIGAN ASKED FOR CONFERENCE

Tells Cohen Request Will Be Considered—Minnesota Replies to Attack

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, promptly acknowledged the telegraphed notification of the Michigan organization that it was withdrawing from the national body by sending on June 7, the same day, a conciliatory telegram in which he asked for a conference with the state's board of directors.

The message was sent to each of the members. The following day six of the officers of the Michigan organization, including James C. Ritter, the president, replied stating that the communication would be presented to the first full meeting of the board, which would be held two weeks later.

The Motion Picture Theatre Owners of Southern California have adopted a resolution following the report of the delegates to the recent Chicago convention approving and endorsing the election of Mr. Cohen and "pledging our whole-hearted support throughout the coming year's administration."

Minnesota Replies to Cohen

The board of directors of the Motion Picture Theatre Owners of Minnesota have issued a long statement in reply to that sent out by Mr. Cohen following receipt of the notification of withdrawal from the national body of Minnesota.

"The statement says: 'We cannot permit to go unchallenged the cowardly and venomous insult he has directed at the Minnesota association.' It continues:

"The statement, which seeks to explain Minnesota's retirement from the M. P. T. O. A., as a move prompted by the First National interests, which Mr. Cohen declares largely dominate the Minnesota association, is a malicious slur on an organization of independent theatre owners which preferred to withdraw from the national organization than sacrifice its independence by longer submitting to the tyranny of Sydney S. Cohen.

"The silly charges contained in the latest literary outburst of Mr. Cohen would hardly merit even passing consideration, but for the fact that they strike a deep and dastardly blow at the most capable, fearless and loyal organization man this industry has ever known, namely W. A. Steffes. "Mr. Hays, whom Mr. Cohen chooses to term the dominating figure of the Minnesota organization, is an able and fearless exhibitor, a capable and commanding executive.

"So far as Sydney Cohen threatening to invade Minnesota to establish another paper unit to affiliate itself with his monarchy is concerned, we in Minnesota accept this challenge gladly and will welcome Sydney Cohen or any of his henchmen to come into our territory at any time, either for the purpose of trying to disrupt one of the strongest exhibitor organizations ever formed in the United States, or for the purpose as above stated, for creating another paper unit, as we have confidence in our members and they likewise have confidence in our officers."

FEDERAL BOARD

SUMMONS COHEN

*President of Theatre Owners
Submits Correspondence
and Minutes*

At the hearing on Wednesday before the Federal Trade Board Sydney S. Cohen, president of the National Theatre Owners, appeared in response to a duces tecum subpoena and submitted correspondence which has passed between his office and that of Adolph Zukor, president of Famous Players. The documents were marked for identification and for formal submission to the government on the following day, at which time Mr. Cohen was also to present a report of the contents of the Theatre Owners at Cleveland, Minneapolis and Washington.

S. R. Kent, recalled as a witness, outlined the workings of a chart submitted earlier in the week. The chart explained the block system and showed the booking of pictures for first runs.

The hearing of the Federal Trade Commission into its charges against the Famous Players-Lasky Corporation were resumed June 11 after an interim of two weeks.

The witnesses of the first two days were Rudolph Sanders, a Brooklyn exhibitor, who on several occasions in the course of his examination contributed to the entertainment of the court—"Ruddy" smiled, and all in the room smiled with him; David Weinstock, an exhibitor, and Herman Rachmil, also a theatre owner; Richard W. Saunders, controller of Famous Players.

On the second day the witnesses were among others S. R. Kent, distribution chief of Famous Players; John Manheimer, a Brooklyn exhibitor, and Jerome Beatty.

It was understood the New York hearings would be concluded the present week, and that the commission would adjourn to Philadelphia.

Mr. Sanders was the first witness on Monday. He testified that with few exceptions he had not used Famous Players product since 1917-18, being dissatisfied at the amounts charged for product. When Paramount salesman advised him to increase his admission charge, he said, he suggested that it could not be done on account of vaudeville competition in his neighborhood.

Mr. Sanders said when patrons showed him postcards from Famous Players reading "Ask Sanders why he doesn't show Paramount Pictures" he ran a slide on his screen to the effect that "To satisfy patrons who received postcards from Paramount asking why we don't show Paramount Pictures: We don't show them because we can't show them at a price that will admit you at the present admission."

The witness said he had signed a contract for Realart subjects believing the new

company was independent. He said he was informed at the Realart exchange that statements to the contrary were unfounded.

At the present time, Mr. Sanders testified, he was getting along very well without Paramount pictures.

David Weinstock, operating the City Hall and Freeman Theatres, said he had been using Paramount 100 per cent for five out of the preceding six years, taking all or nothing. He said the chain situation was becoming more onerous every year, cutting down the profits of the independent exhibitor. He said he had signed a contract with Realart believing it was an independent company.

Herman Rachmil, owning five Brooklyn houses, said he had used Paramount subjects until 1919, but that he had changed his supply owing to the liking of his patrons for melodramatic pictures. He said that if he could get first run Paramounts now instead of having to use second runs to Loew houses he would be using Paramounts at present.

Richard W. Saunders, controller of Famous Players, explained the methods of checking up on subsidiary companies of Famous, saying that the accounts were maintained in the home of the individual company.

At the Tuesday hearing Mr. Kent presented a chart covering first run bookings of first-class houses for several years. The government had asked only for the year 1922-3, but after considerable argument Commissioner Alvord decided to take the subject under advisement overnight.

The witness stated that the clause in the contract requiring the distributor to furnish a subject contracted for even though the release date was later than originally intended is a new provision in the uniform contract. He said the clause allowing Famous Players to withdraw pictures designated as super-specials is exercised upon the discretion of officials after a preview of the production.

Mr. Kent stated that sales of accessories net Famous Players an average of \$1,000,000 annually. After explaining the status of several of the chain organizations in different parts of the country in regard to the number of pictures they had contracted to show the witness was asked if he knew "The Covered Wagon" was going to be shown in the houses of the proposed Erlanger-Shubert circuit.

Mr. Kent said he knew nothing about the reported combine, but imagined the production would be shown in practically all of the Erlanger and Shubert houses.

John Manheimer, of the Park Theatre, Brooklyn, said that when Loew built the Alpine Theatre in his neighborhood he was compelled to change from first to second run Paramounts, with disastrous results. He said he now was showing first runs of other companies, but would rather have Paramounts.

Jerome Beatty, formerly in charge of Paramount advertising, testified regarding matter sent out from the home office to the exchanges.

LITTLE THEATRE'S INITIAL PICTURE

Hollywood.—Little Theatre Films Inc., an organization that is to the screen what The Little Theatre, of New York, is to the stage, showed "Mortal Clay," directed by Victor Seastrom, at the Writers' Club here this week. This is the first of twenty-five pictures it will offer to the public.

Instead of "bigger and better" pictures the organization aim is "fewer and different pictures," and it will try to reach that part of the public who care for photoplays produced from an artistic angle rather than the box office. This is the first movement of its kind, and is a very high brow organization backed by a group of directors, writers and others who will appeal to a limited and discriminating audience.

AROUSE INTEREST IN LOYAL LIVES

*Postmaster at Chicago Writes
Letter to Office
Organization*

New York.—The interest aroused among the personnel of the United States Post Office Department by "Loyal Lives," the Whitman Bennett feature which will be released by Vitagraph, is shown by a letter written by Arthur G. Lueder, Postmaster at Chicago, to the personnel of his organization and which was made public in the newspapers of that city. The letter reads:

"A real human interest story of the postal service, with an all star cast including Brandon Tynan and Mary Carr, Faire Binney, 'Buster' Collier, Blanche Craig and Charles MacDonald, portraying the intimate phases of the work of the postoffice department and the home life of those engaged in it is now being filmed and will be presented in leading motion picture houses of the country.

"The public knows little about the inner workings of the machine that provides them with the highest developed system of communication in the history of the world and the producers have devised a picture that is designed to present this information forcefully, dramatically and convincingly.

Mae Murray Begins "Conquest" in New York During Visit

New York.—Although her present visit to this city was undertaken with the obvious intent of securing relaxation, Mae Murray and her director-husband, Robert Z. Leonard, have nevertheless reverted to type. During the past several weeks Miss Murray and Mr. Leonard have taken advantage of their presence in New York and have shot many exterior scenes of metropolitan atmosphere which figure in her next picture "Conquest."

Miss Murray and Mr. Leonard will leave here at the end of next week for Hollywood where they will continue the production at the Metro studios.

THE SPOILERS BOOKED BY BALABAN AND KATZ

Chicago.—Balaban & Katz have booked Jesse D. Hampton's film version of Rex Beach's "The Spoilers" for an indefinite run at the Roosevelt Theatre, beginning Monday, July 2. The deal was closed with James R. Grainger, Manager of Sales for Goldwyn-Cosmopolitan, while he was in this city on his swing about the Goldwyn exchanges.

Barthelme Broadcasting

Hartford, Conn.—Richard Barthelme, who is reputed to have worked at one time in his early career for \$8 a week filing addresses for a Hartford insurance company, will appear in Hartford to participate in the broadcasting program to be given by the "Courant". His picture, "The Bright Shawl" is appearing all this week at the Princess Theatre.

New Exchange Manager

Washington, D. C.—Joseph Young will be the new manager of the local exchange of the Al Lichtman Corporation, succeeding J. Howard Beaver.

Production Closes

Los Angeles.—Production has closed on "Where is this West?" The play was adapted from an original story by George C. Hull of the Universal scenario department and directed by George E. Marshall.

INDIAN SQUAW, 103 YEARS OLD, PLAYS IN FILM

New York.—Claiming to be the oldest actress that ever donned movie make-up, Mrs. Susan Dibo, a 103 year old Indian Squaw, is now appearing in "Unseeing Eyes," a screen version of Arthur Stringer's story, "Snow Blind," which E. H. Griffith is directing for the Cosmopolitan Corporation. The engagement of the venerable squaw resulted from the fact that the film relates a story of life in the Canadian Northwoods. In the picture, Indians play a predominant part and for the filming of interior scenes more than a score of first Americans were brought to New York from the Onondaga Reservation near Syracuse.

"Universal Sixty" for 1923-4 Season

CARL LAEMMLE ANNOUNCES LIST

Product Includes Twenty Jewels and Five Groups By Popular Stars

New York.—Carl Laemmle, president of the Universal Pictures Corporation, announces for the 1923-1924 season the largest program of picture production ever attempted by that company. A total of sixty pictures will be made and released during the twelve months beginning next September. This aggregation will be known as the "Universal Sixty."

It will consist of several groups of pictures, differentiated in the main by the stars who make them. A strong feature will be a list of Universal-Jewel productions of which there are twenty.

The increase in productions is due to the addition of two new stars, Reginald Denny and Mary Philbin. Denny has graduated into his own company and Miss Philbin has come to fame by reason of her work in "Merry Go Round," which will be shown in this city at an early date. Denny and Miss Philbin will be starred in four Jewels each during the coming year.

In addition to the eight foregoing Jewels by Denny and Miss Philbin, there will be twelve others made by Jewel stars, or by special casts. These will be headed by "Merry Go Round."

Priscilla Dean will contribute two to the list. They will be "Drifting," an adaptation of John Colton's stage play, and "White Tiger," a melodrama written by Tod Browning around the adventures of a group of London crooks and their intrigues in American society. Browning directed both features. The first will be released in January and the other in June.

Virginia Valli will contribute two. They will be "A Lady of Quality" and "Up the Ladder," the first being an adaptation of Frances Hodgson Burnett's novel and play, and the latter a screen version of the Owen Davis stage play. "A Lady of Quality" is being directed for October release by Hobart Henley. "Up the Ladder" will be directed by Harry Pollard, it is expected, and will be released early next year.

Included in the specials to be made with individual stars, there will be "Whose Baby Are You?" with Baby Peggy. King Baggot is directing this picture. "Damned" the anonymous novel will be made with Barbara La Marr in the featured role. "The Signal Tower" and "The Turmoil" will be made for next summer release, the latter by Hobart Henley, and will be used as starring vehicles, but no definite selection of players has been made.

Others scheduled for the coming year are "Thundering Dawn," a Harry Garson production featuring J. Warren Kerrigan and Anna O. Nilsson, now in production, and "The Acquittal," which Clarence L. Brown is adapting from Rita Welman's stage play. Claire Windsor, Norman Kerry and Jerome Travers will be featured in this production which probably will be ready for release late this year. There also will be "A Chapter in Her Life," a Lois Weber-all-star production of Clara Louise Burnham's story, "Jewel."

In addition to the twenty Jewels scheduled as the outstanding group, there also will be five groups of eight pictures each. Prominent in these will be a series of eight

Hoot Gibson Productions, made under the direction of Edward Sedgwick, and starring the popular western hero.

There also will be a group of eight Gladys Walton Productions. In this group will be "The Untamable" by Gelett Burgess, directed by Herbert Blache, "The Near Lady," by Frank Adams, "The Aforementioned Infant," by Elizabeth Saxony Holding and "The Thrill Girl" by Crosby George. Others now are being selected.

There will be a group of eight Jack Hoxie Productions, including "Men in the Raw," "The Knight of the Range," "Wyoming," "The Texas Ranger" and others. Herbert Rawlinson also will contribute a group of eight pictures. Among the Herbert Rawlinson Productions will be "Crooked Alley," "Upside Down," "Small Town Stuff" and others.

The remaining group of features will be eight melodramas, probably with special casts and novelty treatment.

CONGRESSMAN WILL ATTEND CONVENTION

Buffalo.—J. H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners of New York, Inc., announces that Congressman Clarence MacGregor of the 41st district of New York, has accepted an invitation to attend the convention of the state exhibitor body in Syracuse, June 19, 20 and 21 and to address the convention on his bill to eliminate the tax on theatre admissions up to 25 cents.

"This bill is one of the most important things for the exhibitors of the country to get behind with both feet," said Mr. Michael. "When Mr. MacGregor introduced the measure at the last session of Congress there was little or no support given it, in spite of the fact that its passage would mean thousands of dollars in the pockets of exhibitors. In the Buffalo delegation which will attend the Syracuse convention will be George Hanny, Charlie Hayman of Niagara Falls, Louis Eisenbreg, Arthur L. Skinner, Henry Carr, Al Beckerich, Fred M. Shafer, M. Slotkin, Jim Wallingford, Mr. Michael and others.

Hopkins Elected President

Albany.—Frank S. Hopkins has been elected president of the Albany F. I. L. M. Club, succeeding C. R. Halligan, resigned. Lloyd Willis of Buffalo, who is connected with the Hays organization, addressed the members of the club.

NOTHING THAT SLOWS DOWN PICTURE USED

Los Angeles.—A forerunner of "picture entertainment only" is seen in the announcement of West Coast Theatres of their new policy for the Kinema, their Grand avenue house here. Hereafter neither prologues, musical specialties or anything which will slow down the picture program will be shown. The new arrangement went into effect this week. Associated First National Pictures are to be shown, and the slogan will be "the picture is the thing."

Inasmuch as a lower admission price is to be charged it is hardly likely the new policy will extend to West Coast Theatres larger houses, but it is possible and probable that "pictures only" will go into effect in all the smaller theatres.

DEAL CLOSED ON COSMOART STUDIO

Charles Ray Gets Possession of Large Tract of Land in California

Hollywood.—Charles Ray is to go into producing on a much larger scale. Not only is he to make bigger pictures in which he will star, but one of the features of his intended expansion will consist of the signing of two of the best known stars of the screen world with whom he is now negotiating.

With a greater production objective in view, Ray this week closed a deal whereby he comes into possession of the Cosmoart Studio on Beverly Boulevard, perhaps the finest natural scenic lot in Southern California. It covers more than twenty acres and contains a natural lake, towering trees, and a great amount of foliage which make it unnecessary for a producing company to leave the place for outdoor scenic effects. Ray intends to make it one of the show places of this section.

After he moves from his present Fleming street studio the producer intends to spend a small fortune in improvements on his new location. Room will be made for a dozen companies, and space will be let to independent producers. Ray proposes to make two pictures a year in which he will appear. As changes cannot be made in time, it is quite possible his next picture will be made in his present studio.

Four Houses to Show Same Feature Simultaneously

New York.—Four key towns in the Buffalo territory have signed to run "Down to the Sea in Ships" simultaneously beginning June 17.

The houses scheduled to run this Hodgkinson special are Shea's Hippodrome and Court Theatre in Buffalo, Alhambra Theatre, Utica, N. Y., Eastman Theatre, Rochester, N. Y., and the Strand Theatre, Syracuse, N. Y.

Cast Complete

Los Angeles.—Jesse L. Lasky has announced the cast for William de Mille's Paramount picture, "Spring Magic." Agnes Ayres and Jack Holt are featured, Charles de Roche, Robert Agnew and Mary Astor in the leading supporting roles. Others chosen are Ethel Wales and Bertram Johns.

Nearing Completion

Los Angeles.—"A Wife's Romance," Clara Kimball Young's vehicle, to be presented through Metro by Harry Garson, is rapidly nearing completion. Unusual care is being taken by the director Thomas Heffron to preserve the Spanish atmosphere of H. W. Robert's novel "La Rubia" on which the photoplay is based.

**TWO MANUAL HOPE JONES UNIT
10 stops, FOR SALE. CHEAP,
LIBERAL TERMS. Apply Op-
era House, Dover, Delaware.**

ENLARGED SCOPE OF M. C. LEVEE

United Studios Head Returns to Coast With Plans For Expansion

Los Angeles.—M. C. Levee, President of the United Studios and producer of Maurice Tourneur Pictures, returned here from New York where he closed arrangements for increased producing activities involving the picturization of a number of productions and the signing of players and directors.

Details of the enlarged scope of Mr. Levee's producing activities will be announced within the next week after he has conferred with his associates in this city. It is said the new producing plan will involve further additions to the United Studios which are now being completely rebuilt.

While in New York, Mr. Levee conferred with executives of Associated First National Pictures on the distribution and exploitation of Maurice Tourneur's "The Brass Bottle," just finished. Arrangements for a special national premiere of this film at the Balaban & Katz Theatre in Chicago, were made by Mr. Levee. The film will receive its initial public presentation there on July 17. Mr. Tourneur and various members of the cast plan to make the trip East to attend the premiere. Immediately after the Chicago showing the picture will be shown in this city.

This feature, when released by First National, will be in six reels.

KANSAS CITY SHOWMEN FIGHT TAX TO LIMIT

Kansas City, Mo.—Coincidental with the formation of the Kansas City division of the M. P. T. O. A. comes a radical amusement tax, announced by the county court of Jackson County, which will effect every motion picture theatre in Kansas City, as well as rural houses in the county.

It will be a test of the new exhibitors' organization, which will fight the tax to the last ditch, according to A. M. Eisner, president. An order has been made directing L. R. Tolliver, county license inspector, to start collection of the tax which is fixed according to a schedule in the court. Based upon the statute the order calls for a collection of \$25 a month from all shows where an admittance fee of \$1 and less than \$1.50 is charged. All motion picture theatres must pay an annual license tax of \$100, providing they come within a district outlined by the court, while those outside the district, which will be neighborhood houses of less than 800 seating capacity will pay \$25 a year. All theatres outside Kansas City must pay \$25 a year. Shows charging more than \$1 and less than \$1.50 must pay a monthly tax of \$62.50.

The \$1 scale and above will not hit any of the downtown motion picture houses of Kansas City, the top price being 75 cents,

BEN TURPIN FILLS CAPITOL WITH LAUGHS

Ben Turpin's forty-five degree eyes and his comedy, "The Shriek of Araby," Mack Sennett's latest five reel burlesque feature, kept the Capitol theatre audiences in an uproar when this Allied Producers and Distributors Corporation release had its first showing on Broadway, June 10.

AND ON THE SEVENTH DAY HE RESTED

New York.—"The Man Between" the six-part feature which Associated Exhibitors has set for release July 15, is a Finis Fox production, but when this fact is stated the record of his connection with the picture is still far from complete. Mr. Fox wrote the story, adapted it for screen use, prepared the scenario, selected and assembled the cast, directed the production, penned the titles, cut the film, personally took his print East, offered it to Associated Exhibitors, conducted the ensuing negotiations, and signed the contract for the feature's distribution by that organization. Otherwise, Mr. Fox is declared to have had absolutely no connection with "The Man Between."

but the taxation as outlined by the court has aroused the ire of the exhibitors.

"The county does not provide fire or police protection," said Mr. Eisner. "The proposed tax will be merely a 'tribute.' We are and always have been willing to pay city and state taxes levied against us, but no such taxation as Jackson County proposes. Two years ago exhibitors of Kansas City went to court to contest the payment of an amusement tax similar to the one introduced this week and the county authorities abandoned the effort to collect the tax."

VICTOR B. FISHER TO ARRANGE DISTRIBUTION

Los Angeles.—Distributing arrangements for "Youth Triumphant," the initial production made by Victor B. Fisher at the Hollywood Studios, will be announced within the next two weeks.

Mr. Fisher will leave here shortly with the master print, to close negotiations for the world distributing rights. Arrangements will be made for New York premiere and according to present plans, Virginia Lee Corbin and several other members of the cast will appear in person at the opening run of the picture.

While in the East, Mr. Fisher will also close for a number of new stories to take care of the increased producing schedule which will be started within the next few weeks. Negotiations for several prominent players to be placed under long term contracts, are also under way.

COMPLETE PRODUCTION

Los Angeles.—Mary Pickford's new costume production which has been made under the direction of Ernest Lubitsch, under the working title of "The Street Singer," has been completed. At least the final shots have been made. Miss Pickford will supervise the editing and cutting.

CENSORSHIP BOARD

vs. M. P. T. O. KANSAS

Topeka, Kan.—A real controversy is on between the M. P. T. O. Kansas and the Kansas Board of Motion Picture Censorship—the exhibitors vigorously opposing the board's approval of a picture.

After having been barred for more than five years, "The Birth of a Nation" is to be permitted to come into Kansas. The film will be shown before the Kansas censorship board in a few days and the information available is that approval will be given.

Ex-Governor Sapper issued orders not to admit the picture after he had seen it in

a private showing. So did ex-Governor Allen.

The Kansas organization has protested to Governor Davis against the state censor board giving permission for the presentation of the picture on the ground that permission at this late day on the part of the censor board will have the appearance of the injection of politics into the motion picture industry, especially since two governors and many citizens have objected to the production being shown. C. W. Stater of Oklahoma City has exclusive rights of the picture in Kansas and Oklahoma.

HODKINSON FORMS CANADIAN COMPANY

New York.—The W. W. Hodkinson Corporation will do its own selling in Canada in the near future, according to plans that have just been completed. This step means the formation of the W. W. Hodkinson Corporation of Canada (Ltd.) with the principal office located at 21 Dundas Street, E., Toronto, Ontario, Canada.

Mr. J. L. Plowright is Assistant Treasurer and Assistant Secretary of the Corporation and will act as Resident Manager and representative in Canada. Through this arrangement, the new Corporation will have its own sales force, but the physical distribution will be handled by Famous Players Film Service, Ltd., in Eastern Canada and the First National Exhibitors Exchange Ltd., in Western Canada.

Branch offices have been established in the following cities: St. Johns, Nova Scotia, Montreal, Province of Quebec, Winnipeg, Province of Manitoba and Calgary, Province of Alberta. Plans are now under way to establish a branch office at Vancouver British Columbia.

PASSION TO RETURN TO NEW YORK CAPITOL

New York.—For the first time in its history the Capitol theatre, has booked a feature picture for a return engagement. "Passion" the First National picture in which Pola Negri made her American debut, will be seen on the screen of the world's largest playhouse for a second time during the week of June 24.

It was on December 12, 1920, that the foreign-made production had its American premiere. The opening Sunday topped the record at the Capitol which at that time was held by "The Mark of Zorro." Before the week was over every house record had tumbled and it was decided to hold the picture for a second week. It was the first picture to play the Capitol for more than one week.

The first week brought \$63,000 into the box office. The grand total for the two weeks was in excess to \$110,000.

THE EAGLE'S FEATHER BOASTS NOTABLE CAST

Los Angeles.—"The Eagle's Feather" is in continuous production under the direction of Edward Sloman. It is the first Metro special for the coming season.

The cast is as follows: Mary Alden, James Kirkwood, Elinor Fair, George Seigman, Adolph Menjou, William Orlamond, John Elliott and Charles McHugh.

The feature was adapted by Winifred Dunn from the story by Katherine Newlin Burt.

Wendt Out for Self

Toledo, O.—Harold F. Wendt, for a number of years with leading theatres as publicity director and who has been exploitation representative for leading distributors, has opened an advertising office here, from which he will handle advertising and publicity, and theatrical exploitation.

First National A World-Wide Distributor

WILL HANDLE ALL OF ITS OWN FILMS

Change in Foreign Policy to Be Placed in Operation July First

New York.—One of the year's most important announcements concerning foreign distribution, was made by Bruce Johnson, manager of the foreign department of Associated First National Pictures. By arrangement with D. P. Howells, Inc., a change in the foreign policy of this company is to take place on July 1. On that date Associated First National will take over the distribution of its pictures in all those countries in which First National exchanges are not at present operating, from David P. Howells, Inc. formerly representative of First National.

Under the new policy the Howells organization will still handle all pictures released prior of January 1, 1922, but product released since that date and all product scheduled for future release will be handled by First National throughout the entire world, either through its own exchanges or leased outright to local exchanges.

At the present time First National exchanges are operating in the United Kingdom, the Irish Free State, in Norway, Sweden and Denmark, Australia and New Zealand and in Mexico.

"This change in our foreign policy," stated Mr. Johnson, who left last week for an extended tour of Europe, "is of the utmost importance to the independent producer. It means world-wide distribution by the same company which is releasing his product in this country. It gives a central focal point from which foreign business can be controlled. At the present time we have six complete exchange systems operating smoothly in several countries. Our British distributing unit, organized comparatively recently, has made enormous strides and has taken its place among the leaders of the industry in Great Britain.

"Further announcement of development of our foreign department may be expected upon my return from abroad. We expect to be able to offer the independent producer the quickest and most comprehensive world-wide distribution in the industry."

During Mr. Johnson's absence, Louis Brock, assistant foreign manager, will be in charge of the department.

FINEART PURCHASED BY TRUART PICTURES

Hollywood.—The historic old Fineart Studio on Sunset Boulevard where D. W. Griffith made his earlier pictures, and where Mary Pickford, Douglas Fairbanks and Charles Chaplin got their start, has been purchased by Truart Pictures, headed by M. H. Hoffman. A number of moves on the film checkerboard will be made when Hoffman returns from New York with George Perry, general manager, and Rowland Edwards in charge of production.

Attorney Herman Roth, of Long Angeles, stated tentative arrangements have been made for four units of Hollywood Productions, the producing company of Truart, to go to the Fineart Studio. Larry Semon will also produce there, as will companies headed by Mae Murray, and Elaine Hammerstein. Two all-star casts are also to be moved

from the Goldwyn lot at Culver City to the new location.

Colonel Selig is to get back in the producing game under a contract with Truart by which he will make four pictures a year for three years.

NO MAKE-UP USED IN PENROD AND SAM

"Penrod and Sam," the J. K. McDonald production directed by William Beaudine, which is a current First National release, may set a new vogue in picture making. Not one particle of make-up was used on any of the players during the making of the picture.

According to Mr. McDonald, this is the first feature picture in which grease paint was entirely discarded. "Not only," states the producer, "do we expect 'Penrod and Sam' to be of special interest to the industry because of this peculiarity, but we feel that the motion picture public will be anxious to see a production which takes this revolutionary reparture from the conventional paths of picture making. If for no other reason than to see if the actors look as well without their much-advertised make-up. Needless to say they will not be disappointed in this respect, since the photography is as clear and the detail as sharp as any picture ever made."

INVENTOR RETURNING HERE FROM LONDON

New York.—Lee DeForest, sailed Saturday, June 9 from London en route to this city. Upon his return he will take up active supervision of production of phonofilms at the DeForest studios.

Dr. DeForest went abroad in April. Part of the time he spent at his summer home on the Riviera—the Chateau DioDato at Capmartin, France. He has been in Paris and London, giving demonstrations to scientists and theatrical folk.

Niblo Completes Captain Applejack

Los Angeles.—Fred Niblo is expected to complete the filming of "Captain Applejack" within another week. This is the second Fred Niblo production for the Metro Louis B. Mayer forces and will be distributed by Metro Pictures Corporation.

SHRINERS' PARADE SHOWN IN WASHINGTON

Washington.—At the local theatres on the evening of the great parade of Nobles of the Mystic Shrine many Shriner and witnesses of the big National Masonic event were heard to express surprise and pleasure at the enterprise of Pathe News in rushing its pictures to local screens that same evening.

Exclusive credit is given to Pathe News for this feat of foresight and efficient organization. Without neglecting any of the outstanding features of the parade, which lasted well along into the afternoon, the staff on the job was able to develop negatives and make prints for delivery to local theatres within a few hours after the disbanding of the paraders.

DISTINCTIVE'S FALL RELEASES

The Green Goddess, Steadfast Heart, Second Youth and New Arliss Picture

New York.—After six months of steady production work, "The Green Goddess" is rapidly assuming shape at the Studios of Distinctive Pictures Corporation. Distinctive will furnish eight special features for Goldwyn-Cosmopolitan distribution next season. "The Green Goddess" is third on the list, the first two already having been delivered: "Backbone" and "The Ragged Edge." "The Steadfast Heart" will be the fourth.

"The Green Goddess" is the production which will bring Alice Joyce back to the screen in support of George Arliss. With them will be David Powell, Harry T. Morey, Ivan Simpson and Jetta Goudal.

Distinctive also announces its decision to put Alfred Lunt in a farce comedy, and to this end has purchased "Second Youth," a novel by Allan Updegraff. Albert Parker has been engaged to direct this picture, in which Mimi Palmeri will appear for the second time.

A cast of comedy actors has been engaged to support Lunt and Miss Palmeri. Jobyna Howland will take the part of a boarding-house keeper (shades of The Gold Diggers); Walter Catlett will be one of the masculine funmakers and Herbert Corthell will be another.

It is probable that George Arliss will begin work in "The Adopted Father" for Distinctive immediately after he has finished "The Green Goddess." This is the Edgar Franklin story purchased especially for Mr. Arliss and adapted by Forrest Halsey.

"The Ragged Edge" is the current Distinctive release through Goldwyn.

MOTHERS-IN-LAW FIRST

New York.—"Mothers-in-Law" will be the first of Preferred Pictures' new series of fifteen which are scheduled for release beginning September. This picture was written by Frank Dazey and Agnes Christine Johnson, and directed by Gasnier.

In the cast are Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Crauford Kent, and Vola Vale. It will be released by the Al Lichtman Corporation.

Preparing New Story

Los Angeles.—A new story is being prepared by Bess Meredyth for Fred Niblo's third production for Metro-Louis B. Mayer. While no definite announcement as to what the story is has been made, it is said on good authority that it is known to millions of readers and that it has been approved by Irving G. Thalberg.

STYLE 41 PHOTO PLAYER for sale. Excellent condition. Apply Room 1203, 1540 Broadway, N. Y. C., for special price and liberal terms.

Looking Ahead In Hollywood

By Will C. Murphey

Hollywood,
June, 14

Frederick and Fanny Hatton will prepare the script of "The Hottentot" to be made at the Fox studio. The Hattons have been placed under contract by Fox.

Holbrook Lynn has started screen work on "The Bad Man" at the United Studios under the direction of Edwin Carewe at the same time he is playing it at a Los Angeles theatre.

T. Roy Barnes has just signed a fourteen months contract with the Grace Page Productions and will appear in two-reel domestic comedies.

Frederick Remington's painting, "Days Of Yesterday" is the inspiration for a picture in which Ora Carew will star. The story is by J. P. McCarthy.

Harry Langdon, vaudeville headliner, has been signed by Principal Pictures Corporation to make a series of six comedy features each year.

"Salomy Jane," the George Melford production for Paramount, was finished last week at the Lasky studio. Jacqueline Logan, George Fawcett, and Maurice Flynn are featured.

Reginald Barker has completed the making of "Master of Women," an all-star special for Louis B. Mayer. It is based on G. B. Lancaster's novel, "The Law Bringers."

The latest candidate for the title role in Goldwyn's "Ben Hur" is James Kirkwood. There is also some talk on the Goldwyn lot of Rodolph Valentino although supporters fail to explain how the star can get around his Famous Player difficulties.

Sol Lesser has signed up Ilona Marlowe for a three year period. The Young woman is a new-comer to the screen, and will appear in "Divorce," which stars Jane Novak. Miss Marlowe attracted attention by her work in "Fighting Blood."

"The Love Brand," has been started by Stuart Patton at Universal City. Roy Stewart is to be featured, and a large cast will be used.

Victor Seastrom, the Swedish director, this week got the big Goldwyn production "Master Of Man," adapted from Hall Caine's novel, underway.

Warner Bros. have decided to call their Chester M. Franklin production "Beasts Of The North" instead of "Wolf Fang." It is finished.

Work was started this week on "The Gold Diggers" with Hope Hampton at the Warner Bros. studio.

Rupert Hughes returned from an eastern trip this week, and while it is not officially announced, there is an impression at the Goldwyn studio that he will soon commence work on "Laws Against Law," a study of divorce.

George K. Arthur, well known British actor, has been engaged to play the leading role in "Life, Liberty, and—," which is to be made at the Powers studio. The story is by Wyndham Martyn, and production commences next week.

Bryant Washburn and Mabel (Mrs. Bryant Washburn) are preparing to appear together in "The Love Trap."

Constance Talmadge having finished "Duley" is preparing to appear in "A Dangerous Maid," a romantic comedy.

William De Mille has returned from New York, and is ready to start work on "Spring Magic," an adaptation of "The Faun," a play by Edward Knoblock.

Sidney Franklin is to have the pleasure of directing John Barrymore in "Debarau," which the Warner Bros. will produce following Mr. Franklins completion of "Tiger Rose" with Lenore Ulrich.

When Constance Talmadge starts "Barbara Winslow, Rebel," she will have in her company Marianno Samaniegos, brother of Ramon Navarro, who is said to be as talented and as handsome as the Metro player. Samaniegos is the family name.

Joseph M. Schenck has finally decided to call his new Norma Talmadge production "The Heart of Yoeland." It began as "Ashes of Vengeance" and was later changed to "Purple Pride." As Miss Talmadge selected the present title, it will probably stick.

Jerome Storm has completed "Children of Jazz" at the Lasky Studio. This is an adaptation by Beulah Marie Dix of a play by Harold Brighouse. It is said to be a novelty.

Associated Authors Begin Work on Peter B. Kyne Story

Los Angeles—Associated Authors, Inc., consisting of Frank E. Woods, Elmer Harris, Thompson Buchanan and Clark W. Thomas, have begun production work on their second feature, a screen version of Peter B. Kyne's story "Harbor Bar" which will be filmed under the title "Loving Lies."

The picture, which is being made for distribution by Allied Producers and Distributors Corporation, is being directed by W. S. Van Dyke, with Monte Blue and Evelyn Brent in the leading roles.

The initial release of Associated Authors, "Richard, the Lion-hearted," an adaptation of Scott's novel "The Talisman," featuring Wallace Beery in the role of King Richard, has been completed for early fall showing.

More Broadcasting

New York.—More than 200 radio stations throughout the United States will broadcast the fox trot ballad "Just Like a Woman" written by Milt Hagen and Grace Haskins, producer of the picture of the same name recently released through the W. W. Hodkinson Corporation.

Select New Title

Los Angeles.—When Reginald Barker starts and completes his Metro-Louis B. Mayer production "The Valley of Content" from Blanche Upright's novel it will become known as "Mad Pleasure." This new title was definitely decided on last week.

Busy on New Comedies

Hollywood.—Work is progressing rapidly on the first of the Chester-Hellman comedies, "A Twosome at Tuara," at the Chester studios. They will be produced from the stories by Sam Hellman for Vitagraph.

WESTERN LABORATORY HAS EXPANSION PLAN

Hollywood.—Standard Film Laboratories are spending approximately \$40,000 on expansion that includes a new administration building with an number of private offices; a small preview theatre for the use of local producers; and two fire-proof, reinforced concrete film vaults for storage of negatives from which the laboratories have made release prints. The film vaults are nearly completed now. Work has already started on the new office building and it will be ready for occupancy next month. It is situated just south of the main laboratories building, Seward and Romaine streets.

The laboratories organization will use part of these new offices. The others will be available for independent producers whose work goes through Standard Film Laboratories and who wish to make permanent executive headquarters there. Two wings extending straight back on either side of the building probably will be added in the near future. One of these will provide additional office space. The preview theatre, with a seating capacity of approximately 100, will be housed in the left wing.

The increasing number of prominent producers now having release prints made on the West Coast and shipping these prints direct to various exchanges has made the new storage vaults necessary, according to John N. Nickolaus and S. N. Tompkins, heads of the Standard organization.

Nominating Committee

Elected by A. M. P. A.

New York.—At the regular weekly luncheon of the Associated Motion Picture Advertisers, held June 7, a nominating committee was elected which will meet between now and August to select a ticket to be voted on at the annual election in September.

The following were chosen to serve on the committee: Charles Barrell, chairman; Howard Dietz, Paul Gulick, Fred E. Baer, Herbert Crooker, Paul Lazarus and Lynde Denig. Judge John J. Freschi spoke at the meeting and treated the publicity and advertising men to the world of humor.

C. Gordon Sullivan, the eminently successful scenarist and short story writer also spoke to the boys.

George Fitzmaurice and Sir Hall Caine Guests of Honor

London.—Mr. George Fitzmaurice and Sir Hall Caine were the guests of honor at a dinner held on May 29 at the Hotel Savoy.

Mr. Fitzmaurice was stopping in London at that time in conference with Sir Hall Caine, whose novel "The Eternal City" will be produced in Rome with an all star cast by Samuel Goldwyn for First National release. The dinner was tendered to the visiting director and the famous English novelist by Associated First National Pictures, Ltd., of Great Britain, and Mr. Ralph Pugh, manager of the English distributing corporation, presided in the chair.

E. K. LINCOLN

IN

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Metro Announces Fall Pictures

START SCHEDULE IN SEPTEMBER

Thirty-Three Releases With Possible Additions Outlined At Convention

New York.—Thirty-three productions will mark the 1923 program of Metro Pictures Corporation according to the schedule announced by Metro officials at this company's national sales convention recently held in this city. Included in the schedule are Rex Ingram, Fred Niblo and Reginald Barker productions as well as independent productions by other well known producers. There are also several Jackie Coogan pictures. Stars under the Metro banner include Mae Murray, Viola Dana and Buster Keaton.

The opening gun will be fired in September with Mae Murray's "The French Doll."

Following this will be Fred Niblo's production through Louis B. Mayer, "Captain Applejack." Its title, however, will be changed to "Strangers of the Night."

There will be a new Viola Dana picture called "Rouged Lips" from the story "Upstage" by Rita Weiman.

The latest production to be released in September will be Buster Keaton's first five reel comedy drama feature "The Three Ages."

October will see five productions released headed by "The Eagle's Feather" now in the making.

Second is the Reginald Barker production, "The Master of Woman," adapted by Monte M. Katterjohn from the novel "The Law-Bringers" by G. B. Lancaster.

October will bring the first Jackie Coogan feature. Jackie is now at work in the Metro studios under the direction of Victor Schertzinger on Mary Roberts Rinehart's story "Long Live the King."

There will also be a second Metro screen classic in "Held to Answer," Peter Clarke McFarlane story recently purchased by Metro.

In this month also there will be released a second Viola Dana picture called "The Social Code."

Four productions will be released in November. The first is an Alan Holubar production, "Hearts of Happiness." Second will be a Fred Niblo production, "Man, Woman and Temptation" produced by Louis B. Mayer. A third will be "Pleasure Mad," scheduled as a Reginald Barker production. There will be a second Buster Keaton five reeler.

December will show four releases. Of these "Desire," the third of the Fall program, will be the first. It is a Louis Burs-ton presentation.

A second is "Fashion Row," a Mae Murray picture formerly announced as "Conquest by Sada Cowan and Howard Higgins.

The third December release is "The Un-invited Guest," a Williamson-Technicolor novelty.

The fourth will be "In search of a Thrill," a third Dana Metro picture.

The new year will be started off with four January releases. Of these Rex Ingram's "Scaramouche," will be the first.

In January also there will be another Metro-Jackie Coogan production, "The

Shooting of Dan McGrew," a Lubin-Sawyer production, and "Other Men's Clothes," taken from the story "The Tale of Triona" by William J. Locke.

February brings three releases, one of which is a second Alan Holubar production called "Life's Highway" from a story by E. Lloyd Sheldon.

One other will be Viola Dana picture, and still another to be determined.

March holds four productions and will form a banner month for Metro. No titles have been announced at this date but they will be respectively by Fred Niblo, Reginald Barker, Rex Ingram production and Buster Keaton, the latter a feature comedy.

April will have "Mademoiselle Midnight," by Edmund Goulding for Mae Murray; "The Dog of Flanders," Jackie Coogan; a Viola Dana picture and sixth a Metro screen classic.

May, will have the third Alan Holubar production, "The Robes of Redemption.

Accordingly Metro schedule lines up as follows: Three Fred Niblo productions, three Reginald Barker productions, two Rex Ingram productions, three Holubar productions, three Buster Keaton five reel feature comedies, three Mae Murray pictures, three Jackie Coogan pictures, five Viola Dana pictures, and six Metro screen classics, one Williamson-Technicolor picture and one Sawyer-Lubin production.

"The Barber of New Orleans" deals with a period in American history when the Louisiana Purchase was made, and the scene is laid in the Crescent City. All of the picturesque atmosphere of chivalry and loyalty to high ideals is brought out in the story. The hero, Victor Jallot, is an Admirable Crichton—barber, fencing master, duelist, surgeon, man of letters, musician, beloved alike by women and men.

Box Office Records Reported

Enemies of Women

New York.—This Cosmopolitan production has nailed to its door the record long-run of the Roosevelt Theatre, Chicago. Last Saturday night it closed an engagement of seven consecutive weeks, a run never before equalled at that big, modern picture theatre in the Loop District.

This feature is continuing its run at the Cameo Theatre, New York, after being seen at three other Broadway Theatres. It is now in its eighth week in New York.

BOOKINGS REPORTED

New York.—Big bookings and box-office returns are reported on the Preferred Picture, "The Girl Who Came Back," by the Al Lichtman Corporation, which announces that this Tom Forman production has been booked to play Grauman's Million Dollar Theatre in Los Angeles.

Other bookings secured on "The Girl Who Came Back" include the Imperial, Jacksonville, Fla.; The Fairmount, Fairmount, W. Va.; Phillip's Egypt, Ft. Worth, Tex.; Liberty, Sacramento, Cal.; Aldine, Lancaster, Pa.; Cosmos, Washington, D. C.; Victoria, Baltimore, Md.; State, Erie, Pa.; Hippodrome, Youngstown, Pa.; Poli's, Hartford, and Poli's, Bridgeport, Conn.; Strand, Waterbury, Conn.; Bijou, New Haven; Plaza, Worcester, Mass.; and the Rialto, Providence, R. I.

HODKINSON WILL RELEASE FEATURE

Thomas Dixon's Mark of the Beast is Scheduled For June 17

New York.—W. W. Hodkinson Corporation will distribute "The Mark of the Beast," which is a picturization of the novel "The Beast" by Thomas Dixon. This picture was produced personally by Thomas Dixon. He was also responsible for the direction and the continuity.

In a statement made by the author as soon as the distribution rights had been made, he said that his effort to produce and direct his own story was decided upon in order to give absolute freedom to the author in the filmization of the story.

In a brief address made to a specially invited audience at the Town Hall recently, preceding the showing of this feature, Mr. Dixon admitted that this production would not have any unusual sets, big spectacles, such as snow storms, forest fires and other sensationalisms, to get the production across.

"The Mark of the Beast" is a story of the sub-conscious mind and that mystic power within which impels human beings to strange actions over which they have no control.

The interiors were filmed at the Tilford Cinema studios. The cast includes Madelyn Clare as the girl, Robert Ellis enacts the part of Dr. David Hale and Warner P. Richmond plays the role of Donald Duncan, "The Beast." Helen Ware and Gustav Von Seyffertitz also present characterizations.

It is scheduled for release June 17.

Star Works on Second as First Nears Completion

Los Angeles.—When Constance Talmadge can find time between scenes of "Duley" which is now being filmed under the direction of Sidney Franklin for First National release, she is in consultation with the dressmakers and costumers who will supply the gowns for her next Joseph M. Schenck-First National picture "The Dangerous Maid." This production is an adaptation of Elizabeth Ellis' novel of England during the civil war period of the seventeenth century.

Meanwhile "Duley" is nearing completion Jack Mulhull will be Constance's leading man.

PREVIEW OF THE MERRY-GO-ROUND

Los Angeles. — "The Merry-Go-Round," started by Eric Von Stroheim for Universal, and finished by Rupert Julian, and not released to the public for several months, was given a pre-review here at the Ambassador Theatre this week.

The two audiences who saw the picture were enthusiastic about it, and Mary Philbin, practically a new-comer to the screen, scored a personal hit that raises her a notch nearer to stardom.

Happenings in the Independent Field

WORK UNDER WAY AT GRAND STUDIO

Grand-Asher Co. Launches Program of 18 Features and 6 Comedies Yearly

New York.—Sam Grand of the Grand-Asher Distributing Company left New York June 8 for the coast, where he will take active charge of the production of subjects to be distributed by his company. In the East Harry Asher will supervise distribution among the eighteen franchise partners already selected in as many key cities.

Adam Hull Shirk, for a half dozen years connected with the Famous players publicity department will be associated with Mr. Grand. In New York Kenneth Cobb, formerly of Chicago, will be similarly officiated with Mr. Asher.

Just before starting for the West Mr. Grand said production is now under way at the Grand studios at 1438 Gower street, Los Angeles, which had been taken over completely equipped. The ground and buildings cover 108,000 square feet.

Mr. Grand stated the production program as at present outlined comprised eighteen features and thirty-six comedies yearly. Ten of the features were to be produced by Ben Wilson.

Of the comedies twelve would be Joe Rocks, twelve Syd Smiths and twelve Monte Banks.

The New York offices of the company, Mr. Grand stated, would be in the offices formerly occupied by American Releasing. The producer added the company intended to back the efforts of the franchise partners with an active advertising campaign. This campaign, he said, would start July 15.

NEW DEALS CLOSED ON ARTCLASS FILMS

New York.—Max Weiss, vice-president of Artclass Pictures Corporation has announced the sale of the five-reel animal comedy, "It Might Happen to You," to the Kerman Films of New York, for Greater New York and Northern Jersey. Kerman Films have also purchased the rights to the series of eighteen single reels, "Tense Moments from Famous Plays and Great Authors," among which are such classics as "Merchant of Venice," "MacBeth," "Sappho," "East Lynne," "Tale of Two Cities," "Hunchback of Notre Dame," "Vanity Fair," etc.

California, Arizona and Nevada have been disposed of to Jake Cone of California, for this series of "Tense Moments." David Starkman of Standard Film Attractions, Philadelphia, Pa., has taken the series for Eastern Pennsylvania and Southern Jersey. Mr. Starkman has also purchased the rights to Weiss Brothers spectacle of the Old Testament, "After Six Days."

LEE-BRADFORD PLANS EIGHTEEN RELEASES

New York.—Lee Bradford has made arrangements with Associated Authors Productions of Orlando, Florida, to distribute that company's first feature production "The Broad Road" as an early Fall release.

According to present indications Lee-Bradford will release about 18 pictures in the state rights market during the coming season. Most of the productions will be under the charge of F. G. Bradford, vice-

president of Lee-Bradford, which has contracts for 6 pictures from Carl A. Theobald Producing Company of Dayton, O.; 3 from the Roamax Film Corporation; 2 from George L. Clark; 6 from the D. M. Film Corporation of Detroit, which concern produced "Is Money Everything?"; and one "big special" from Arthur Donaldson and Joseph Levering.

SELECT NEW TITLE FOR CURWOOD STORY

Los Angeles.—After discussions said to have lasted over a period of several weeks and consideration of one hundred and forty-six titles, Principal Pictures announces that the final title for the screen production of the James Oliver Curwood story which appeared in a popular magazine under the name of "The Man From Ten Strike," is to be "Gold Madness." Those with whom the final decision rested were Sol Lesser, Michael Rosenberg, Harry Wilson, Walter Anthony and Harry Carr on the West Coast, and Irving Lesser and Max Roth in New York, who finally agreed that "Gold Madness" is appropriate to the story and has box office value.

Twenty-Four Triangle Features in New Editions

New York.—Twenty-four new editions of the Triangle Film successes will be issued by Tri-Stone Pictures, Inc., this coming season.

The list includes "The Americano"; "I Love You"; "The Bargain"; "The Food Gamblers"; "The Pinch Hitter"; "The Devil's Needle"; "The Mayor Filbert"; "War's Women"; "The Good Bad Man"; "Hell's Hinges"; "The Lily and the Rose"; "Let Katy Do It"; "The Flame of the Yukon"; "The Social Secretary"; "The Half Breed"; "The Coward"; "The Disciple"; "The Sawdust Ring"; "Manhattan Madness"; "Betsy's Burglar"; "Atta Boy's Lost Race"; "50-50"; "The Bugle Call," and "Daphne, the Pirate."

Will Star Spec O'Donnell

Los Angeles.—Warner Brothers this week elevated another juvenile screen actor to stardom, Spec O'Donnell, the lad who has played the parts of street gamins in half a dozen Warner features. The contract was signed this week at the Coast studios.

PRODUCING "UNKNOWN" NOT "DEEP" PURPLE

New York.—Because of some slight confusion relative to the production being made by Carlos Productions, Inc., for Truairt distribution, M. H. Hoffman, Vice-President and General Manager of Truairt Film Corporation states that the picture being made is adapted from the stage play "The Unknown Purple" written and produced by Roland West and Carlyle Moore and played for two seasons in New York.

The confusion arose from the fact that it was variously announced that the picture being made was adapted from "The Deep Purple, Paul Armstrong's and Wilson Mizner's stage play, which was produced in New York by Liebler and Company. The Carlos Production is not being made from the "Deep Purple" which was previously screened by World Film Corporation with Clara Kimball Young in the leading role.

NORRIS HONOR GUEST AT BRASS PREVIEW

San Francisco.—Charles G. Norris, author of "Brass," was guest of honor at a banquet and preview of the Warner Brothers screen adaptation of the novel, at the Hotel St. Francis, Tuesday evening, May 22. More than 400 motion picture exhibitors of northern California and Nevada attended.

The preview which was sponsored by George A. Oppenheimer, Inc., Film Exchange, preceded the regular showing of "Brass" at the Granada Theatre the following Saturday.

Notables among the present were Mrs. Kathleen Norris, author of "Lucretia Lombard," which Warner Brothers will adapt to the screen; Harry M. Warner, Harry Rapf, Irene Rich and Monte Blue; city officials, and many associated with picture production.

START PRODUCTION ON WILD ANIMAL SERIES

Los Angeles.—Production has been started on a series of twelve two-reel wild animal pictures by the Export & Import Film Company. Mr. L. Auerbach recently announced the new plan, stating that investigations showed an active demand for a series of short features of the kind planned by his company.

The collection of wild animals of Colonel Wm. N. Selig are to be used in these pictures, the first of which is "A Jungle Heroine," in which Mitchell Lewis, Hedda Nova and Pat O'Malley are to appear. The second release is to be an adaptation of "The Last Man." Bertram Bracken will direct the pictures.

Little Johnny Jones Company on Location

Los Angeles.—Director Arthur Rosson this week took his company to Riverside, California, for the race track scenes of "Little Johnny Jones," the Warner Brothers screen adaptation of the George M. Cohan stage success.

As an important incident is the winning of the Derby by a Yankee jockey, much care is being expended in building a track to faithfully represent the famous Epsom Downs course.

Drucker Buys Lesser Series

Irving M. Lesser, vice-president and general manager of Distribution of Principal Pictures Corporation, has sold the rights to his Super Five Series and "Mind Over Motor" for the Inter Mountain territory to Mountain States Film Co., of Denver. E. J. Drucker is general manager of the latter concern. Since reopening, the Mountain States Co. has bought the rights to nearly all the former output offered by Mr. Lesser, including "Environment," "The World's a Stage," "Flesh and Blood," and the Dick Hatton and Lester Cuneo series.

Favorable Reports On "Luck"

New York.—"Luck," Johnny Hines' latest melocomedy, sponsored by C. C. Burr, is going over well on the coast, having just completed very successful engagements at the Liberty in Sacramento and the Symphony in Los Angeles.

A statement from the Burr offices says that reports coming in to the New York offices indicate that this film will beat the great records compiled by "Burn 'Em Up Barnes" and "Sure Fire Flint."

Short Subjects and Serials

PATHE SUGGESTS KISER ART FILMS

Specially Exploited Will Make Ideal Attraction For Hot Weather

Pathe responds to a fresh spurt of exhibitor interest in the Oregon Trail Series of Kiser Studio short subjects with special exploitation of these ideal hot weather attractions.

Five of these one and two-reel eye-coolers, with their adventurous action in almost inaccessible places in forests and mountains of the great Northwest are now heavily booked by far-sighted exhibitors, and available at all Pathe branch exchanges.

Pathe's exploitation material for these subjects is now supplemented with devices in connection with which the Kiser Studio lends its hearty cooperation.

In connection with showings of "The Royal Chinook," which pictures the life history of the Oregon River salmon, upon application through Pathe the Kiser people will ship to any exhibitor three big 20-pound salmon, carefully packed, for the nominal charge of ten dollars, C. O. D. The idea is to display these at the theatre frozen in a cake of ice bearing the house announcement. Local fish markets, too, will furnish this appropriate lobby ballyhoo, which will last for about eight hours.

"The Price of Progress," an adventure in the great lumber industry, obviously calls for lumber yard tie-up ballyhoos, and a lobby lumberjack, with, perhaps, a wood-chopping contest before the picture goes on. This is a 2-reel subject with stirring scenes of men and powerful machinery.

"Fleeced For Gold," an intimate view of sheep-raising and wool-producing, offers a fine opportunity for a "Mary's Little Lamb" in the lobby.

All sorts of lobby ice and snow suggestions are indicated for "The Crystal Ascent," which is an actual ascent to the summit of Mount Hood and is declared to be a picture which banishes all sensation of summer temperature.

"Weeping Waters," enables effective lobby displays of all sorts of Indian trinkets.

Pathe makes a special request to exhibitors for photographs showing practical use made of such exploitation methods in connection with their showing of these Kiser Art Films.

Century Comedies Popular With British Audiences

A cable dispatch from Julius Stern advises the New York office of his organization that more British theatres are running Century Comedies today than ever before, and that Baby Peggy and Buddy Messinger are especially enjoyed by discriminating English audiences. Many of the theatres have given special attention to exploiting such comedies as "Just Dogs," "Peg O' the Movies" and many others of the Baby Peggy series, and Jack Cooper comedies. Cooper is a former English music hall performer.

Mr. Stern's next destination will be Paris, and then Berlin.

Aubrey's First Released Soon

Jimmy Aubrey's first vehicle under his own management and his first independent

production to be distributed by Chadwick Pictures Corporation of New York City will be titled—"The Buttinsky." The subject depicts the farcical adventures of a soap salesman in Darkest Russia and in addition to being a farce along the broadest lines it will also be a thriller throughout as the engagement of the famous Metzetti family of tumblers for this comedy warrants. The Metzettis are a famous troupe of acrobats, one well known on the screen has adopted the name of Richard Talmadge.

Included in the cast are John de Silva, and Ruth Hill. Production is going on at Universal City and with good luck the first of the new Aubrey comedies will be ready in July.

Hal Roach Making Burlesque

Pathe announces the early release of a Hal Roach one-reel comedy called "The Uncovered Wagon" featuring Paul Parrott.

As the title indicates, this is a frank burlesque of an outstanding current feature. Condensed into one-reel, it is reported to "hit the high spots" of the long and elaborate feature in a breathless rush of travesty sequences ending with such "comedy horrors of Indian perfidy" as never before were seen on any screen.

Cohen of Pathe Gives Talk

At the request of Station W. O. R., Newark, N. J., Emmanuel Cohen, Editor of the Pathe News, talked for the radio service on "The Romance of the News Reel." Editor Cohen's talk was preceded by a broadcast introduction telling about Pathe News "beats" and exclusive motion picture camera reports of outstanding world events.

In a concise way, Editor Cohen told the radio the highlights of all that is involved in picturing the world's great events; the foresight necessary to have cameramen on the spot when things happen, the contempt these men have from personal risk, their devices for transmitting their precious film to headquarters by the speediest carriers, including airplanes, and the processes of development, titling, printing and rushing the completed result to the waiting screens.

New Series of Cameo Comedies

E. W. Hammons, president of Educational Film Exchanges, Inc., announces that Educational has just completed arrangements to distribute another series of twenty-four single reel Cameo Comedies during the season of 1923-24.

REVIEWS OF CURRENT SHORT SUBJECTS

The Oregon Trail, Universal

"Victory" is the eighteenth and final chapter of the Oregon Trail. In it Jean is rescued by his faithful Indian friend and thus upsets the plans of Coulier and Lewis. Coulier seeks revenge and inflames the Indians so that they attack the white settlers, killing many and burning the buildings. Jean sees the attack and sends for the aid of troops who come rushing to the rescue. Jean and Rosita are then married. There is plenty of action in this episode and should bring the story to a satisfactory ending for all who have followed it.

Lonesome Luck, Universal

"Lonesome Luck" is a typical western two-reeler featuring Jack Daugherty and

is supplied with all of the characteristic action usually found in this type of picture. The plot is good and holds the interest and it moves swiftly along to a good climax.

Taking Orders, Universal

This two-reel comedy features Baby Peggy in a combined cafe and dental establishment. Peggy works with her father, who is a dentist and sees that most of her customers in the cafe go to him for repairs. There is a lot of fun, and the admirers of this little star will find much to their liking in this picture.

The Courtship of Miles Sandwich, Pathe

A two-reel burlesque made of this well-known tale affords some amusing situations. Snub Pollard is featured and he is ably assisted by Marie Mosquini. A father is questioned by his young sons, "Why is Thanksgiving?" and this leads to the details shown in the picture. It will get the laughs.

Tom, Dick and Harry, Pathe

This is one of the two-reel Range Rider pictures with Leo Maloney. The hero, in love with Peckham's daughter, finds it difficult to pursue the maiden of his choice owing to opposition expressed by her mother. Later when he recovers a sum of money that has been stolen from the future mother-in-law he finds the path more easily tread. The picture is active and should generally satisfy.

Fresh Eggs, Pathe

A one-reel Hal Roach comedy with Paul Parrott is made up mostly of the customary slapstick but will suffice to amuse. Strange as it might seem the eggs used in this picture refuse to break and thus is eliminated one of the favorite "stunts" of slapstick artists. The picture has its funny spots.

Haunted Valley, Pathe

The eighth episode of the Ruth Roland serial contains plenty of action. The heroine is released by her captors who force her to believe that the hero is responsible for her numerous perils. While in the valley she falls into a trap that slowly fills up with dry sand burying her beneath.

The Burglar Alarm, Pathe

The Aesops Film Fable shows Farmer Al Falfa swindled into purchasing a burglar alarm for his house by a traveling trickster. His peaceful home is invaded until it becomes necessary for him to install this appliance which the salesman has heretofore been unable to make him buy.

Pathe Review No. 25

In this reel there is a section called "The Lens Liar" that proves effectively that cameras do sometimes lie. Familiar views are taken and by means of double printing many odd effects are made. There are also some glimpses of the desert people and their camels. The Pathecolor is "Carthage."

Mixed Trails, Educational

This is one of the Robert C. Bruce Wilderness Tales. As set forth in the note it is "A tale of the West, told without the aid of a pair of hair pants or a subtitle. And only a wee bit of shooting." There are some excellent shots of the rugged western country and an interesting story is enacted.

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

The Last Moment

Goldwyn Photoplay in Six Parts. Author, Jack Boyle. Scenario by J. C. Miller. Director, J. Parker Reade. Cameraman, J. O. Taylor. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Hercules Napoleon Cameron Henry Hull
Alice Winthrop Doris Kenyon
"The Finn" Louis Wolheim
Harry Gaines Louis Calhoun
"Big Mike" William Nally
Danny Mickey Bennett
Pat Rooney Harry Allen
Mr. Winthrop Donald Hall
Bartender Danny Hayes
"The Thing" Jerry Peterson
Butler Robert Hazelton

Hercules Napoleon Cameron, better known to his acquaintances as "Nap," is a book worm, whose courage does not correspond to his heroic names. In company with his sweetheart, Alice Winthrop, he goes to a waterfront dive to bring home the drunken father of a crippled lad he has befriended. Alice, Nap and a friend named Harry Gaines are shanghaied aboard a schooner. The captain, a brutal Finn, puts the men to work and gives Alice to understand that she is his especial property. He further terrorizes his captives by showing them a cage containing a monstrous ape. During a storm the ape breaks out, attacks and destroys the captain and crew. Nap, brought face to face with death threatening the girl he loves, develops a heroic streak. They sight land and take to the water. The ape



follows and Nap struggles with him. After a fight, a huge abalone seizes the ape and finishes him. Nap and Alice reach shore safely and she realizes that he is worthy of her affection.

"I want to make yer flesh creep!" said the Fat Boy in the Pickwick Papers, a motto which director J. Parker Reade evidently adopted for his own when he set about the making of "The Last Moment." And we'll say that he succeeded brilliantly. This sea yarn of the monster "Thing," a sort of sublimated ape, which joyously mutilates and thoroughly eliminates the captain bold and crew of the schooner upon which Hercules Napoleon Cameron and the girl of his heart are shanghaied, is a "creeper" for fair, which piles thrills up with reckless abandon, keeps its suspense as finely tightened as a violin string and winds up with a peach of a climax, when the erstwhile timid hero, suddenly turned fighting man, battles successfully for the lives of self and sweetheart with a blood-lustful beast in the ocean's swirling waves.

Naturally this kind of thing is bound to be a bit grisly in spots, but it is probable that even the most nervous patrons will find a fearful delight in following the adven-

tures of hero and heroine aboard the outlaw ship. For the picture is admirably directed, faultless in technique and mightily convincing with its stark, melodramatic realism. Nor are there wanting a few touches of comedy here and there to lighten matters, the plot also possesses the all too rare quality of originality, and to sum up—"The Last Moment" may be set down as bully good entertainment, fit to serve as a stellar attraction of unlimited box office possibilities in any theatre.

Henry Hull scores a pronounced hit in the role of "Nap" Cameron. His interpretation of the meek student who conquers his natural cowardice in the presence of impending death and proves himself very much man, is remarkable for its versatility and artistic polish. He is ably seconded by Doris Kenyon, who figures as an extremely alluring heroine.

Louis Wolheim plays the part of the brutal captain with immense energy and forceful appeal; and smooth, consistent support is rendered by the other members of a capital cast.

The scene where Alice confesses her love to Nap, and the former weakling is transformed into a gladiator of grim resolve, stands out as one of the best situations in the picture, although, of course, the most momentous thrill is achieved during the combat between hero and ape, when the monster is finally dragged below the sea's surface by an abalone. Incidentally, the work of Jerry Peterson, who essays the difficult role of the ape, deserves praiseworthy mention.

The deep sea photography is fascinating and unique, there are many fine marine shots and the camera achievements throughout add to the film's artistic lure. For exploitation devices, a ballyhoo including a man dressed up as a huge ape naturally suggests itself and stress should be laid on the constant succession of thrills as well as the excellence of the cast.

G. T. P.

Railroaded

Universal Photoplay in Five Parts. Author, Margaret Bryant. Scenario by Charles Kenyon. Director, Edmund Mortimer. Cameraman, Allen Davey. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Richard Ragland Herbert Rawlinson
Joan Dunster Esther Ralston
Hugh Dunster Alfred Fisher
Judge Garbin David Torrence
Foster Lionel Belmore
Corton Mike Donlon
Bishop Selby Herbert Fortier

Judge Garbin's son Richard, is driven into crooked ways through the severe methods utilized by his father, one of England's most prominent jurists, in rearing him. Richard undergoes a jail sentence. One of his pals, who has been betrayed by a man named Corton, dies in prison and Richard vows to the dead man's wife that he will avenge her husband. Richard escapes and under the name of Ragland enters society. At Bishop Selby's house he encounters his father, who recognizes him. Later at his father's house he promises to reform. The judge proposes that his son must undergo a penance by serving out the rest of his sentence under prison rules in the home of a friend, Hugh Dunster. Richard complies, meets and falls in love with Joan Dunster. She discovers him undergoing punishment for breaking a rule and learns the whole story. Later, Richard finds Corton. His Pal's wife insists that Richard must kill the stool pigeon, but relents when Joan pleads with her and releases him from his oath. Richard and Joan face a happy future together.

This picture gets off to a good start in that it appears to give promise of some in-

tensely dramatic stuff to come and slumps horribly after it gets fairly under way. The hero is first seen taking an oath of vengeance on a dastardly stool pigeon beside the coffin containing the remains of his deceased chum, who it appears was "railroaded" to death in consequence of the betrayer's sinister activities. Hereafter, the said betrayer, one Corton, bobs up now and then wearing a look of haggard dismay, but hero Richard doesn't corner him until the final reel, when killing Corton means that the slayer must lose his sweetheart and be branded as a murderer. The widow of the dead man releases her husband's pal from his vow and all ends happily, with the lovers taking ship to commence life in another country.

It is all very unreal and unconvincing. Most of the plot is taken up with Richard Ragland's reconciliation with his father, the stern judge, and his submission to the old gent's edict that he must serve out the sentence which he cut short by escaping from jail, in a friend's house, working under exact prison rules and being punished whenever he fails to make good. The scene in which the hero's keeper tortures him by tying him in a cramped position to a bed, to be discovered by his sweetheart in a fainting condition, is so wildly absurd that the



effect is purely farcical. "Railroaded" is full of unconscious comedy—the sort which develops when situations intended by author and director to be taken seriously appeal only to the spectators' sense of humor. The continuity is ragged and interest strictly limited.

Herbert Rawlinson walks through the film, a peculiarly automatic kind of hero who moves swiftly, poses with painful frequency and utterly fails to arouse sympathy. It looks as though the star felt that the role was too heavy a handicap to struggle with and merely resigned himself to the worst. Esther Ralston has little to do as Joan Dunster, but appears pretty, Mike Donlin sneaks around furtively and without enthusiasm as the wretched Corton, and the support is mediocre.

The photography is good and includes some pleasing exteriors. Considered as a box office asset "Railroaded" must be listed as of exceedingly doubtful value. In exploiting it the best plan is to play up the name of the star in localities where Rawlinson has a following, but the less said about the plot the better.

G. T. P.

Divorce

F. B. O. Photoplay in Six Parts. Author, Andrew Bennison. Director, Chester Bennett. Cameraman, Jack MacKenzie. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Jane Parker Jane Novak
 Jim Parker John Bowers
 George Read James Corrigan
 Mrs. George Read Edythe Chapman
 Gloria Gayne Margaret Livingston
 Townsend Perry Freeman Wood
 Tom Tucker George McGuire
 Winthrop Avery George Fisher
 Dick Parker Phillippe De Lacy

Jane Parker, her husband and their little son live happily in their cottage home. Wealth has not brought happiness to her parents and her mother obtains a divorce, something which the younger pair are sure can never befall them. Jim Parker is employed by the firm of which father-in-law is head. He is promoted, makes money, they move to a palatial home, but Jim gradually yields to the attractions of a gayer life, becomes entangled with an adventuress and Jane sees her husband drifting away from her, until he finally demands that they separate. She seeks the assistance of her father. The older man discharges Jim, who finds the world suddenly turned cold, is unable to get another situation, sees his folly, comes back to Jane and is forgiven.

Here we again meet the ambitious young husband who cannot stand success and neglects his wife and home in consequence of the attraction a swifter pace has for him. The plot is a rather familiar but at the same time popular one, these stories of domestic disturbances, straying spouses, lure of bright lights and fascinating females, with a reconciliation at the last and peace restored, making a strong appeal to the average person, perhaps because almost everybody has known or heard of similar cases in actual life, to a greater or lesser degree.

There is every reason to believe that "Divorce" will please a majority of patrons, whose sympathy will, however, be directed solely to the young wife and child. Jane Novak is very sweet and winsome in the role of Jane Parker, quietly dignified, never indulging in unnecessary hysterical outbursts, but so effective are her sugges-



tions of repressed emotion that one cannot help feeling the heart breaking that underlies it all.

John Bowers has a disagreeable part to play as the husband, which he makes as convincing as possible, but the best actor in the world could not make anything more than a selfish simpleton out of the character of Jim Parker. Margaret Livingston is an attractive "vamp" type as Gloria Gayne. James Corrigan gives a clean-cut performance as old man Read and the support as a whole is excellent. Among the best scenes in the picture are these which offer the mother and child as central figures, the former's devotion to the little one and her scapegrace husband is the sort of human touch which can always be depended upon to sway an audience, although an impression remains that Mr. Jim Parker has altogether too much the best of matters in the long run.

The photography includes a number of handsome interiors, and good lighting governs the entire production. The film's title can be employed to advantage in exploitation work and the same of the star should also prove of value in advertising it.

G. T. P.

The Sheriff of Sun Dog

Arrow Film Photoplay in Five Parts. Author, W. C. Tuttle. Scenario by Daniel Whitcomb. Director, Ben Wilson. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

"Silent" Davidson William Fairbanks
 "Harp" Harris Robert McKenzie
 Scott Martin Jim Welch
 Jean Martin Florence Gilbert
 Jeff Sedley William White
 Pete Kane Ashton Dearholt

In a small western town the old-time feud between the sheep raisers and cattlemen is vindictively pursued. Old Scott Martin is a sheep rancher and his enemies threaten his life. The Sheriff, known as "Silent" Davidson, has shown himself friendly to Martin and makes no secret of the fact that he intends to protect him. A plot is woven against Martin and the sheriff. The old man is found desperately wounded by Davidson and the latter, accused of attacking him, is put in jail. The old man recovers his senses sufficiently to inform his daughter, Jean, who the assailant was, but she is also seized and imprisoned. After many complications and adventures, Davidson obtains freedom for himself and the girl, proves their innocence, overcomes his foes and wins her.

The lure of Western melodrama never seems to lose its hold upon that large class of movie patrons who finds pleasure in watching the hero of a border tale ride, shoot and make love with equal dexterity and success, and in "The Sheriff of Sun Dog" there is practically no limit to the valor and resource of the canny "Silent" Davidson, who fills the principal role of the story. It is the sort of part with which William Fairbanks has become thoroughly identified in the minds of his many admirers, and these latter will not be disappointed by their favorite's work.

There is bound to be a certain sameness in the construction of plots dealing with deeds of adventure in the far West, but while this picture makes no claim to any great originality of design it is so well directed and alive with action that it holds its interest from start to finish. The riding "stunts" are good, one in particular, when the agile star springs from a bridge, lands accurately upon the back of a horse as the animal speeds swiftly by—and gallops to safety—is as neat a thing as Fairbanks has ever done during his spectacular screen career. The manner in which he extricates himself and the heroine from their bonds and the scrap he puts up afterward in her defense are incidents quite up to the best mark of Western "moel" tradition and the suspense is well maintained until a happy climax is attained.

Fairbanks is supported by a capable cast, Florence Gilbert figuring as an attractive heroine, Ashton Dearholt playing the vil-



lain with plenty of dash and energy, while consistent performances are given by other members of the company. The photography is rich in colorful exteriors and the lighting is adequate. The name of the star can be set forth to good advantage in exploiting the picture where he possesses a strong following, aided by the usual lobby display of stills, weapons, Western cowboy outfits, etc. The picture is well suited to the needs of second class and neighborhood houses.

G. T. P.

The Shock

Universal Photoplay in Seven Parts. Author, William D. Pelley. Scenario by Charles Kenyon. Director, Lambert Hillier. Cameraman, Dwight Warren. Running Time, Eighty-Five Minutes.

CAST AND SYNOPSIS

Wilse Dilling Lon Chaney
 Gertrude Hadley Virginia Valli
 Jack Cooper Jack Mower
 The Captain Walter Long
 Bill John Beck
 Olaf Wismer Harry Devere
 Anne Vincent Christine Mayo
 John Cooper, Sr. Henry Barrows
 Mischa Hadley William Welsh

Wilse Dilling, cripple, is a member of a gang of crooks of which a woman known as Queen Anne is the leader. A man named Hadley, banker in a small town, has been victimized by Anne to such an extent that he resorts to embezzling money in order to satisfy her. Anne sends Dilling to spy upon Hadley. He meets and falls in love with Hadley's daughter Gertrude. Dilling resolves to free Gertrude's father from his entanglement and blows open a safe which contains the records which would incriminate him. Gertrude is crippled by the explosion and Dilling pays for an operation which cures her. From San Francisco Anne sends a message offering the alternative of a sum of money or the possession of Gertrude. The girl is abducted and placed in a Chinese resort and Dilling follows to rescue her. Under Gertrude's influence he renounces all connection with the underworld. They are both in Queen Anne's power when the great earthquake occurs through which they escape the consequences of defying her. A skillful surgeon restores Dilling to normal shape and he weds Gertrude.

An uncommonly realistic, well directed story of the underworld, "The Shock" reg-



isters as a melodrama of compelling interest. Its sentimental moments are touching without being mawkish, there are thrills galore, and if at times a bit gruesome, the sympathetic appeal is sufficiently strong to balance an occasional lapse into the realm of the morbid. The photography throughout is excellent, the views of old Chinatown as it used to be are prolific in colorful scenes and the earthquake climax is filmed with tremendously spectacular success.

Lon Chaney's work in the role of the crippled crook, Wilse Dilling, stands out as a really astonishing performance. Mr. Chaney has earned a reputation second to none on the screen as an apt delineator of parts requiring artistic skill of the highest order, and that he lives up to it in the present instance is an assertion which will not be denied by the most exacting of critics. His ability to counterfeit deformity is extraordinary and so intensely vivid and lifelike

are Dilling's hampered, halting movements that the impressionable spectator actually suffers in sympathy with the unfortunate cripple and feels positive relief when the victim is cured in the earthquake finale.

Virginia Valli is a charming heroine. Physically beautiful, she is also an artist to her finger tips and her impersonation of Gertrude is remarkable for its wistful appeal and emotional strength. Adequate support is given the principals by the remainder of the company.

Well produced underworld pictures are always popular with the masses and "The Shock" need not fear comparison with the best films of this type. It is a good attraction for all classes of theatres, big and small and should make money for the exhibitor. In exploiting the feature, stress should be laid on the spectacular earthquake scenes, the many thrills and the hit scored by Lon Chaney in the leading role.

G. T. P.

Penrod and Sam

CAST AND SYNOPSIS

Penrod Schofield Ben Alexander
 Sam Williams Joe Butterworth
 Rodney Bitts Buddy Messinger
 Georgie Bassett Newton Hall
 Marjorie Jones Gertrude Messinger
 Mr. Schofield Rockliffe Fellows
 Mrs. Schofield Gladys Brockwell
 Margaret Schofield Mary Philbin
 Robert Williams Gareth Hughes
 Deacon Bitts William V. Mong
 Maurice Levy Bobbie Gordon

Penrod and Sam organize a neighborhood secret society and include all of the children except Georgie Bassett and Rodney Bitts. The parents get together and compel the youngsters to take in Georgie Bassett who is regarded as the sissy of the bunch. After being put through a strenuous initiation Georgie is a much sorer boy. Penrod's best friend is Duke, his little dog, and when Duke is run over and killed in the street the children give him an elaborate funeral and bury him in the play ground. Penrod's father sells the ground to Rodney Bitt's father and young Rodney refuses to allow Penrod to come over to play there any longer. Penrod is heavily burdened with his sorrow and his father finally purchases back the land and gives it to the boy for his own.

This is unmistakably a comedy drama of high merit. It is delightfully refreshing throughout and for the majority of patrons who are clamoring for something different it should prove to be a decided hit. The story itself follows no particular plot, but instead is a series of events in a boy's life. These have been naturally enacted and af-



ford some rich comedy situations and every so often takes a little tug at the heart-strings. The subtitles are mostly choice quotations of the author's and a great deal of humor is injected into the film through this means. Little Ben Alexander makes an appealing figure as Penrod. The sincerity in which this young lad goes through his performance is a real treat for the audience. In fact all of the children in the play do remarkably well and the success of the picture should rightfully be credited to them. Rockliffe Fellows as Mr. Schofield and Gladys Brockwell as Mrs. Schofield are both

pleasing in their roles. The remainder of the cast give excellent support. This picture is one that will appeal to men and women and boys and girls of every station in life. It is human and exceedingly satisfying in every respect.

Children of Dust

CAST AND SYNOPSIS

Old Archer Bert Woodruff
 Terwilliger Johnnie Walker
 Helen Raymond Frankie Lee
 Harvey Livermore Pauline Garon
 Terwilliger's step-father Josephine Adair
 Lloyd Hughes
 Newton Hall
 George Nichols

Old Archer, caretaker of Gramercy Park, New York City learns to love children after he is arrested for having beaten young Terwilliger, an urchin who had stolen a flower for his dead mother. Terwilliger later adopts him as a father. As a child young Terwilliger falls in love with Helen Raymond who comes to the park to play. Her wealthy parents have already planned a future marriage for her to Harvey Livermore. Old Archer tells the boy that it is useless to try and win her. As time passes the three children become staunch friends. Some years later war is declared and Harvey enlists. Terwilliger is forced to stay behind to take care of his old father. He is drafted though and on the other side he saves Harvey's life. Harvey returns and reports that Ter-



williger has been killed. But, Helen and Archer know that he will return and he does to claim Helen for his bride.

Frank Borzage, who directed "Humoresque" has scored once again with "Children of the Dust." This picture carries an appeal that will be far reaching as it is one that readily wins its way deep into the heart. The child actors during the first half of the picture present a bit of entertainment that to lovers of children will be a rare treat. Bert Woodruff's interpretation of Old Archer is an excellent piece of acting and he rises to great heights in some of his scenes, especially so at the time he applies for enlistment in the service. Johnnie Walker and Lloyd Hughes play the roles of the two boys after they have grown up. Pauline Garon is attractive as Helen Livermore. Little Frankie Lee gives an earnest performance as young Terwilliger and Josephine Adair is the little girl. Newton Hall does Harvey, as the child, with credit. The production is a heart drama through and through and there should be no difficulty in drawing in the same crowds who succumbed to the spell of "Humoresque."

Main Street

CAST AND SYNOPSIS

Carol Milford Florence Vidor
 Dr. Will Kennicott Monte Blue
 Dave Dyer Harry Myers
 Eric Valborg Robert Gordon
 Adolph Valborg Noah Beery
 Miles Bjornstam Alan Hale
 Bea Sorberson Louise Fazenda
 Mrs. Valborg Ann Shaefer
 Widow Bogart Josephine Crowell
 Ezra Stowbody Otis Harlan
 Cy Bogart Gordon Griffith

Chet Dashaway Lon Poff
 Luke Dawson J. P. Lockney
 Sam Clark Gilbert Clayton
 Nat Hicks Jack MacDonald
 Guy Pollock Michael Dark
 Mrs. Dashaway Estelle Short
 Harry Haydock Glen Cavender

Gopher Prairie, small Wisconsin town, is a disappointment to Carol Kennicott, bride of Dr. Will Kennicott, a lover of his home town and well thought of there. To Carol, filled with nebulous ideas and a feverish aestheticism, Gopher Prairie is a dull, drab place whose inhabitants go smugly about believing their town and themselves the very ultimate to which "modern, progressive" thought and action have attained. Her husband's friends bore her and in her search for something of the more lofty she strikes up a companionship with a chap named Eric Valborg, a lover of the arts. In due time Carol is talked about and when young Valborg leaves town his father believes Carol responsible for this "waywardness" on the boy's part. The unreasonable Valborg senior is responsible for a wave of indignation against Carol and in the midst of this storm, in which a mob invades her home, her husband comes to the rescue and the ending shows Carol more content with her lot as the wife of the conscientious Kennicott.

Screening "Main Street" and getting away with it is an achievement of which any producer may be proud. Therefore let us pay our humble tribute to Warner Brothers, producers; Harry Beaumont, director; Julien Josephson, scenarist; and Florence Vidor, Monte Blue and the other members of the brilliant cast.

For all its tremendous sales value, its "savage attack" upon our Kultur, etc., and so-forth, "Main Street" had little in the way of a story for the scenarists to get his hands upon. Under the circumstances the producers have adhered to the novel in a remarkable way and in the opinion of this reviewer the digressions which do occur are the very bone and sinew of the picture.

However, when all is said and done, it is Florence Vidor's charming personality and capable acting which gives Carol Kennicott life and vitality. Carol is the show. Monte Blue, of course, does heroic work as Dr. Will Kennicott and helps things along mightily, but "Main Street" is the story of Carol Kennicott. In addition to these two excellent players there are many others whose work in the picture merits ringing praise, but they are so numerous and all the performances are so fine that a blanket certification of "excellent cast" is admissible.

"Main Street" has big exploitation possibilities and a "made in advance" draw if any picture ever had. The fact that it



was a best seller as a book, should have a lot to do with its sales value as a film and on its own account the photoplay has the ability to satisfy picture goers whether they have read the book or not. It is perfectly safe to offer it as a picturization of the novel and as a screen play providing romance, dramatic force and amusement. The cast may be featured strongly with insistence upon the fact that the characters are real and human. The settings, photography and atmosphere of the picture are of an exceptional order.

AN EYE FOR AN EYE

(Metro)

BIRMINGHAM, ALA., RIALTO.—10-20c. Business fair. Short Subjects.—“Cupid's Elephant.”

ARABIA

(Fox)

ALLENTOWN, PA., HIPPODROME. — Week's good business.

BELLBOY 13

(First National)

BIRMINGHAM, ALA., Trianon.—15-35c. Business fairly good. Short Subjects.—“My Wife's Relations.”

BELLA DONNA

(Paramount)

HAZLETON, PA., GRAND.—Heavy business four days. Short Subjects.—“Broke”; News. Exploitation.—Heavy campaign.

KANSAS CITY, MO., WARWICK.—15-30c. Good business.

MR. BILLINGS SPENDS HIS DIME

(Paramount)

HAZLETON, PA., GRAND. — Good business. Short Subjects.—News; “Be Yourself.”

WILKES-BARRE, PA., CAPITOL.—Fine business.

THE BIRTH OF A NATION

(Griffith)

BETHLEHEM, PA., PALACE. — Good business.

THE BRIGHT SHAWL

(First National)

DETROIT, CAPITOL.—40-85c. Big business. Short Subjects.—News; Travel View. Press Comments.—Most beautiful since “Smilin' Through.”—News. Head of worthwhile pictures.—Times. Most entertaining.—Free Press.

OKLAHOMA CITY, OKLA., EMPRESS.—10-25c. Excellent business. Short subjects.—“The Dude”; “The Coronation of King George V.” Press Comments.—Superb acting.—Times. Intense and colorful.—Oklahoman. Very interesting.—News.

BRASS

(Warner Brothers)

ALLENTOWN, PA., STRAND. — Fine business. Exploitation.—Marriage and divorce featured in clever advertising. Stars played up.

ST. LOUIS, GRAND CENTRAL, WEST LYRIC, CAPITOL.—30-40-50c. Week's excellent business. Short Subjects.—News; “Extra! Extra!”; Topics of the Day; Cartoon. Press Comments.—Photography is excellent.—Post-Dispatch.

BROKEN CHAINS

(Goldwyn)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Normal business.

SHENANDOAH, PA., STRAND.—Fair business.

BUCKING THE BARRIER

(Fox)

BOSTON, MODERN AND BEACON. — 15-45c. Fine business. Short Subjects.—International News; Topics of the Day; “For Rent-Haunted.” Press Comment.—Great sweep of drama.—Post. Real and unalloyed action.—Advertiser.

OKLAHOMA CITY, FOLLY.—10c. Good business. Short Subjects.—Al St. John in “The Author.”

CAN A WOMAN LOVE TWICE?

(F. R. O.)

BIRMINGHAM, ALA., GALAX.—10-20c. Business fair. Short Subjects.—“Faint Hearts.” Press Comment.—Miss Clayton very convincing.

BOSTON, MODERN AND BEACON. — 15-45c. Fair business. Short Subjects.—International; Topics of the Day; “For

Voice Of The BOX OFFICE

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IMPARTIAL because all reports are gathered by paid, experienced correspondents. No “plants,” no “Ringers,” no “grudges,” no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

Rent-Haunted.” Press Comments.—Tense with truly dramatic situations. — Post. Scored heavily.—Advertiser.

CATCH MY SMOKE

(Fax)

MILWAUKEE, PRINCESS. — 10-25c. Week's good business. Short Subjects.—Kinograms; Christie Comedy.

THE COVERED WAGON

(Paramount)

LOS ANGELES, GRAUMAN HOLLYWOOD.—50-75-1.00-1.50. Seventh week to capacity.

MRS. DANE'S CONFESSION

(F. B. O.)

LOS ANGELES, HIPPODROME.—20-30c. Very good business. Short Subjects.—Kinograms; Peerless Comedy; Scenic.

A DANGEROUS ADVENTURE

(Warner Brothers)

BIRMINGHAM, ALA., ROYAL.—10-20c. Business fair. Short Subjects.—“Two Stones With One Bird”; Pathe News; News Reel. Press Comment.—Thrills.—Birmingham News.

A DAUGHTER OF LUXURY

(Paramount)

LOS ANGELES, CLUNE'S BROADWAY.—15-25-35. Week's very good business. Short Subjects.—“Bashful”; Kinograms.

DOWN TO THE SEA IN SHIPS

(Hadjkins)

SEATTLE, WASH., COLUMBIA.—25-35-50. Second big week's business.

DRIVEN

(Universal)

BOSTON, LOEW'S STATE.—25-60c. Excellent business. Short Subjects.—News; Topics of the Day; Pathe Review. Press Comment.—Simple, forceful, true to life, very worth while.—Traveler. Not flawless.—Transcript. Of the first rank.—Advertiser.

DRUMS OF FATE

(Paramount)

ST. LOUIS, KINGS.—25-35c. Exceptional business four days. Short Subjects.—News; Comedy; Movie Chats. Press Comments.—Of the highest standard.—Globe-Democrat.

EBB TIDE

(Paramount)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Business fair. Short Subjects.—News.

ENEMIES OF WOMEN

(Cosmopolitan)

DETROIT, MICH., ADAMS.—35-75c. Big business holdover. Press Comments.—Lavish, colorful and sensational.—Free Press. A real gem.—Times. Short on drama but long on effects.—News.

LOS ANGELES, GRAUMAN'S RIALTO.—35-55c. Sixth week's good business. Short Subjects.—Pathe Weekly.

THE EXCITERS

(Paramount)

BIRMINGHAM, ALA., STRAND. — 10-35c. Business fair. Short Subjects.—Buster Keaton; International. Press Comment.—Too swift.—Birmingham News.

INDIANAPOLIS, COLONIAL. — 25-40c. Fair business. Short Subjects.—“The Stork's Mission”; News Weekly. Press Comment.—Fast moving, entertaining plot and excellent cast.—The News. As good screen excitement as the stage play.—The Star.

THE FACE ON THE BARROOM FLOOR

(Fox)

MILWAUKEE, SAXE'S RIALTO.—25c. Week's good business. Short Subjects.—Sunshine Comedy; Selznick News. Press Comments.—Convincing and thoroughly human throughout.—Journal.

A FIGHT FOR A MINE

(Universal)

OKLAHOMA CITY, MAJESTIC. — 10c. Very good business.

THE FIRST DEGREE

(Universal)

SHAMOKIN, PA., NEW MAJESTIC.—Good business. Short Subjects.—“The Night Riders”; “Oregon Trail”; “Tramps of Note.”

FOG BOUND

(Paramount)

BOSTON, LOEW'S ORPHEUM.—25-60c. Fine business. Short Subjects.—Comedy; News; Topics of the Day. Press Comment.—A decided hit.—Post. Leaves one in the condition indicated by title.—Transcript. An ordinary story well produced.—Traveler.

FOOLS FIRST

(Goldwyn)

SCRANTON, PA., STATE.—Normal business. Short Subjects.—“The Kid Reporter”; News; Review.

THE FORGOTTEN LAW

(Universal-Jewel)

OKLAHOMA CITY, MAJESTIC. — 10c. Good business.

FORTUNE'S MASK

(Vitagraph)

SCRANTON, PA., CAPITOL.—Average business. Short Subjects.—News; Classics.

A GAME CHICKEN

(Paramount)

OKLAHOMA CITY, CAPITOL.—10-20-30. Good business. Short Subjects.—News; Fun from the Press; Comedy. Press Comments.—Sensational.—Times. Crows for joy.—Oklahoman. Interesting.—News.

GARRISON'S FINISH

(Allied)

MILWAUKEE, BUTTERFLY. — 25-50c. Fair business. Short Subjects.—Comedy; Fox. Press Comment.—Thrills aplenty.—Journal. Swift moving and interesting.—Sentinel.

GREATEST MENACE

(First National)

LOS ANGELES, ALHAMBRA.—28-39-55c. Week's business. Short Subjects.—News; Comedy. Press Comments.—Intense melo-

drama well above the average.—Examiner. Not a very different crook story but is well done.—Times.

HAS THE WORLD GONE MAD

(Equity)

CLEVELAND, READE'S HIPPODROME.—25-35-55c. Fair business. Press Comment.—Modern version of Griffith's "The Battle of the Sexes."—News.

THE HEART OF WETONA

(Select)

MILWAUKEE, GARDEN.—50c. Capacity. Short Subjects.—A Hall Room Boy Comedy; Fox; Fun from the Press. Press Comments.—Norma Talmadge does splendid acting.—Journal.

HEARTS AFLAME

(Metro)

WILKES-BARRE, PA., ORPHEUM.—Excellent business.

HER FATAL MILLIONS

(Metro)

BOSTON, LOEW'S STATE.—25-60c. Excellent business. Short Subjects.—News; Topics of the Day; Review. Press Comment.—Joyous improbable comedy.—Post. Much appreciated, uproariously funny and again wearisome.—Transcript.

THE HOTTENTOT

(First National)

SCRANTON, PA., STRAND.—Fair business. Short Subjects.—"Johnson Wild Animal Pictures"; News.

HOW WOMEN LOVE

(American Releasing)

KANSAS CITY, PANTAGES.—25-50c. Business good. Press Comments.—Betty Blythe in this film has all sorts of opportunities.—Star-Times.

HUMAN HEARTS

(Universal)

INDIANAPOLIS, IND., APOLLO.—25-40c. Good business. Short Subjects.—"The Leather Pushers"; News. Press Comment.—Will charm 99 per cent. of patrons.—The News. Simple and natural.—The Star.

HUNGRY HEARTS

(Goldwyn)

ALLENTOWN, PA., STRAND.—Three days run, fair business.

HUNTING BIG GAME IN AFRICA

(Universal)

BETHLEHEM, PA., LORENZ.—Fair business. Short Subjects.—"Ocean Swells." LOS ANGELES, MILLER.—25-55c. Five week's good business.

THE INNOCENT CHEAT

(Arrow)

ST. LOUIS, FOX-LIBERTY.—20-40c. Business fine. Short Subjects.—News; Comedy; "If I Were King." Press Comments.—Highly melodramatic.—Star.

THE ISLE OF LOST SHIPS

(First National)

BUFFALO, LAFAYETTE SQUARE.—25-55c. Week's capacity. Short Subjects.—Comedy; News; Fun from the Press. Press Comment.—One of the best this year.—Times. A mystery play of the seas.—News. A strange story.—Express.

KANSAS CITY, ISIS.—15-30c. Good business. Short Subjects.—"Uneasy Feet"; Pathe News; Topics.

DETROIT, MADISON.—35-75c. Business fair. Short Subjects.—News Weekly; Christie Comedy. Press Comments.—A series from first to last.—Free Press. Action and fine sea views.—Times. Bully good adventure.—News.

THE MADNESS OF YOUTH

(Fox)

DETROIT, WASHINGTON.—25-50c. Busi-

ness very good. Short Subjects.—Martin Johnston Animal Pictures; Review; Aesop's Fable. Press Comment.—Rich in color and snatches of life.—News. Highly romantic.—Free Press. Proves John Gilbert a masterful actor.—Times.

JACQUELINE, OR BLAZING BARRIERS

(Arrow)

BOSTON, BOSTON.—25-60c. Unusual business. Short Subjects.—Aesop's Fable; News; Topics of the Day; "The Imperfect Lover." Press Comment.—Scores of wondrous scenes and situations.—Post.

JAVA HEAD

(Paramount)

BETHLEHEM, PA., LORENZ.—Excellent business three days. Short Subjects.—"Choose Your Weapons"; News; Cartoon.

KNIGHTS OF THE TIMBER

(Universal)

OKLAHOMA CITY, OKLA., ISIS.—10c. Good business.

THE LEOPARDESS

(Paramount)

WILKES-BARRE, PA., CAPITOL.—Average business.

THE LIGHT IN THE DARK

(First National)

LOS ANGELES, HILLSTREET.—28-40-55c. Fairly good business. Short Subjects.—Aesop's Fables; News; Comedy; Scenic. Press Comment.—A new angle to the Cinderella story.—Express.

LOST IN A BIG CITY

(Arrow)

BOSTON, PARK.—25-60c. Fine business. Exploitation.—Personal appearances of Jane Thomas. Short Subjects.—News; "For the Love of Tut." Press Comments.—Good entertainment. Better than most of its kind. Traveler. Old time melodrama.—Post.

LOST AND FOUND

(Goldwyn)

INDIANAPOLIS, IND., OHIO.—25-40c. Fair business opening. Short Subjects.—"Fighting Blood"; News. Press Comment.—New and worth while.—The News. Has punch, speed and pep.—The Star.

SCRANTON, PA., POLL.—Average business. Short Subjects.—Kinograms; Topics of the Day.

LOVE IN THE DARK

(Metro)

LOS ANGELES, LOEW STATE.—25-35-50c. Week's fair business. Short Subjects.—Current News; Novelty; Pointed Paragraphs. Press Comments.—A complexity of melodrama and comedy.—Examiner. Replete with interest.—Herald. Viola Dana is a real comedienne. It is not the story that holds you but the way it is done.—Times.

MAIN STREET

(Warner Brothers)

LOS ANGELES, Mission.—35-55-80c. Fifth week fine business. Short Subjects.—Review; "Marauders of the Sea."

MALE AND FEMALE

(Paramount)

BIRMINGHAM, ALA., CAPITOL.—10-20c. Business fine. Press Comment.—Gripping.—News.

A MAN OF ACTION

(First National)

BOSTON, EXETER.—20-45c. Fine business. Press Comment.—Mighty amusing.—Telegram.

INDIANAPOLIS, IND., CIRCLE.—30-

50c. Poor business. Short Subjects.—"Roll Along"; News. Press Comment.—Well worth while.—The News.

MAN AND WIFE

(Arrow)

BOSTON, PARK.—25-60c. Fine business. Exploitation.—Personal appearances of Jane Thomas. Short Subjects.—News; "For the Love of Tut." Press Comment.—Hits the target, much more novel than the usual run.—Advertiser. Real domestic tragedy.—Post.

THE MAN FROM GLENGARRY

(Hodkinson)

LOS ANGELES, MILLER'S.—25-35-55-75c. Week's fine business. Short Subjects.—"Young Sherlocks"; Topics of the Day. Press Comments.—The comedy a big gloom chaser.—Herald. Very real and exceptional.—Times.

MAN'S LAW

(F. B. O.)

BIRMINGHAM, ALA., PRINCESS.—10c. Business fair. Short Subjects.—"Bride and Gloom."

THE MASKED AVENGER

(Western Pictures Exp. Co.)

OKLAHOMA CITY, ISIS.—10c. Good business.

MASTERS OF MEN

(Vitagraph)

ST. LOUIS, DELMONTE.—25-50c. Excellent business. Short Subjects.—News; Comedy. Press Comments.—One of the finest sea pictures this city has seen.—Globe-Democrat. Remarkably fine sea views.—Post-Dispatch.

MINNIE

(First National)

ALBANY, CLINTON SQUARE.—28c. Fair business three days. Short Subjects.—News Reel Comedy. Press Comments.—Holds interest.—News. A real picture.—Times-Union. Neither excellent nor poor. Knickerbocker Press. Rich in drama and cast.—Journal.

MOTHER O' MINE

(Associated Producers)

OKLAHOMA CITY, OKLA., ISIS.—10c. Pleasing.

MY AMERICAN WIFE

(Paramount)

MAHANAOY CITY, PA., FAMILY.—Excellent business. Short Subjects.—Mermaid Comedy; "This Way Out."

NANOOK OF THE NORTH

(Pathe)

ST. LOUIS, PERSHING.—35-55c. Week's wonderful business. Exploitation.—Donate part of profit to Free Ice for Milk Fund. Press Comments.—An education and should be seen by every man, woman and child.—Globe-Democrat.

THE NE'ER DO WELL

(Paramount)

BUFFALO, SHEA'S HIPPODROME.—25-55c. Week's fine business. Short Subjects.—"The Shriek of Araby"; Review; Topics of the Day; "Lest We Forget." Press Comment.—Meighan's newest and best.—Times Fairly well handled.—Enquirer.

PORTLAND, ORE., LIBERTY.—10-25-35-50c. Good business. Short Subjects.—"Small Change"; "Romance of a Lemon"; News. Press Comments.—A good time was had by all who attended "The Ne'er Do Well."—Telegram.

TROY, THE TROY.—30-40c. Week's fine business. Short Subjects.—"Cold Chills"; Topical Review.

NIGHT LIFE IN HOLLYWOOD

(Arrow)

SEATTLE, WASH., PALACE HIP.—20-35c. Best business in months. Press Comments.—Most elaborate.—“P. I.” Affords a look behind the scenes of the movie world.—Star.

NINETY AND NINE

(Vitagraph)

PORTLAND, ORE., COLUMBIA.—10-25-35c. Fair business. Short Subjects.—Snappy Comedy. Press Comments.—Full of clean action and thrill.—Telegram. Thrills and punch.—Journal.

NOBODY'S MONEY

(Paramount)

BETHLEHEM, PA., PALACE.—Good business, two days run.

ONLY A SHOP GIRL

(F. B. O.)

PORTLAND, ORE., BLUE MOUSE.—10-15-25-35c. Excellent business. Short Subjects.—Comedy. Press Comments.—Put over big.—News.

PERFECT WOMAN

(First National)

SHAMOKIN, PA., VICTORIA.—Good business. Short Subjects.—“Town Terrors”; “Eagle's Talons”; Fables; Comedy.

POOR MEN'S WIVES

(Lichtman)

ALBANY, LELAND.—28c. Business good six days run. Short Subjects.—Revue; News; “Double Trouble.” Press Comments.—Star over-emotional at times. News. Effective picture.—Times-Union. The more of these, the better.—Knickerbocker Press. Dramatic and entertaining.—Journal.

LOS ANGELES, TALLY.—25c. Week's fine business. Short Subjects.—Kinograms; Scenic.

THE PRISONER OF ZENDA

(Metro)

SHAMOKIN, PA., VICTORIA.—Fine business.

PRODIGAL DAUGHTERS

(Paramount)

MILWAUKEE, WIS., MILWAUKEE.—25c. Business good. Short Subjects.—Comedy; News. Press Comments.—Good picture.—Wisconsin-News.

QUICKSANDS

(American Releasing)

KANSAS CITY, TWELFTH STREET.—10-30c. Usual business. Short Subjects.—“Gymnasium Jim”; Screen Magazine. Press Comments.—Has many of the best “bad men” of the films.—Star-Times.

ROBIN HOOD

(United Artists)

HAZLETON, PA., FEELEY.—Week's business good. Short Subjects.—“King Tut”; International News.

OKLAHOMA CITY, CRITERION.—10-30-50-75c-\$1.00. Week's capacity. Press Comment.—A stupendous picture.—Times. Once seen, never forgotten.—Oklahoman. Extremely interesting.—News.

THE ROMANCE OF TARZAN

(First National)

OKLAHOMA CITY, FOLLY.—10c. Good business.

THE RUSTLE OF SILK

(Paramount)

KANSAS CITY, MO., NEWMAN.—15-25-35-50-75c. Fair business. Short Subjects.—“This Way Out”; Fun from the Press; News and Views. Press Comments.—Excel-

lent.—Star-Times. A Good role.—Journal-Post.

SEATTLE, WASH., STRAND.—35-50c. Business excellent. Short Subjects.—“Exit Stranger”; Kinograms. Press Comments.—Different.—“P. I.” A powerful theme with wholesome humor and pathos.—Star.

SAFETY LAST

(Pathe)

ALLENTOWN, PA., RIALTO and COLONIAL.—S. R. O. Short Subjects.—“Old Fashioned”; Flapper; Prizma; News. “Felix Wins Out”; Disposing of Mother.

SEATTLE, WASH., LIBERTY.—35-50c. Capacity. Short Subjects.—Novelty scenic, Hodge Podge local events.. Press Comments.—The wildest most irresponsible, devil-may-care comedy.—“P. I.” Filled with thrills and laughter.—Star.

SCARS OF JEALOUSY

(First National)

READING, PA., HIPPODROME.—Average business. Short Subjects.—“Our Gang Comedy”; “The Big Show”; News.

SEATTLE, WASH., COLISEUM.—25-35-50c. Good business. Short Subjects.—“The Knight That Failed”; Pathe News; Kinograms. Press Comment.—Unusually spectacular.—Times. Dramatic story, making big hit.—“P. I.” A romantic love story.—Star.

SHIRLY OF THE CIRCUS

(Fox)

SEATTLE, WASH., WINTER GARDEN.—10-20c. Business excellent. Short Subjects.—Comedy; News. Press Comments.—Some real thrills.—Times. All the glamour and brilliance of the “big top.” — P. I. Has a human plot and is interesting throughout.—Star.

THE SHOCK

(Universal)

MILWAUKEE, MERRILL.—40c. Good business. Short Subjects.—“Leather Pushers”; News Cartoon. Press Comment.—Chaney unsurpassable.—Journal.

ST. LOUIS, MO., RIVOLI.—30c. Big business. Short Subjects.—News; Comedy; Fun from the Press. Press Comments.—Great acting commends the picture.—Globe-Democrat.

SIXTY CENTS AN HOUR

(Paramount)

ALLENTOWN, PA., RIALTO.—Business above average.

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-65c. Week's good business. Short Subjects.—Last Minute News; Novelty Reel: “Fighting Blood”; Novelty Reel. Press Comment.—Comedy of the sparkling effervescent variety.—Herald. Fresh and snappy comedy, that introduces a new Latin actor, one Ricardo Cortez, who fairly makes Rudy the Valentino look like a comic.—Times. A situation comedy, with story, cast excellent.—Examiner.

SCRANTON, PA., CAPITOL.—Fair business.

SLANDER THE WOMAN

(First National)

BOSTON, EXETER.—20-45c. Fine business. Press Comment.—No signs of large enjoyment.—Transcript. Dramatic, grips attention, holds it.—Post

CLEVELAND, O., STATE.—35-55c. Satisfactory business. Press Comment.—One of the best Northwest dramas.—News

THE SNOW BRIDE

(Paramount)

MILWAUKEE, ALHAMBRA.—50-55c. Week's business good. Short Subjects.—

“A Midnight Cabaret; Pathe; Fun from the Press; Educational. Press Comment.—“All the sure-fire breath takers incorporated.—Journal.

WILKES BARRE, PA., CAPITOL. Normal business for three days.

SONNY

(Inspiration)

WILKES-BARRE, PA., SAVOY.—Good three days business. Short Subjects.—Comedy; News Chats.

THE SPIDER AND THE ROSE

(Principal Pictures)

LOS ANGELES, GRAUMAN'S THIRD STREET.—20-35-40-55c. Fine business. Short Subjects.—Novelty; Pathe; Atmospheric Prologue. Press Comments.—A melodrama. Examiner.

THE SUNSHINE TRAIL

(First National)

CLEVELAND, O., PARK and MALL.—25-35-55. Good business. Press Comment.—One isn't asked to believe in it but just laugh at it.—Press. Entertaining.—News. Plenty of action and rapid comedy situations.—Plain Dealer.

PORTLAND, ORE., RIVOLI.—15-35-50-75c. Fair business. Short Subjects.—Kinograms; “Roll Along”; Topics of the Day. Press Comments.—Amusing comedy drama.—Telegram. Western comedy with punch.—Journal.

SUZANNA

(Allied)

KANSAS CITY, LIBERTY.—25-35c. Good business. Short Subjects.—“High and Dry”; Shots; Pathe and Fox News. Press Comments.—Many things to recommend.—Star-Pines. Miss Normand reveals her acting.—Journal-Post.

TAILOR MADE MAN

(United Artists)

WILKES-BARRE, PA., POLI.—Average business.

TESS OF THE STORM COUNTRY

(United Artists)

MAHANAY CITY, PA., ELKS.—Good business. Short Subjects.—His Royal Slyness.”

THE THIRD ALARM

(F. B. O.)

OKLAHOMA CITY, OKLA., FOLLY.—10c. Good business. Short Subjects.—Lloyd Comedy.

THORNS AND ORANGE BLOSSOMS

(Preferred)

KANSAS CITY, ROYAL.—15-35-50. Average week's business. Short Subjects.—“Where Am I?” Press Comments.—Good screen material.—Star-Times. Lovers of romance will see “Thorns and Orange Blossoms.”—Journal-Post.

SEATTLE, WASH., BLUE MOUSE.—25-50c. Business good. Short Subjects.—“Pop Tuttle's Lost Control.” Fox News. Press Comments.—Great film.—Times. Fine drama and tense reality.—Post Intelligencer. An appealing one.—Star.

THREE JUMPS AHEAD

(Fox)

PORTLAND, ORE., MAJESTIC.—10-25-35c. Excellent business. Short Subjects.—Pathe; Birthday Guests. Press Comments.—A combination of thrills and romance. Journal. Mix attempts more dangerous stunts that he has ever attempted in any other picture.”—News.

SCRANTON, PA., REGENT.—Good business. Short Subjects.—“Fighting Blood.”

THE TIGER'S CLAW

(Paramount)

PORTLAND, ORE., PEOPLES. — 15-35-50c. Poor business. Short Subjects.—Kinograms; "Jenkins and the Mutt"; "This Way Out." Press Comments.—Failed to uncover any first-class Hindo jungles.—News.

ST. LOUIS, MO., MISSOURI. — 25-50c. Business fair. Short Subjects.—Missouri News; "The Midnight Cabaret."; Fun From the Press. Press Comments.—First class entertainment.—Post-Dispatch

THE TRAIL OF THE LONESOME PINE

(Paramount)

BUFFALO, LOEW'S STATE. — 25-50c. Business fine. Short Subjects.—Mutt and Jeff; News; Comedy. Press Comment.—Stirring play of the hill country.—Express. Miss Minter displays skill, daring talent.—News. Enjoyable.—Times.

TROUBLE

(First National)

WILKES-BARRE, PA., SAVOY. — Fair business. Short subjects.—Comedy; News, Prizma."

WHILE PARIS SLEEPS

(Hodkinson)

LOS ANGELES, SYMPHONY. — 39-55c. Second week's fine. Short Subjects. — Fox "Social Error.—

THE WHITE FLOWER

(Paramount)

MAHANAY CITY, PA., FAMILY.—Fine business.

WITHIN THE LAW

(First National)

ALBANY, MARK STRAND. — 30-60c. Week's fine business. Short Subjects. — News; "The Salesman." Press Comment.—Less effective than on the stage.—News; A delight to Talmadge fans.—Times-Union. A fine picture.—Knickerbocker Press. Assures a pleasant evening.—Journal.

LOS ANGELES, KINEMA. — 25-35-55. In the second week good business. Short Subjects.—Topics of the Day; Felix Cat; News.

First Runs on Broadway

RIVOLI

1. Overture—La Gazza La dra (Rossini)
2. Symphonized Home Tunes Loves Old Sweet Song J. L. Malloy
3. Rivoli Pictorial
4. New York — Yesterday and Today A Historical Review
5. Recital Intime — Helen Sherman, contralto-soprano
6. William DeMille Production—Only 38
7. Martha Graham, Danseuse Serenata Moresca
8. Our Gang in Dogs of War

Press Comments

Herald—It is one of the most skillful productions that we have ever seen on the screen. Tribune—It is at least 99 9-10 a perfect picture. Times—This is one of those productions with only a sequence of scenes, and some villain has stolen the plot. Sun and Globe—It is a good, honest and interesting picture in most particulars. Eve. World—It is delightfully told. Telegram—A delightful comedy of character. Mail—A thoroughly delightful picture, screened in a simple, straightforward manner. As entertainment we would rate it as 100 per cent.

CAPITOL

1. Overture—Orpheus (Offenbach)
2. Japanese Cermonial Karasoki no Matsu
3. A Dream of the Sea—A Sunset-Burrud Scenic in Polychrome
4. Indian Love Lyrics
5. Capitol Magazine
6. Danse Arabe from The Nutteracker Suite (Tchaikovsky)
7. Ben Turpin and Kathryn McGuire in The Shriek of Araby (Allied)
8. Divertissements
 - a) The Road to Mandalay (Oley Speaks)
 - b) Caprice Viennois (Kreisler)
9. Hal Roach Presents—Back Stage—An Our Gang Comedy
10. Capitol Grand Organ

Press Comments

American—About Ben Turpin—may his tribe increase—surely has the time of his gay young life in "The Shriek of Araby." Times—Sufficiently ludicrous to tickle the risibles of most people. Journal—The theme of the picture offers unlimited possibilities for having the grandest time both on the screen and in front of it. Sun and Globe—If you like Ben Turpin as almost everybody does, then "The Shriek of Araby" will be a scream. Eve. World—

If you enjoy laughing, take a trip to the Capitol and watch Ben's eyes and watch him ride a camel. It's worth the price, no matter what they charge. Telegram—Ben has never been so funny as in this Mack Sennett Burlesque of the desert film picture.

RIALTO

1. Overture—Czar und Zimmermann (A. Lorzing)
2. Riesenfeld's Classical Jazz—Swinging Down the Lane
3. Rialto Magazine
4. Elizabeth Bartenieva—Aria from Jean D'Arc (Tschaikowsky)
5. Alice Brady in The Snow Bride (Paramount)
6. C. Sharpe—Minor at the Wurlitzer — New York
7. Reginald Denny in The Widower's Mite (Universal)

Press Comments

American—The scenery is cool, the photography excellent. Sun and Globe—Entirely composed of sure-fire movie ingredients and lacks any pretense of artistic worth. Therefore the production will be successful. Eve. World—Gives this talented young actress a real chance to play the sort of a part she seems most suited to. Telegram—A strong dramatic production and has a notable cast.

STRAND

1. Prelude
2. Mark Strand Topical Review
3. Main Street Frolic
4. Main Street (Warner Bros.)
5. Hal Roach Presents His Latest Dippy Do Dads Comedy "The Watch Dog"
6. Organ Solo

Press Comments

American—Proved palatable and entertaining. World—All the physical ingredients were there; the mental kick and savage protest were absolutely lacking. Tribune—Made for residents of Gopher Prairie all over the world, and they are going to love it. Journal—Up to the last five or six minutes of its length, is one of the most significant character studies that the screen has had in months. Sun and Globe—An admirable picture. The types are perfect. It is beautifully acted, and it follows the book to a greater extent than Sinclair Lewis had any reason to hope for. Eve. World—Frankly, we like "Main Street" as a photoplay. Mail—Second rate entertainment at best. Telegram.—One of the most interesting cinema's of the season. It is not only true to life but it also has a rich vein of humor and through the story runs a very pretty romance.

ALLIED PRODUCERS

The Three Must-Get-Theres	3,824
The Glorious Adventure	6,410
A Woman's Woman	7,892
Garrison's Finish	8,184
Salome	4,993
Suzanna	5,966
The Shriek Of Araby	4,357

AMERICAN RELEASING

Trail of the Axe	5,000
Timothy's Quest	6,000
Woman He Loved	6,000
Sign of the Rose	6,200
When the Desert Calls	6,000
The Challenge	5,000
Bluebird Jr.	5,000
The Other Side	6,000
The Deerslayer	6,000
At the Cross Roads	6,000
Danger Point	5,807
Marriage Chance	6,000
Beyond the Jordan	1,000
The Super Sex	5,749
What Fools Men Are	6,087
As a Man Lives	6,000
That Woman	6,000
Solomon in Society	6,000
Milady	7,622
One Million in Jewels	5,326
Bohemian Girl	6,462
The Grub Stake	8,061
Son of the Desert	4,144
Quicksands	6,307
Outlaws of the Sea	5,395
Modern Marriage	6,331

ARROW

Impulse	4,595
One-Eighth Apache	5,634

Up To The Minute

RELEASE GUIDE

Two-Fisted Jefferson	4,564	Bumps	1,000
Peaceful Peters	4,690	Casey Jones, Jr.	2,000
Streets of New York	7,000	Wilderness Tales	1,000
The Double O	4,720	Dog Sense	1,000
Lost in a Big City	8,000	Pest of Storm Country	2,000
Jacqueline	6,000	Extra! Extra!	2,000

ASSOCIATED EXHIBITORS

Grandma's Boy	4,377	Broke	1,000
Till We Meet Again	5,822	Chicken Dressing	1,000
Breaking Home Ties	5,622	Hold Tight	2,000
Conquering the Woman	5,887	A Hula Honeymoon	2,000
A Bill of Divorcement	5,819	Message of Emile Coue	2,000
Head Hunters of the South Seas	4,387	Babies Welcome	2,000
The Tents of Allah	7,864	Oh, Sister!	1,000

EDUCATIONAL FILMS CORP.

Hazel from Hollywood	2,000	Fishing for Tarpon	1,000
The Terrible Tree	1,000	A Jungle Romeo	2,000
Ouch!	1,000	Hot Water	2,000
No Luck	2,000	Uneasy Feet	2,000
The Prickly Conscience	1,000	Kick Out	2,000
Tea N Tea	1,000	Family Troubles	1,000
Be Yourself	2,000	Green as Grass	2,000
Hot Shots	1,000	Movie Daredevil	1,000
Second Childhood	2,000	The Dude	1,000
		Take Your Choice	2,000
		Winter Has Come	2,000
		Exit Stranger	1,000
		F. O. B.	2,000
		From the Windows of My House	1,000
		Roll Along	2,000
		Small Change	1,000
		This Way Out	2,000
		Shooting the Earth	1,000

FAMOUS PLAYERS. LASKY

When Knighthood Was in Flower	11,618
On the High Seas	5,050
Clarence	6,146
The Impossible Mrs. Bellew	7,155
Man Who Saw Tomorrow	6,993
The Young Rajah	7,705
Anna Ascends	5,959
Ebb Tide	7,336
Pride of Palomar	7,494
Singed Wings	7,788
Outcast	7,309
A Daughter of Luxury	4,538
Back Home and Broke	7,814
Thirty Days	7,788
Kick In	7,074
Chicking a Man	6,000
My American Wife	6,061
Drums of Fate	5,000
The World's Applause	6,326
Dark Secrets	4,137
Nobody's Money	5,584
Java Head	7,865
The Covered Wagon	10,000
Bella Donna	7,905
Adam and Eva	7,133
Racing Hearts	5,680
The White Flower	5,731
Adam's Rib	5,526
Mr. Billings Spends His Dime	5,585
The Tiger's Claw	5,297
Trail of the Lonesome Pine	5,695
The Nth Commandment	7,339
The Glimpses of the Moon	6,562
The Leopardess	5,621
Grumpy	5,621
The Ne'er-Do-Well	7,414
Sixty Cents An Hour	5,632
The Rustle Of Silk	6,947
Fog Bound	

FILM BOOKING OFFICE

Table listing film titles and prices under the FILM BOOKING OFFICE section, including 'Thelma', 'When Love Comes', 'Ben-Hur', etc.

FIRST NATIONAL

Table listing film titles and prices under the FIRST NATIONAL section, including 'Alias Julius Caesar', 'Lorna Doone', 'East Is West', etc.

FOX

Table listing film titles and prices under the FOX section, including 'The Great Night', 'A California Romance', 'My Hero', etc.

GOLDWYN

Table listing film titles and prices under the GOLDWYN section, including 'The Sin Flood', 'Brothers Under the Skin', 'Hungry Hearts', etc.

PLAYGOERS PICTURES

Table listing film titles and prices under the PLAYGOERS PICTURES section, including 'Lonesome Corners', 'The Man and the Moment', etc.

Up To The Minute RELEASE GUIDE

HODKINSON

Table listing film titles and prices under the HODKINSON section, including 'Bulldog Drummond', 'Fun from the Press', 'The Kingdom Within', etc.

METRO

Table listing film titles and prices under the METRO section, including 'Enter Madam', 'Love in the Dark', 'Quincy Adams Sawyer', etc.

PATHE

Table listing film titles and prices under the PATHE section, including 'The Alley Cat', 'Bowled Over', 'Safety Last', etc.

PREFERRED PICTURES

Table listing film titles and prices under the PREFERRED PICTURES section, including 'Shadows', 'Thorns and Orange Blossoms', 'The Hero', etc.

SELZNICK

Table listing film titles and prices under the SELZNICK section, including 'One Week of Love', 'Pawned'.

UNITED ARTISTS

Table listing film titles and prices under the UNITED ARTISTS section, including 'The Ruling Passion', 'A Doll's House', 'Fair Lady', etc.

UNIVERSAL

Table listing film titles and prices under the UNIVERSAL section, including 'The Oregon Trail', 'The Phantom Fortune', 'Gossip', etc.

VITAGRAPH

Table listing film titles and prices under the VITAGRAPH section, including 'The Man Next Door', 'Masters of Men', 'The Ninety and Nine', etc.

WARNER BROTHERS

Table listing film titles and prices under the WARNER BROTHERS section, including 'Brass', 'A Dangerous Adventure', 'Main Street', etc.

STATE RIGHTS

ASSOCIATED PHOTOPLAYS

Table listing film titles and prices under the ASSOCIATED PHOTOPLAYS section, including 'Why Women Remarry', 'AYWON FILM CORP.', 'Crow's Nest', etc.

B. B. PRODUCTIONS

Table listing film titles and prices under the B. B. PRODUCTIONS section, including 'Darling of the Rich', 'Queen of Sin'.

BRAY PRODUCTIONS, Inc.

Table listing film titles and prices under the BRAY PRODUCTIONS, Inc. section, including 'Unblazed Trails'.

CHARLES C. BURR

Table listing film titles and prices under the CHARLES C. BURR section, including 'Sure-Fire Flint', 'The Secrets of Paris', etc.

C. B. C.

Table listing film titles and prices under the C. B. C. section, including 'Hallroom Boys', 'Temptation', 'High Flyers', etc.

EQUITY PICTURES

Table listing film titles and prices under the EQUITY PICTURES section, including 'What's Wrong with the Women?', 'Has the World Gone Mad'.

EXPORT AND IMPORT

Table listing film titles and prices under the EXPORT AND IMPORT section, including 'Othello'.

PHIL GOLDSTONE

Table listing film titles and prices under the PHIL GOLDSTONE section, including 'Deserted at the Altar', 'Gold Grabbers', 'Gun-Shy', etc.

INDEPENDENT PICTURES CORP.

Table listing film titles and prices under the INDEPENDENT PICTURES CORP. section, including 'Flames of Passion', 'The Devil's Partner', etc.

LEE-BRADFORD

Table listing film titles and prices under the LEE-BRADFORD section, including 'Squirrel Comedies', 'The Unconquered Woman', etc.

PREMIER

Table listing film titles and prices under the PREMIER section, including 'Einstein Theory of Relativity'.

PRINCIPAL PICTURES CORP.

Table listing film titles and prices under the PRINCIPAL PICTURES CORP. section, including 'Environment', 'The World's a Stage', etc.

PRODUCERS SECURITY

Table listing film titles and prices under the PRODUCERS SECURITY section, including 'The Wolf's Fangs', 'In the Night', 'Irving Cummings Series', etc.

JOE ROCK

Table listing film titles and prices under the JOE ROCK section, including 'The Pill', 'Little Red Robin Hood'.

TRUART FILM CORP.

Table listing film titles and prices under the TRUART FILM CORP. section, including 'The Empty Cradle', 'Women Men Marry', etc.

WEBER AND NORTH

Table listing film titles and prices under the WEBER AND NORTH section, including 'The Curse of Drink', 'Notoriety'.

TRI-STONE FILM CORP.

Table listing film titles and prices under the TRI-STONE FILM CORP. section, including 'Dough and Dynamite'.

CRANDALL LETS LLOYD COMEDY SELL ITSELF

Washington, D. C.—It is not very often that the exhibitor gets a picture which he believes will sell itself better than he himself can sell it by exploitation methods. But its a grand and glorious opportunity when it comes. Harry Crandall and his staff assistants decided that "Safety Last" was one of those rare birds which would do its own selling after a pre-view of the picture. Therefore all exploitation was passed up and only about average newspaper advertising space used to herald the presentation at the Metropolitan Theatre.

Newspaper displays featured a personal message signed by Harold Lloyd declaring that no trick photography was used, and the opening gun was not fired until the Friday preceding the Sunday opening of the run. This was a two-column ad in which the Metropolitan announced the presentation of a picture that was "Bigger and Better than 'Grandma's Boy' and 'Dr. Jack' combined." The decision to let "Safety Last" ride on its own momentum was proved a judicious one when the Sunday attendance over-taxed the capacity of the Metropolitan, which seats 2,000.

FEATURES TRIAL MARRIAGE INCIDENT

Allentown, Pa.—Manager Jim Newkirk of the Colonial and Eli M. Orowitz, Paramount Exploiteer, used a herald modeled after a "trial marriage contract" to exploit the situation in "The Glimpses of the Moon" dealing with the agreement between Susan Branch and Nick Lansing to marry for one year with an extension clause should both parties agree. This situation has good interest value but is rather difficult to get over. The solution seems to have been found by Newkirk and Orowitz in this inexpensive herald.

TRAVELING TRAILER SHOW

New York.—Something entirely effective in exploitation was created in conjunction with the showing of "Down to the Sea in Ships" at the Griswold, Troy, N. Y., Albany Theatre, Schenectady, N. Y., and the Opera House, Kingston, N. Y. This comprised a small portable projection machine mounted on a truck with a small screen and everything necessary for a miniature moving picture show consisting of a four hundred foot trailer. J. E. Firnkoes, Hodkinson representative in this section, reported that large crowds were drawn by the show. In one place in particular a carnival was in town. Mr. Firnkoes took advantage of this fact and planted the truck near the grounds and drew large audiences.

REPEATS "MAD LOVE" STUNT

Pittsburgh.—Seven hundred window displays and as many store tie-ups were secured as co-operation for the showing of "Mad Love" when that show played Rowland and Clarke's Blackstone Theatre in Pittsburgh. The arrangement was effected by Goldwynner Bill Robson and was similar to a campaign for this show which he recently staged in Baltimore.

The Hermes Dairy Company sent out letters urging their dealers to feature Mad Love Sundaes and special window strips looking in with the theatre.

As a result every soda fountain in Pittsburgh featured the Mad Love Sundae. Despite the hot weather the Blackstone did a satisfactory business.

APPEAL TO BASEBALL FANS

New York.—Nearly 75,000 baseball schedules of the three New York teams, the Yanks, Giants, and Dodgers, were given out in Keith, Moss, and Proctor thea-

Profitable EXPLOITATION

tres in New York City as exploitation for the baseball picture "Trifling with Honor."

Many of the houses invited the neighborhood baseball teams, from public and high schools, to see the picture. Others used baseball scoreboards in the lobbies on which the daily scores of the New York teams were posted.

LAUNCH DRIVE FOR MERRY-GO-ROUND

New York.—Universal exploitation men have started the whirl for "The Merry-Go-Round," considered by Universal the most ambitious production attempted to date by that concern. The initial twist was given when Marc Lachman, Universal Home Office Exploiteer, who is in charge of the campaign on the picture, introduced a tie-up with the New York taxi companies by means of a rate card with the following trick wording:

"You will save time if you go-round in our cabs. You will enjoy life more if you see 'Merry-Go-Round,' the picture that will make the World go round." Lachman has also arranged distribution for luncheon menus with display headings reading "Try a Norman Kerry and Mary Philbin 'Merry Go Round' sandwich."

OUT OF TOWN MAIL GOES WELL IN TOLEDO

Toledo, O.—A publicity stunt which proved valuable in the campaign for "Souls for Sale" at the Valentine Theatre in this city, was the mailing of 1500 postal card views of Cleveland with the message written by hand by business college students—"Am having a fine time in Cleveland. Have just seen 'Souls for Sale.' Be sure and see it when it comes to Toledo." The cards were mailed from Cleveland four days in advance of the opening at the Valentine.

TURN LOOSE THE ESSAY FLOOD

San Francisco.—Despite the wide circulation of the American Magazine, Bruce Barton, Dr. Frank Crane and sundry other editorial boosters of the "it can be done and here's how" school of applied philosophy, there appears to be some question as to just exactly what makes a "Go-Getter." "What are they and why" asked Manager Partington of the Granada Theatre and Paramount exploiteer Wayland H. Taylor while campaigning for "The Go-Getters." They asked the burning question through the columns of a newspaper, which entered the stunt spiritedly and in "go-getter" fashion, offering prizes to the writer of the essay giving the best description of a "Go-Getter." The replies came in in bushel baskets.

SHOE MEN FALL FOR "SOULS"

Hamilton, O.—Fred Myer, manager of the Palace Theatre in Hamilton, Ohio, and Goldwynner H. T. Snowden of the Cincinnati exchange, interested the shoe merchants in that city in the showing of "Souls for Sale." The ten dealers took a page of advertising in the local newspaper. The heading across the top of the page read: "The following merchants have soles for sale. The Palace Theatre has 'Souls for Sale.'

CHICAGO JUDGE SHOWS BRASS IN COURT

Chicago.—Clever exploitation of "Brass" reaped a brilliant crop of publicity during the showing of this Warner Brothers feature at the Chicago and State Street Theatres during the week of May 28.

Three days before the picture's Western release, Mr. G. H. Dummond, the Warner Brothers representative, threw out his opening barrage, by using "Brass" as a means of uniting couples aground on matrimonial reefs. Judge William L. Morgan consented to show the film to several cases. As a result, four couples were reunited and saved from divorce.

The newspapers gave generously of space, considering it important in that it was the first time a judge had ever used a photograph for such propoganda purposes.

This exploitation stunt is similar to the one successfully realized in New York, March 6th last, when Judge Weil transformed his court into a showhouse before an audience of divorce applicants and non-support cases.

FINDS NEW ALLY FOR CHILDREN'S MATINEE

Davenport, Ia.—Ralph Blank, manager of the Garden Theatre, found a new ally to assist him in putting on special children's shows when he placed a morning matinee of "Daddy" in the hands of J. H. C. Peterson Sons Co., department store, instead of a newspaper. Tickets for the show could be obtained only through the boys' department of the store. Advertising of the event was done by slide and trailers in the theatre. The store did some good exploitation and carried the event in its newspaper ads.

REGISTER FOR MOVIE CAREER

Huntington, W. Va.—A "Do you want to get into the movies?" stunt arranged for by Goldwynner H. T. Snowden and C. E. Tipton, manager of the State theatre, with the Huntington Herald-Dispatch, differed somewhat from others which have been used with "Souls for Sale."

Girls and young women desirous of a screen career were asked to write their names, during a period of ten days, in a book kept in the lobby of the State theatre. This book, it was stated, would be sent to Miss Boardman and she would send a personal message of advice to each young woman registering in the book.

TEACHERS LIKE "ROBIN HOOD"

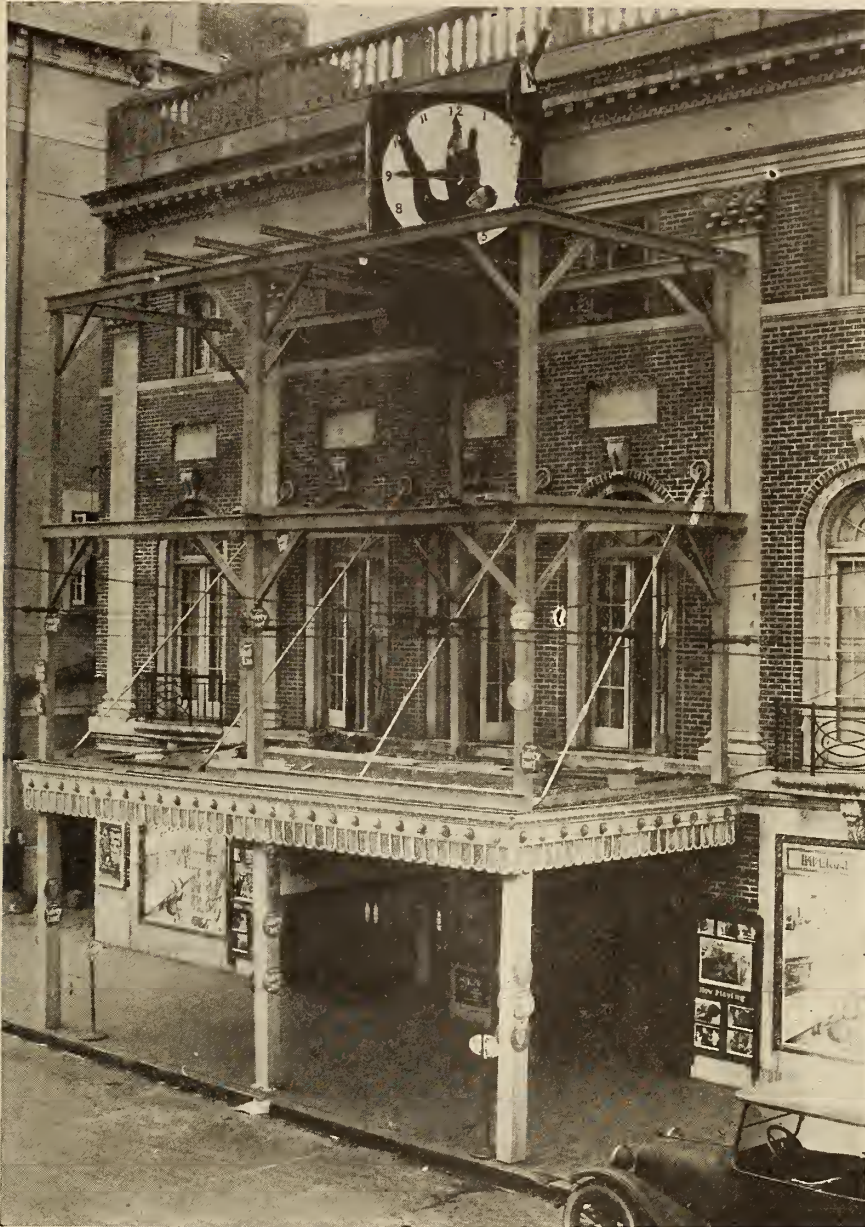
Hazleton, Pa.—"Robin Hood" went across for a week's run at the Feeley Theatre with fine attendance, due to the enterprise of Manager M. H. Goodman in making the educational value of the film appear supreme. He ran special matinees for the 7800 school children of the town at ten cents admission and announced that where teachers appeared with their classes, they got in free. The matinees helped swell the totals for the week's business to a gratifying extent.

TIE-UP FOR LICHTMAN FILM

New York.—The Al Lichtman Corporation has arranged a publisher's tie-up with Brentano for the Preferred Picture, "Daughters of the Rich," a Gasnier production adapted from the well known novel by Edgar Saltus, who is advertised as President Harding's favorite author. Jackets illustrated with stills from the film version are now being prepared.

THE DOPE WORKED

Bethlehem, Pa.—The Grand Opera House made a profitable venture out of the showing of "Life in Chinatown" through displays of opium smoking outfits in its lobby and by featuring lectures on the life of the addicts of the drug by well known speakers.



When it comes to lobby displays and stunts the Southern showmen seem to lead the field by a noticeable margin. And in support of the theory the above photo of the Imperial Theatre, Jacksonville, Fla., and others on this page, are submitted. All the thrills of Harold Lloyd's "Safety Last," are pretty well suggested in the novel marquee display which Manager Albert Hill made for the Pathe comedy.



A lobby display for the Principal Pictures offering "The World's a Stage," used by an enterprising exhibitor in Mexico City. The set was decorated in the best exhibitor manner with palms, flowering vines and illuminated windows.



Cutouts and an abundance of small flags featured the display for Hodgkinson's "Down to the Sea in Ships," at the Court Theatre, Wheeling, W. Va., where the Elmer Clifton picture made such a hit that it was commented upon in an editorial in the Wheeling Intelligencer. A good drive for the picture was staged in Wheeling, the campaign being handled by John Wingerer, house manager, and Jack Edwards, Hodgkinson representative.



Another corking display by Albert Hill, manager of the Imperial, Jacksonville, Fla., for Paramount's "Prodigal Daughters." This has a great summertime appeal to recommend it in addition to its novelty.



Howard Kingsmore, manager of the Howard, Atlanta, used circus methods in exploiting Warner Brothers screen version of "Main Street," as the banners and boards in the above photo make plain.



The Metro campaign for the New York Capitol's showing of "Trailing African Wild Animals," was marked by window displays in great number and variety. Above are three typical examples which show considerable ingenuity in adapting the subject to the merchant's display. At the left is the layout in the window of A. Jaeckel and Company on Fifth Avenue, with fur garments especially designed and made for Mrs. Martin Johnson, co-producer with her husband of the films of wild life in Africa. The centre photograph shows a display of Holeproof Hosiery in which enlargements from the films are tied up with the advertising slogans of this brand. On the right is a drug store window featuring face lotions and cold cream. In addition to these there were displays in radio stores and the window of the Corona Typewriter company.



A drug store window displaying the presentation of First National's "Skin Deep," at the Temple Theatre, Hamilton, Ont. The Henry Cleave drawing for the paper on this production was featured as a cutout in this arrangement.



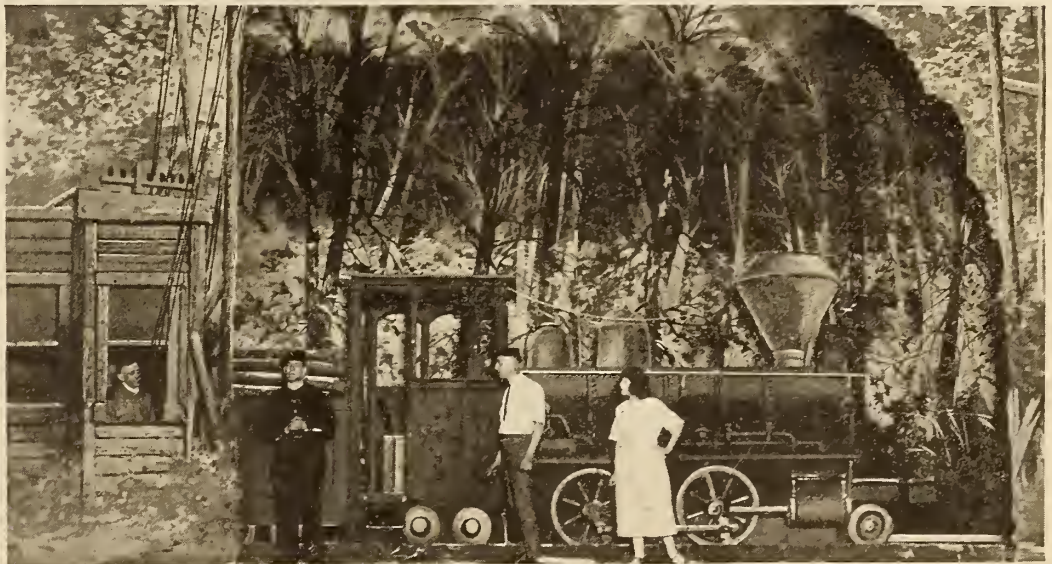
"Kid Kandy," is a novelty introduced in New York City as the display above shows, a window in Gimbel Brothers' department store. It features Jackie Coogan and will be employed as a special item for campaign purposes with the forthcoming Metro offering "Long Live the King."



At the left above is a display for a motion picture in Landay's Phonograph and Music Shop, New Haven—the first time this store has made such a display—for Goldwyn's "Souls for Sale," at the Globe Theatre. The centre photo shows a studio scene, camera, director and actress, in the window of the Kaufmann and Baer Company store, Pittsburg, in connection with a campaign for "Souls for Sale," at the State Theatre. And just to prove that people do look at window displays there is the photo at the right of the crowd outside the Kaufman and Baer window. At certain times during the day films were taken of the people who collected outside the store and these were shown on the screen at the State. This stunt was arranged by C. B. Frost of the Rowland and Clark publicity department and Goldwynner Bill Robson.

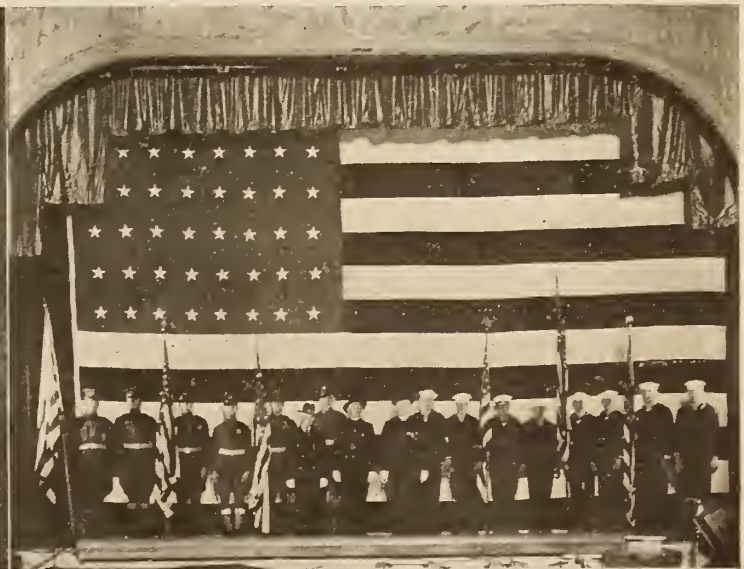


The Girl's own bar-room was the setting for the prologue staged in connection with the presentation of First National's "The Girl of the Golden West," at the Chicago Theatre, Chicago. About thirty people appeared in the sketch, which was a combination of dance, melody and melodramatic action. The music theme as "The Girl of the Golden West," song and as shown in the photo at the left above, there was plenty of "atmosphere." At the right is the prologue for Maurice Tourneur's "The Isle of Lost Ships," at Newman's Kansas City Theatre. The back drop corresponded more or less in detail to the press sheet cuts and stills from the picture. An orchestra clad in pirate costume played jazz.



One of the simple, inexpensive prologues. The young lady pictured above is a La Crosse, Wisc., society girl and she wore the costume in which Mae Busch appeared in "Souls for Sale." This stunt was used at the Rivoli Theatre.

Thomas D. Soriero, managing director of the Century, Baltimore, goes in rather extensively for prologues and has produced operatic impressions with all the settings and arias with considerable success. The photo above shows his presentation for Metro's "Hearts Aflame."



Ed Hyman put on two stage numbers in connection with his offering of First National's "The Isle of Lost Ships," at the Brooklyn Mark Strand. One was "atmosphere" and the other had timely value and celebrated Memorial Day. At the left is Hyman's stage settings for a soloist. As an impression of the scenes of the island of wreckage revealed in the feature film, the setting is markedly good. At the right is a patriotic offering in which sailors and soldiers appeared with Civil War veterans before a huge flag.



Edward K. Hoffman, house manager of the New Piedmont Theatre, Oakland, Calif., got some whole-hearted cooperation from the kiddies and the firemen when he presented the F. B. O. production "The Third Alarm." The fire department furnished an antique hose cart and big siren, which was mounted on the roof of the theatre.

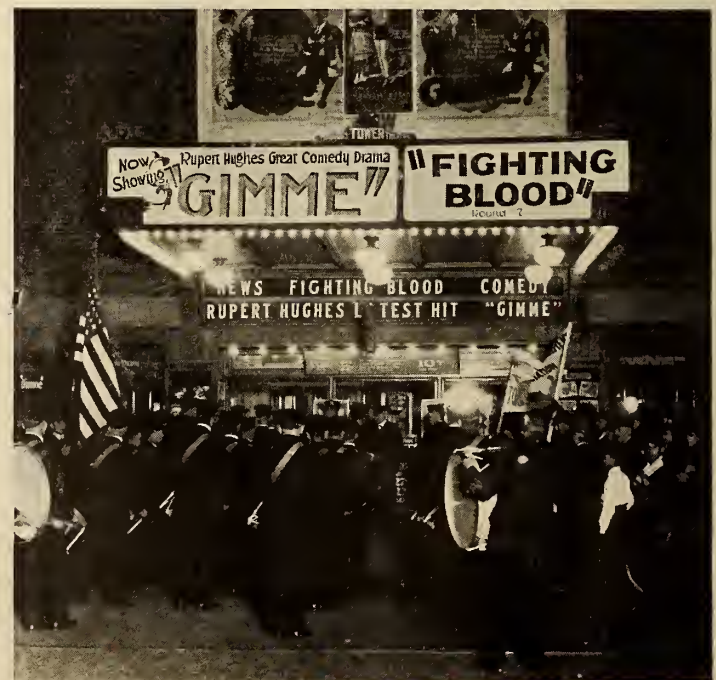
A bus-load of youngsters from the St. Vincent's Asylum, Washington, D. C., on their way to Loew's Columbia, to see Metro's "Soul of the Beast."



First National's "Within the Law," was worked into an anti-speeding drive by city authorities when it played the Tivoli Theatre, San Francisco.

Wesley Barry and Boy Scouts at the Wesley Barry Near East Relief benefit performance of Warner Brothers "Rags to Riches," at the Raymond Theatre, Pasadena, Calif. Admission to the show was at the rate of a can of condensed milk.

Where other cities advertised for the "homeliest girl," Hamilton, Ont., actually produced her and used her for ballyhoo on First National's "Minnie."



The entire student body turned out to see Hodkinson's "Down to the Sea in Ships," when it was shown at a special performance for Public School 43 in New York at Bim's West End Theatre. Mr. Bimberg entertained big crowds at this special show and created a big stir generally in the neighborhood.

The St. Paul Firemen's Drum Corps made its first appearance when the whole outfit attended a benefit performance of Goldwyn's "Gimme," at the Tower Theatre.

The MODERN THEATRE

Building — Equipping — Operating

THE day of the pitch-dark picture house has passed. Audiences like the houses where they do not have to grope their way. Proper lighting eliminates the gloomy atmosphere, allows the patrons to seat themselves without annoyance, and makes the theatre more attractive. But in order to present brilliant pictures in a semi-lighted house every precaution must be taken to avoid losses of light in the projection machine and to utilize the radiation from the light source in the most advantageous way.

Our Scientific Bureau has, as a result of special studies of the problem, developed the new Cinephor condensing system which works with much higher efficiency than the type usually used. This new condensing system consists of two elements, the front one having a spherical concave curve combined with a parabolic convex curve while the rear element is a plano convex lens of superior quality; this element being changed to suit the conditions, such as the use of a regular or high intensity arc, and the focus of the projecting lens.

Exhaustive tests that have been made show:

1. An increase in illumination up to 25 percent depending on the kind of arc and operating conditions.
2. Even illumination over the entire field, that is, the brightness at the margin of the picture closely approximates that at the center.
3. Maximum illumination without "ghost" or dark spot in center of the field.
4. Greater latitude in fluctuation of arc without showing discoloration on the margins of the picture, caused by the fact that the condenser operates with a slightly larger spot on the aperture plate.

Figure 1 is a drawing representing the ideal condition to be attained and is what

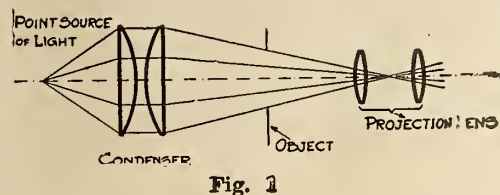


Fig. 1

would result, if there were available a source of light that approximated the theoretical point source, if a condensing system were available which eliminated all spherical aberration, and if the mechanical construction and operating conditions could always be considered as fixed. In such an ideal case, the rays of light passing through all zone of the condensing lens would focus in one plane—the center of the projecting lens and the object, or film aperture, would be illuminated by a spot of light, just large

The New Cinephor Condensing System

By I. L. Nixon.

Bausch & Lomb Optical Co.

enough to cover the diagonal of its opening, that would be of equal intensity over its entire area.

Since the usual type of condensing lens zones focus at different planes along the axis, as shown in Figure 2, where we still assume a theoretical point source of light.

As all known light sources possess considerable area, the condition found with the

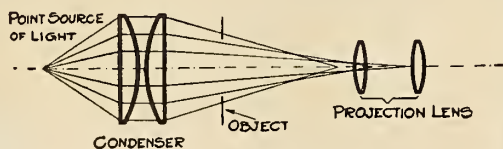


Fig. 2

usual type of condensing system under actual operating conditions is more nearly represented by the drawing shown in Figure 3.

Such a condition means considerable loss of light and difficulty in producing a field upon the screen which is evenly illuminated and free from color or "ghosts."

By substituting the new Cinephor parabolic condenser for the usual from plano convex condenser, a condition is attained very closely approximating that shown by the drawing in Figure 4, being modified only because of mechanical construction of machine, focus of projecting lens, etc. What actually happens is that the focus of the condenser through the central zones is shortened, and lengthened through the marginal zones until the rays of light all focus within very small limits of one plane.

The series of photographs within illustrate what actually happens. In making these, a plate with two small holes spaced symmetrically to the center of the lens was placed

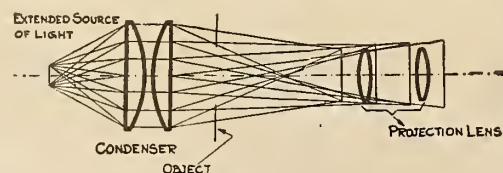


Fig. 3

over the face of the front condenser, so that the conjugate focal point of the rays of light from different zones could be readily located.

The increased efficiency of this Bausch & Lomb Cinephor condensing system is due primarily to the introduction of the parabolic curve of the front element, but in order to secure maximum results, it is necessary that the rear element be one with true plano and convex surfaces. Therefore, while this front element may be used with regular commercial plano convex condensers, we can guarantee its highest efficiency only with the complete system as we supply it. Both elements are made of a new heat resisting optical glass which has been especially developed for this purpose. Actual tests show that with ordinary precaution, the breakage factor will become a

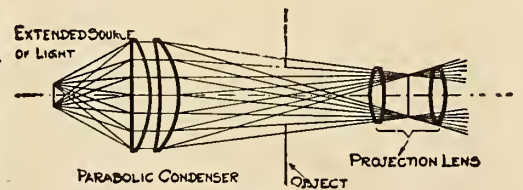


Fig. 4

negligible one when using condensers made of this new glass.

Because of the many machines now in use, this condensing system has been made of a diameter (4 15/32") to conform to the standard with which these machines have been fitted. Practically no difficulty will be encountered in fitting them to all of the later types of machines, particularly, all of the machines having the removable condenser rings.

Every theatre owner should be interested in this new development and is fully justified in the additional expenditure, because by the use of the Cinephor condensing system, it is possible to have either an increase in illumination without additional current expense, or the same illumination with reduced current expense. Moreover, by using the Cinephor plano convex condenser as the rear element, the breakage factor and the attendant cost may be materially reduced. In addition, the screen illumination is more even, resulting in a uniformly better presentation of the picture.

The development of this corrected condensing system now makes it possible for us to offer a complete "Cinephor" optical system of the highest possible quality, namely, Cinephor projecting lenses and Cinephor condensing systems.

Users of Mazda lamp equipment will also be interested to know that a condensing system composed of two parabolic condensers has been developed for use with the 30 volt, 30 ampere Mazda lamp, by which an increase in illumination of approximately 50% is secured. As these require special mountings depending upon the type of machine to which they are to be fitted, the mountings should be secured through the distributor for that particular type of machine.

How the New Tests Showed Up

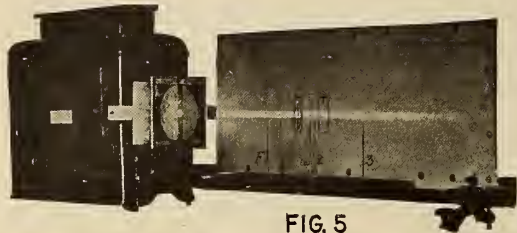


FIG. 5

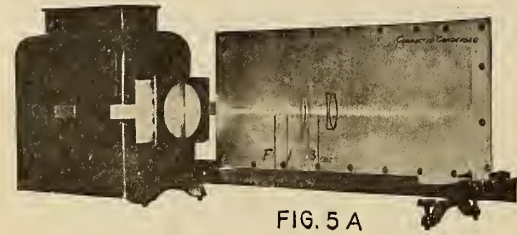


FIG. 5 A

Showing ray through axial zone

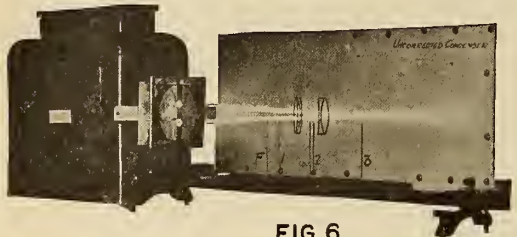


FIG. 6

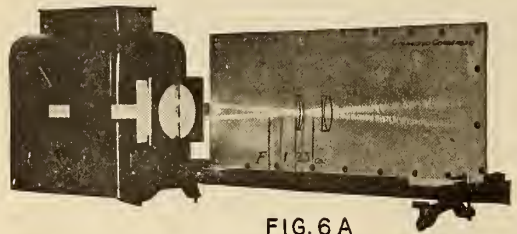


FIG. 6 A

Showing rays through sub-medial zone with the position of the image at 3.

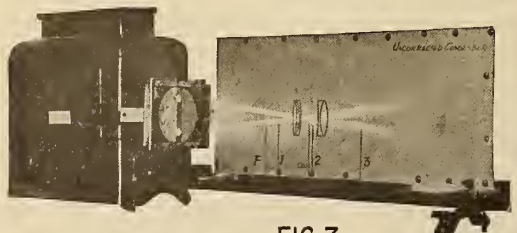


FIG. 7

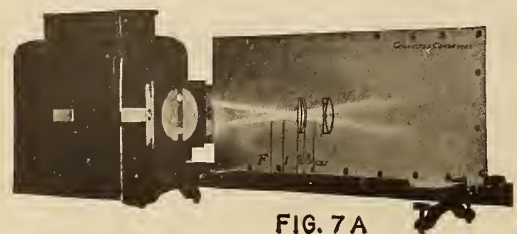


FIG. 7 A

Showing rays through medial zone with the position of the image at 2.

How to Read Photo Tests on This Page

Figures 5 to 10, are uncorrected and show the result with two plano convex condensers. Figures 5a to 10a, are corrected and show the results when the Cinephor Condensing System replaces the ordinary system.

The line marked F shows the position the film would occupy for this particular set-up and the drawing of the projecting lens represents a Series II 5 3/4" focus Cinephor Projecting Lens.

In comparing these photographs, they should be compared in pairs and particular attention is called to the wide variation between the crossing point of the two beams in Figures 6 and 6a above, and Figures 9 and 9a below and to the fact that the entire beam passes through the objective in Figure 10a, while much of it is lost in Figure 10 and it will also be of unequal intensity.

In the corrected condenser, the distance between the images formed by the rays through these two zones is approximately 200 mm., while with the corrected condenser, this separation has been reduced to 50 mm. Figures 9 and 9a.

In the corrected system, all of the light passes through the objective and is uniform. Figure 10.

The Parabolic Condenser is always to be used as the front element with the strong convex parabolic curve facing the aperture plate.

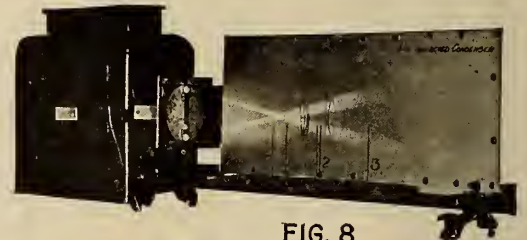


FIG. 8

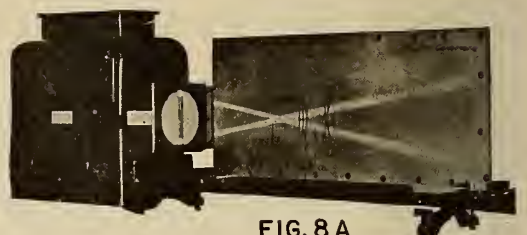


FIG. 8 A

Showing rays through marginal zone with the position of the image at 1.



FIG. 9

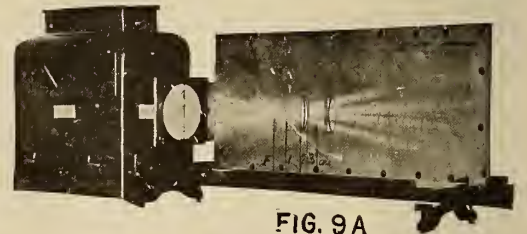


FIG. 9 A

Showing marginal and sub-medial zones

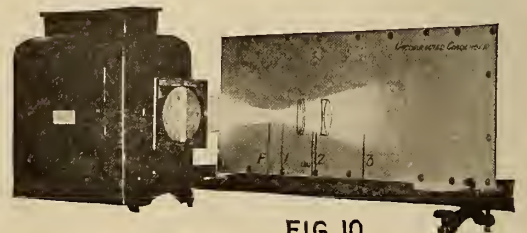


FIG. 10



FIG. 10 A

Showing the image forming rays through the whole section



Hotel Sheridan-Plaza

CHICAGO

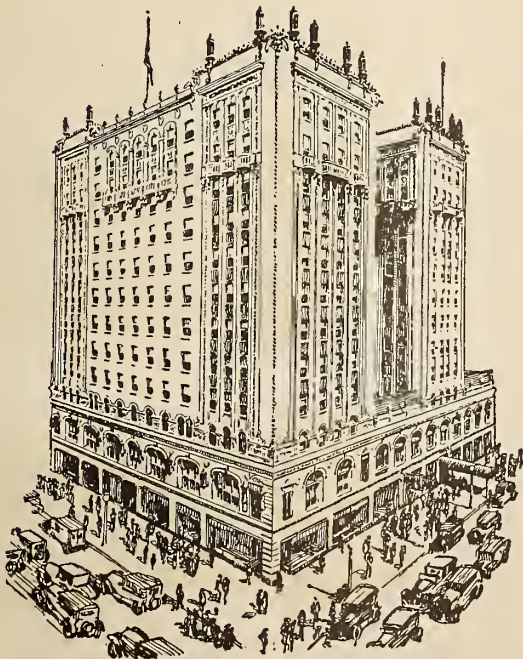
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NEXT WEEK

The Semi-Annual
Theatre Equipment
Directory Number.

Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

BEAVER DAM, WIS.—Stanley Kadow, Pabst Corporation Building, Milwaukee, Wis., completed plans for \$75,000 theatre to be erected by Fred C. Gross, care F. C. Gross, Muskegon Ave., Milwaukee, at Beaver.

VALLEY CITY, N. D.—John Piller contemplates a theatre for Fifth Avenue, architect not selected.

CHICAGO, ILL.—A. C. Liska & J. Eberson, 212 E. Superior Street, have completed plans for the \$1,500,000 theatre for 90th & Halsted to be erected by Owner, Mr. Cooney, National Theatre Corp., 75th St. & Cottage Grove, Chicago.

HARVEY, ILL.—H. Frederick Peck, 159 E. Ontario, Chicago, Ill., has completed plans for the \$50,000 theatre to be built by Garden Theatre, care archt.

NEW YORK, N. Y.—Harry Creighton In-gall, 347 Madison Avenue, has completed plans for the \$10,000 theatre for 211 W. 125th Street, to be built by Palther Realty Company, 17 East 42nd Street, City.

BROOKLYN, N. Y.—Eugene De Rosa, 110 West 40th Street, N. Y. C., has completed plans for the \$200,000 theatre for S.E. corner Fourth Ave. & Dean Street, to be built by Fourth Avenue & Dean Street Corporation, 676 Willoughby, Brooklyn.

WILLIMANTIC, CONN.—A. R. Sharpe, 144 Chestnut Street, Willimantic, has completed plans for the theatre to be built on Main Street by A. Davidson, care Wauregan House, Cor. Main St. & Broadway, Norwich, Conn.

ESSINGTON, PA.—C. M. Wells, Rutledge, Pa., has completed plans for the theatre to be built on Wanamaker St. & Trolley Line, Essington, by Vito Cinefra, Essington.

TORONTO, O.—J. L. Medcalf has completed plans for the \$50,000 theatre to be built by B. C. Collegas, Toronto.

PROVIDENCE, KY.—Clifford Shopbell, Evansville, Ind., has completed plans for the \$50,000 theatre for West Main Street.

FORT WAYNE, IND.—O. C. Brunswick, 206 Noll Bldg., has completed plans for the \$60,000 theatre to be built on Calhoun & Pontiac Streets, by J. J. Lambrakis & James Heistes, 627 Calhoun Street.

INDIANA HARBOR, IND.—R. Levine & E.

Leon H. Lempert & Son
Theatre Architects
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"Pioneers in theatre designing and originators of the bowled auditorium, now Universally used."

Rupert, 6951 South Green Street, Chicago, completed plans for the \$250,000 theatre for Michigan Ave., to be built shortly.

BURLINGTON, WIS.—J. Mandor Matson, 536 Baker Bldg., Racine, Wis., has completed plans for the \$12,000 theatre for Burlington, to be erected by Teutonia Society, J. P. Gill, Mgr., Burlington Opera House, Burlington.

ARKANSAS CITY, KANS.—Carl Boller & Bros., 508 Ridge Avenue, Kansas City, Kansas, have completed plans for the \$100,000 theatre to be built by J. R. Ruford, care Rex Theatre, Arkansas City.

Building Notes

M. H. Newman, former manager of Grauman's Egyptian Theatre, Los Angeles, has succeeded Mr. William A. Cutts as Manager of the Columbia Theatre, the Universal house here.

Michael Gore, President of West Coast Theatres, Inc., plans for a late spring opening a 1,000 seating capacity theatre for York Boulevard, Los Angeles, the investment, estimated, to exceed \$160,000. The theatre will be provided with a \$20,000 pipe organ, will be Egyptian in architecture, throughout, and have 250 Morris chairs for the loge circle.

San Pedro, Calif., new 1,800 seating capacity house is near completion, builder and owner, West Coast Theatres, Inc.

The new Hollister, owned and managed by Frank Hollister, Girardville, Pa., is opened. A pipe organ, with orchestral attachments, is installed. Michael Carey is the musical director.

E. C. Horn Sons, New York city architects, completed plans for a 2,000 capacity theatre to be erected by Anthracite Amusement Co., Mahanoy City, Pa.

Edward J. Lynch, Sterling Theatre staff, Hazle and Parrish streets, Wilkes-Barre, Pa., is appointed manager of the theatre.

L. J. Chamberlain, head of Chamberlain Amusement Enterprises Co., and president of the new Chamberlain Amusement Co., purchased land at Pottsville, Pa., where-upon a \$1,000,000 theatre seating 3,000 persons will be built. William H. Lee, Philadelphia, architect.

The following changes in management and erection of new theatres in Kansas City territory have been announced:

Royal Theatre, Lees Summit, Mo., sold by P. G. Vaughan to Carter & Ester; Roanoke theatre, Kansas City, purchased by P. G. Vaughan; Tackett theatre, Coffeyville, Kas., sold by John Tackett to banking interests of Coffeyville; New Tackett Theatre, Coffeyville, Kas., being erected by John Tackett; Peoples' Theatre, Moran, Kas., now being erected.

Powers 6B projector, a Hallberg motor-generator set and other equipment has been installed in Riverside Park, Wichita, Kas.

The Chamberlain Amusement Co. has retained architect William H. Lee, of Philadelphia and Shamokin, Pa., to draw plans for a \$300,000 theatre to be erected at Broad and Center Sts., Tamaqua, Pa., seating capacity 2000 persons. Work will start

GERMANY LEADS U. S. IN CZECHO SLOVAKIA

According to figures there are 832 kinemas in the new Republic Czecho-Slovakia, of which 473 are in Bohemia, 212 in Moravia, 34 in Silesia, 195 in Slovakia, and 8 in Ruthenia. Prague itself possesses 82, or practically 10 per cent. of the whole number. Last year 2,210 films were submitted to the censor. Of these, 135 were prohibited, the remaining 2,075 (with a total length of about two million yards) being passed, though half of these were prohibited for display at performances where young people under 16 were admitted. Of the 135 films rejected by the censor, 79 were of German origin, 25 of American, 11 Austrian, 11 Italian, 4 French, 2 Spanish, 2 Czecho-Slovak, and 1 Polish.

Of the films approved by the censor, 742 were from Germany, 608 from America, 258 from France, while 168 were produced in Czecho-Slovakia. Other countries supplying films to Czecho-Slovakia were Italy 79, Austria 63, England 41, Sweden 39, Denmark 35, Hungary 7, Russia 6, Holland 5, Switzerland, Spain, Latvia and Palestine 1 each. As regards the subject-matter, 783 films represented the drama, 584 comedies and fairy tales, 385 landscapes and so on, 42 sports, while 13 dealt with hygiene.

as soon as plans are drawn and bids secured.

Cycle Park in Dallas, Texas, opened May 27th.

The Queen Theatre, with Reuben Bohls, opened at Taylor, Texas, to capacity.

The Liberty Theatre, at Oklahoma City, is closed for the season.

The Orpheum Theatre, at Oklahoma City, opened May 23rd.

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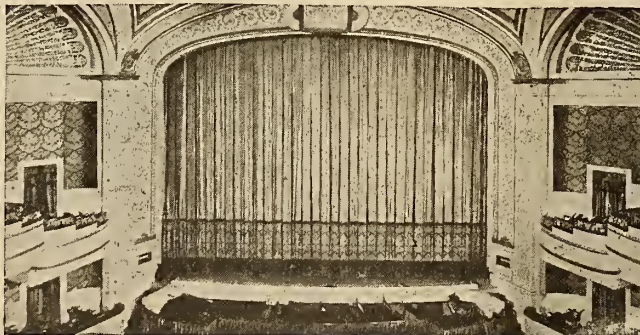
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Vol. 14
No. 5

June 30, 1923

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Beulah Marie Dix. Directed by
Jerome Storm.*

A Paramount Picture

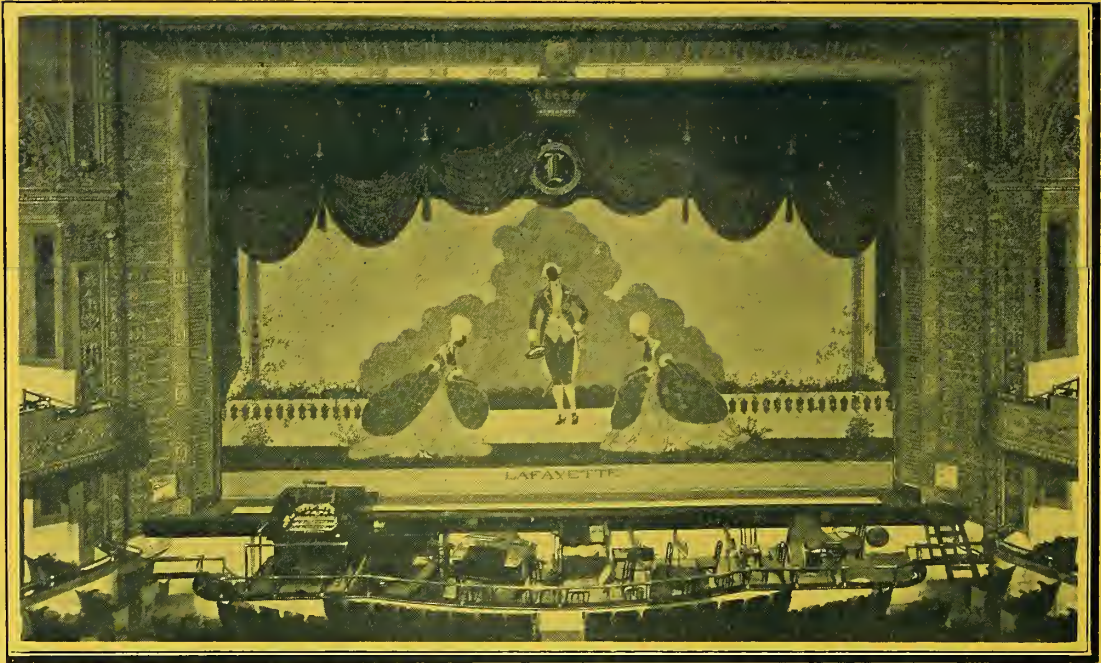


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EXHIBITORS TRADE REVIEW

For You—The Exhibitor

IN publishing this, the Semi-Annual Theatre Equipment Directory, the Editors had in mind furnishing readers with a publication of the most permanent value—a journal to be kept within easy reach that would help them in every way to operate their theatres. The following index to contents of this issue illustrates how thoroughly this issue is built to help you:

The New Season's Pictures.....Page 180

A list of the product which is to be released for the coming season with complete data as to type of picture, producer, distributor, etc.

Semi-Annual Catalogue.....Page 185

A list of all films released and reviewed in Exhibitors Trade Review with brief description, footage, distributor, star, etc. A catalogue which makes it unnecessary to have other releases, guides and indexes.

Voice of the Box Office.....Page 202

A complete statistical rating of all pictures played during the past season—rated from a box office standpoint.

The Industry Charted.....Page 190

Graphic charts of film rentals, admissions, number of theatres and exports and imports of film for a period of years showing growth and fluctuation of the industry.

Film Arbitration Boards.....Page 191

Located for the busy exhibitor, geographically and alphabetically listed for convenience of readers.

Where the Film Volume Comes From.....Page 189

A statistical analysis of production for four seasons including the coming season, showing the companies producing the volume of pictures.

Theatre Equipment Directory.....Pages 1-100

A complete section devoted to the equipment of theatres with all products listed. The third issue of this number with more than a thousand new listings.

The NEW SEASON PICTURES

The list of pictures herewith published are for release during the coming season 1923-24 and represent those companies which, up to the time of going to press, furnished their announcements for publication. Some companies are not therefore represented as their announcements were not ready.

Famous Players—50

Famous Players-Lasky Corporation will present fifty productions in 1923-24, and these pictures, in the opinion of company executives, will absolutely top anything heretofore offered by Paramount.

Group 1, contains thirteen pictures, of its 1923-24 production-distribution schedule of fifty features. The thirteen pictures will be released weekly during August, September and October. They follow:

"The Purple Highway," with Madge Kennedy. Directed by Henry Kolker.

"The Love Piker," with Anita Stewart heading a special cast. E. Mason Hopper directed it.

"Hollywood," the James Cruze productions featuring more than fifty stars and other screen players.

"To the Last Man," a Zane Grey production supervised by the author himself. Richard Dix and Lois Wilson are featured.

"Lawful Larceny," with Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody in the cast. Allan Dwan directed it.

"The Silent Partner," with Owen Moore and Robert Edeson. Charles Maigne directed.

"The Cheat," a George Fitzmaurice production starring Pola Negri.

"Bluebeard's Eighth Wife," with Gloria Swanson. Sam Wood directed.

"Salomy Jane," a George Melford production featuring Jacqueline Logan and Maurice Flynn.

"Ruggles of Red Gap," another James Cruze production with a special cast.

"Spring Magic," produced by William de Mille with an all-star cast.

"Zaza," starring Gloria Swanson. Allan Dwan directed it.

"All Must Marry," a Thomas Meighan vehicle directed by Alfred E. Green.

F. B. O.—30

Following an announcement of a program of thirty pictures for the coming season of 1923-1924, the Film Booking Offices this week announce that fourteen of that number will be released the first six months of the season starting in the Fall.

In addition to the two specials "Day-time Wives" and "Blow Your Own Horn," there will be released "Lights Out," a photo-drama adapted from the stage play written by Mann Page and Paul Dickey. The adaptation was made by Rex Taylor, and carries a cast headed by Ruth Stonehouse. Others in the cast are Walter McGrail, Marie Astaire, Theodore Von Eltz, Hank Mann, Fred Kelsey, Ben Hewlett, Mabel Van Buren, Harry Fenwick and Ben Deeley.

"Alimony," adapted from an original story by A. T. Locke, will follow "Lights Out." The picture is being directed by Chautard. The cast will consist of Grace Darmond, Ruby Miller, Warner Baxter, Jackie Saunders and Ralph Lewis.

"A Knight for a Day" will be the next picture released. The story is a western comedy-drama from the pen of William

Wallace Cook, with Eddie Hearn as the featured player.

A Chester Bennett production, entitled "Rock of Ages," and featuring Jack Novak will follow.

"Born of a Cyclone" is a story written by Marion Burton, Charles Behan and Charles Stilson. The plot is laid in the Louisiana bayou country with Derclys Perdue selected for the featured role.

The eighth picture on the list is "Druscilla With a Million." The story is an adaptation from Elizabeth Cooper's book of the same title.

"Not For Publication," an original society drama, follows the "Druscilla" production.

"Flaming Souls" is a society drama by Marene Thompson. The story deals with a girl who loves a penniless youth who in turn loves another.

"Life, Liberty and—" is a prize fight western written by Wyndham Martin with George O'Hara listed for the featured role. This story originally appeared in Everybody's Magazine.

"Passionate Youth" is an adaptation from the Munsey magazine story, "Judith of Bohemia," and written by Coralie Stanton and Heath Hasken.

"Flaming Waters" is an original story written by Lloyd Sheldon and based on the oil fields of the West.

"The Legacy Lady" is a society drama story that appeared in the People's Home Journal and was written by Mabel Brown.

First National—65 to 70

First National's 1923-24 season will start July 2 and will include sixty-five to seventy pictures.

Twenty-nine of the titles—these to be published up to the end of January—have been selected and tentative dates have been set.

With one or two exceptions there is a picture provided for each week of the first seven months, the schedule calling for four pictures each in July, August, September and November, five each in October and December and three in January.

The announcement of Richard Walton Tully that he would bring "The Bird of Paradise" assures First National of a dramatic masterpiece in photoplay form. Mr. Tully wrote this play twelve years ago.

Under a recently signed contract Samuel Goldwyn will produce "Potash and Perlmutter" for First National release.

"The Bad Man" a play by Porter Emerson Browne, is awaiting First National production. "The Bad Man" had a long run on Broadway and has already played two years on the road.

Thomas H. Ince will present "Anna Christie," the Eugene O'Neill play which was awarded the Pulitzer prize as the play which has done the most during the year to advance the interests of American dramatics.

"Secrets" is another drama which Joseph M. Schenck purchased the screen rights of. Norma Talmadge will be seen in the title role.

Another play to be picturized is Avery Hopwood's "Why Men Leave Home."

Louis B. Mayer has purchased the screen rights and John M. Stahl will direct.

A European stage sensation, "Madame Pompadour" will be imported by Joseph M. Schenck for Constance Talmadge.

"Her Temporary Husband" Edward Paulton's farce comedy will be brought to the screen with Sydney Chaplin in the leading male role.

"The Spite Corner," a comedy drama in which Madge Kennedy starred during a long run on Broadway.

The list of forthcoming pictures which will be adapted for the screen from published novels or magazine stories is equally imposing. First National has more than two dozen books and magazine serials which are either in production or in the hands of the screen adapters.

Among the stories are:

"Circus Days" from the old circus story "Toby Tyler" by James Otis in which Jackie Coogan is starred.

"The Huntress" a comedy drama of the great American outdoors, from the pen of Hulbert Footner. It will be Colleen Moore's first starring picture.

"The Fighting Blade," a period drama from the pen of Beulah Marie Dix, which will be produced by Inspiration Pictures with Richard Barthelmess in the stellar role.

"The Wanters," by Lelia Burton Wells, a comedy drama with New York society life as a background. John M. Stahl will direct this picture for Louis B. Mayer with Marie Prevost and Robert Ellis in the starring roles. Richard Headrick has been signed to play an important role.

"Her Reputation," adapted from the novel "The Devil's Own" by Talbot Muddy and Bradley King. Thomas H. Ince will present this story through First National.

"Purple Pride," by H. B. Somerville, an English authoress. Norma Talmadge will star. The novel was published as "Ashes of Vengeance" in England, and is to be issued in this country shortly.

"Flaming Youth" a Metropolitan Magazine story by Warner Fabian.

"The Lord of Thundergate," a Sunset Magazine serial and novel from the pen of Sidney Herschell Small.

"Dust in the Doorway," Dixie Wilson's McClure's Magazine story, which Frank Borzage will bring to the screen.

"Country Lanes and City Pavements," a novel by John Fleming Wilson, which will be personally directed by Thomas H. Ince.

"Ponjola," from the Cosmopolitan Magazine serial and novel by Cynthia Stockley. James Young will direct.

"The Eternal City," Hall Caine's novel, which will be produced by George Fitzmaurice for Samuel Goldwyn.

"The Swamp Angel," from the Collier's Magazine story by Richard Connell.

"Rope," a novel by Holsworthy Hall.

"The Dangerous Maid," from the novel "Barbara Winslow Rebel," by Elizabeth Ellis, which has been purchased by Joseph M. Schenck and which will have Constance Talmadge in the stellar role.

"The Sea Hawk," by Rafael Sabatini, author of "Scaramouche" and "Captain Blood."

"Moving Fingers" by Elizabeth Irons Folsom, which was published in Everybody's Magazine in serial form.

"Pearls before Cecily," a Saturday Evening Post story by Charles Brackett.

Goldwyn-Cosmopolitan

44

Goldwyn-Cosmopolitan will deliver 44 productions next season. Each production will be a big picture produced by a director whose name has been associated with an important achievement.

Of the 44 pictures that they will release 12 are Cosmopolitan Productions, 8 are Distinctive Pictures, 22 are Goldwyn pictures and Jesse D. Hampton and Achievement Films will provide one each.

It is estimated that the 44 Goldwyn-Cosmopolitan productions for the coming year will be as follows:

From Goldwyn Pictures Corporation—

"The Eternal Three," written and directed by Marshall Neilan.

"Greed," adapted from Frank Norris' novel, "McTeague," and directed by Eric von Stroheim.

"Three Wise Fools," directed by King Vidor, who also adapted the picture from Austin Strong's play.

"The Master of Man," adapted from Sir Hall Caine's novel by Paul Bern and directed by Victor Seastrom.

"In the Palace of the King," adapted from F. Marion Crawford's novel by June Mathis and directed by Emmett J. Flynn.

"The Rendezvous," by Madeleine Ruthven, directed by Marshall Neilan and Frank Urson.

"Six Days," adapted by Ouida Bergere from Elinor Glyn's story, and directed by Charles J. Brabin.

"Three Weeks," from Elinor Glyn's world-famous romance of a royal intrigue.

"The Day of Faith," adapted by June Mathis from Arthur Somers Roche's novel, and directed by Tod Browning.

"The Merry Widow," from the most famous light opera of the century. Eric von Stroheim will direct the picture version.

"Tess of the D'Urbervilles," from Thomas Hardy's novel, co-directed by Marshall Neilan and Frank Urson.

"Wild Oranges," from Joseph Hergeheimer's novel, directed by King Vidor.

"Red Lights," from Edward E. Rose's mystery play, directed by Clarence G. Badger.

A new picture written and directed by Rupert Hughes.

"Ben-Hur," from Gen. Lew Wallace's novel and play. Other productions will be announced later.

From Cosmopolitan Productions.—

"Enemies of Women," adapted from Vicente Blasco Ibanez's novel, and directed by Alan Grosland.

"Little Old New York," starring Marion Davies, adapted by Luther Reed from Rida Johnson Young's drama, directed by Sidney Olecott.

"The Daughter of Mother McGinn," from one of Jack Boyle's "Boston Blackie" stories, adapted by Frances Marion and George Hill.

"Unseeing Eyes," from an Arthur Stringer novel. The scenario was made by Bayard Veiller. E. H. Griffith is directed.

"Under the Red Robe," from Stanley J. Weyman's romance, directed by Alan Grosland.

"Yolanda," adapted by Luther Reed from the novel by Charles Major.

"The Flaming Forest," from a James Oliver Curwood story.

"Alias the Lone Wolf," by Louis Joseph Vance.

"The Temptress" from the Vicente Blasco Ibanez story. Bayard Veiller is writing the scenario.

"The Country Beyond," by James Oliver Curwood.

"A Gentleman of France," from Stanley Weyman's romance.

"Alice of Old Vincennes," by Maurice Thompson.

From Distinctive Picture Corporation.—

"The Green Goddess," adapted by Forest Halsey from William Archer's stage success in which George Arliss has starred for three seasons. Sidney Olecott is directing it.

"The Weavers," adapted by John Lynch from Sir Gilbert Parker's Egyptian novel. Harmon Weight will direct it.

"A Salome of the Tenements," adapted by John Lynch from Anzia Yezierska's novel, directed by Sidney Olecott.

"Life and the Lady," adapted by Philip Loneragan from I. A. R. Wylie's novel. Harmon Weight will direct.

"Two Can Play," by Gerald Mygatt. Directed by Harmon Weight.

"The Steadfast Heart," adapted by Philip Loneragan from Clarence Budington Kelland's story, directed by Sheridan Hall.

From Achievement Films.—

"The Magic Skin," adapted by Charles Whitaker from Balzac's novel and directed by George D. Baker.

From Jesse D. Hampton.—

"The Spoilers," adapted from Rex Beach's novel, directed by Jesse D. Hampton by Lambert Hillyer.

Metro—33

Thirty-three major productions will mark the 1923-1924 program of Metro Pictures Corporation, according to the schedule announced by Metro officials at this company's national sales convention held in New York last week. In addition to the list of pictures already set there is the possibility that several other important productions will be added in the next several months when negotiations are completed.

The opening gun will be fired in September, with Mae Murray's latest picture, "The French Doll," taken from the Paris and New York stage success of the same name. It is based on A. E. Thomas' English adaptation of the French play, "La Jeune Fille a Marie," by Paul Armont and Marcel Gerbidon, Parisian authors. Included in the cast with Miss Murray are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Casaneuve, Willard Louis, Bernard Randall and Lucien Littlefield. The adaptation and continuity for "The French Doll" was prepared by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman general manager.

Following "The French Doll" will be Fred Niblo's production through Louis B. Mayer of another New York stage success of last season, "Captain Applejack," by the English author, Walter Hackett. Its title, however, will be changed to "Strangers of the Night." The scenario for this picture was prepared for Mr. Niblo by Bess Meredyth, and it was photographed by Alvin Wyckoff. In the cast are Enid Bennett and Matt Moore, Barbara La Marr, Adele Farrington, Emily Fitzroy, Otto Hoffman and Robert McKim. "Strangers of the Night" is a Metro super-special.

There will be a new Viola Dana picture called "Rouged Lips," from the story, "Upstage," by Rita Weiman. The adaptation was made by Thomas J. Hopkins. Harold Shaw, who directed Miss Dana, is an English director who came to this country to direct Miss Dana and was signed by Metro to direct several other productions. Included in the cast of "Rouged Lips" with Miss Dana are Tom Moore, Nela Luxford, Sidney de Grey, Arline Pretty, Francis Powers, Georgie Woodthorpe and Burwell Manrick. "Rouged Lips" was photographed by John Arnold.

The last production to be released in September will be Buster Keaton's first five-reel comedy drama feature, "The Three

Ages." It was recently completed by Keaton on the West Coast under the direction of Eddie Cline.

The month of October will see five new productions released, headed by the Metro screen classic, "The Eagle's Feather," now in the making in the Metro West Coast studios, under the direction of Edward Slocum. This is from a story by Katherine Newlin Burt and was prepared for the screen by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, George Seigman, Adolph Menjou, John Elliott, Charles McHugh, William Orlamond and Jim Wang. J. J. Hughes is art director and George Rizard is photographing "The Eagle's Feather."

Second is the Reginald Barker production, "The Master of Woman," adapted for Mr. Barker by Monte M. Katterjohn, from the novel, "The Law-Bringers," by G. B. Lancaster. This title may be changed later. The cast consists of Renee Adoree, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Edward J. Brady, and Robert Anderson. It is being photographed by Percy Hilburn. "The Master of Woman" will be a Reginald Barker production for the Metro-Louis B. Mayer forces.

October will produce the first Jackie Coogan feature under Metro auspices. Jackie is now at work in the Metro studios under the direction of Victor Sehertzing on Mary Roberts Rinehart's story, "Long Live the King." It is a colorful picturization of the adventures of the young crown prince of the mythical kingdom of Lavonia. The novel was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell. The whole is under the personal supervision of Jack Coogan, Sr. Among the players supporting Jackie are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower and Don Franklin.

There will also be a second Metro screen classic in "Held to Answer," a Peter Clarke McFarlane story recently purchased by Metro. This will be the second of the Metro specials following "The Eagle's Feather." The producing organization for this picture has not yet been completed.

In this month also there will be released a second Viola Dana picture called "The Social Code." This is taken from Rita Weiman's story, "To Whom It May Concern." It will be Viola Dana's second starring picture for the fall season and is said to be a mystery drama. Rex Taylor is already at work on the continuity.

Four productions will be released by Metro in the month of November. The first is an Alan Holubar production called "Hearts of Happiness." The second will be a new Fred Niblo production called "Man, Woman and Temptation," produced under the auspices of the Metro-Louis B. Mayer organizations. A third will be "Mad Pleasure," scheduled as a Reginald Barker production, also under Metro-Louis B. Mayer auspices, from the novel, "The Valley of Content," by Blanche Upright. There will be a second Buster Keaton five-reeler, but the story has not yet been selected.

December will show four more Metro releases. Of these "Desire," the third screen classic of the fall program, will be the first. It is a Louis Burston presentation through Metro directed by Rowland V. Lee from an original story and continuity by John B. Clymer and Henry R. Symonds. Among the cast are Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson and several others.

A second is "Fashion Row," a Mae Murray picture formerly announced as "Conquest," by Sada Cowan and Howard Higgins. Miss Murray has already started production on this picture. The third December release is called "The Uninvited Guest," a Williamson-Technicolor novelty. The

fourth will be "In Search of a Thrill," a third Dana Metro picture taken from the story by Kate Jordan called "The Spirit of the Road."

There will be four January releases in 1924. Rex Ingram's production, "Searamouche," will be the first. "Searamouche" is a romance of the French Revolution by Rafael Sabatini, and it is being produced by special arrangement with Charles L. Wagner. The scenario was prepared for Ingram by Willis Goldbeck and John F. Seitz is in charge of the camera. The cast for "Searamouche" is headed by Alice Terry, Ramon Novarro and Lewis Stone. Others are Edith Allen, Lloyd Ingram, Otto Matieson, Julia Swayne Gordon and James Marcus.

In January also there will be another Metro-Jackie Coogan production, the story of which has not yet been selected. Still another will be "The Shooting of Dan McGrew," a Lubin-Sawyer production, based on the poem by Robert W. Service. The last January release will be called by the temporary title of "Other Men's Clothes." It is taken from the story, "The Tale of Triona," by William J. Locke.

February brings three Metro releases. The most important of these is a second Alan Holubar production called "Life's Highway," from a story by E. Lloyd Sheldon called "East of Suez." One other will be a fourth Viola Dana picture and still another will be the fifth of the season's Metro screen classics, the subject of which is also among the undetermined.

March holds four important productions and will form a banner month for Metro. No titles have been announced at this date, but they will be respectively a Fred Niblo production, a Reginald Barker production, an Ingram production and one Buster Keaton five-reeler feature comedy.

April will have the following releases: "Mademoiselle Midnight," by Edmund Goulding for Mae Murray through Metro-Tiffany Productions; "The Dog of Flanders," for Jackie Coogan's third Metro picture, by Louisa de la Rame; a fifth Viola Dana picture; the sixth Metro screen classic.

May, the last month of the season's program, will have the third Alan Holubar production, called "The Robes of Redemption."

Preferred—15

"The First Year" of Married Life the Great American Play by Frank Craven.

"My Lady's Lips," the Famous Play by Edward Locke.

"Maytime," now in its 7th Successful Year by Rida Johnson Young.

"The Triflers," Stirring Story of Modern Society by Frederick Orin Bartlett.

"When a Woman Reaches Forty," original Screen Story by Royal A. Baker.

"Mothers-in-Law," by the Authors of "Rich Men's Wives," Frank Dazey and Agnes Christine Johnson.

"The Breath of Scandal," the Cosmopolitan Magazine Novel by Edwin Balmer.

"The White Man," the Novel of the Jungle and the Drawing-room by George Agnew Chamberlain.

"The Broken Wing," Year in New York, Year in London by Paul Dickey and Charles W. Goddard.

"The Virginian," The American Classic by Owen Wister.

"April Showers," Proven by Previews in New York and Los Angeles a Great Audience Picture, by Hope Loring and Louis D. Lighton.

"The Boomerang," David Belasco's Wonderful Play by Winchell Smith and Victor Mapes.

"A Mansion of Aching Hearts," from the song that will live forever by Harry Von Tilger and Arthur J. Lamb.

"Faint Perfume," by the Author of Luly Bett, Zona Gale.

"Poisoned Paradise," from the Novel of Monte Carlo by Robert W. Service.

Principal—13

"Principal Pictures Corporation is not dealing in futures," said Irving M. Lesser, Vice President and General Manager of Distribution of that concern, when interviewed at his office in the Loew State Building recently.

"By this I mean that it is not, and never will be, our policy to screen one production for a territorial buyer, and on the strength of this, sell him a series of five or six productions. We have all of our pictures completed and insist on the prospective buyer previewing the entire group before signing on the dotted line.

"Our production policy is exemplified in our Super Five Series which we are now offering to the independent exchanges.

"In 'The Spider and the Rose,' written by Gerald C. Duffy and directed by John McDermott, the leading players are Alice Lake and Gaston Glass, and they are ably supported by Joseph Dowling, Robert McKim, Alec Francis, Frank Campeau, Noah Beery, Louise Fazenda, Edwin Stevens, Otis Harlan and little Richard Headrick.

"Bright Lights of Broadway" was also written by Gerald C. Duffy, and the scenario was supervised by Edmund Golding who wrote 'Tol'ble David' and nearly all of the Mae Murray successes. Webster Campbell wielded the megaphone on this production. The featured players are Doris Kenyon, Harrison Ford and Lowell Sherman, each one a star of the first magnitude. And in this production, too, the supporting cast includes such names as Edmund Breese, Tyrone Power, Charles Murray and Effie Shannon.

"Next on the list is 'Temporary Marriage,' from the pen of Gilbert Patten. This was directed by Lambert Hillyer who wrote and directed all of the later William S. Hart successes, and who for many years was on the staff of Thos. H. Ince. Featured in this are Kenneth Harlan and Mildred Davis. The balance of the cast includes Myrtle Steadman, Tully Marshall, Maud George and Stuart Holmes.

"Then we have 'East Side, West Side,' which was adapted to the screen by Hope Loring and Louis Duryea Lighton from the Broadway stage success of the same name by Henry Hull and Leighton Osmun. Featured in this are Kenneth Harlan and Eileen Percy, and the cast includes Lucille Hutton, Charles Mailes, Betty May and Wally Van. Irving Cummings directed.

"Following this comes 'The Man From Ten Strike,' an adaptation of one of the best of James Oliver Curwood's works. Guy Bates Post is the star of this production, and he is supported by Grace Darmond, Cleo Madison and Mitchell Lewis. The direction is by Robert T. Thornby.

"Eight more productions of the same high quality will be distributed on the state right basis; six of these will be made at the western studios and two in the east.

Truart—12

While Truart Film Corporation has a number of pictures which are being played successfully about the country, including Edward Dillon's production "Women Men Marry" and "The Empty Cradle," the first production of the new franchise units will be "Broadway Gold," the Elaine Hammerstein starring vehicle, directed by Ed-

ward Dillon from the story by W. Carey Wonderly in Young's Magazine.

Following this production will be "The Unknown Purple" produced by Carlos Productions, Inc., and directed by Roland West, from Mr. West's successful New York stage play of the same name. This play ran for two seasons in the big city.

Following these will be four additional productions from the Elaine Hammerstein studios, to be directed by Edward Dillon, and at least two more pictures by the Carlos Production-Roland West unit. In addition contracts are ready to be signed with at least two other units for special feature productions.

In short subjects Mr. Hoffman has just consummated an arrangement for the production of six two-reel subjects to be produced by Arthur Mande, and to be based upon famous paintings.

Universal—60

Carl Laemmle, president of the Universal Pictures Corporation, announces for the 1923-1924 season the largest program of picture production ever attempted by that company. A total of sixty pictures will be made and released during the twelve months beginning next September. This aggregation will be known as the Universal Sixty."

It will consist of several groups of pictures, differentiated in the main by the stars who make them. A strong feature will be a list of Universal-Jewel productions of which there are twenty.

The increase in productions is due to the addition of two new stars, Reginald Denny and Mary Philbin. Denny has graduated into his own company and Miss Philbin has come to fame by reason of her work in "Merry Go Round," which will be shown in this city at an early date. Denny and Miss Philbin will be starred in four Jewels each during the coming year.

In addition to the eight foregoing Jewels by Denny and Miss Philbin, there will be twelve others made by Jewel stars, or by special casts. These will be headed by "Merry Go Round."

Priscilla Dean will contribute two to the list. They will be "Drifting," an adaptation of John Colton's stage play, and "White Tiger," a melodrama written by Tod Browning around the adventures of a group of London crooks and their intrigues in American society. Browning directed both features. The first will be released in January and the other in June.

Virginia Valli will contribute two. They will be "A Lady of Quality" and "Up the Ladder," the first being an adaptation of Frances Hodgson Burnett's novel and play, and the latter a screen version of the Owen Davis stage play. "A Lady of Quality" is being directed for October release by Robert Henley. "Up the Ladder" will be directed by Harry Pollard, it is expected, and will be released early next year.

Included in the specials to be made with individual stars, there will be "Whose Baby Are You?" with Baby Peggy. King Baggot is directing this picture. "Damned," the anonymous novel will be made with Barbara La Marr in the featured role. "The Signal Tower" and "The Turmoil" will be made for next summer release, the latter by Hobart Henley, and will be used as starring vehicles, but no definite selection of players has been made.

Others scheduled for the coming year are "Thundering Dawn," a Harry Garson production featuring J. Warren Kerrigan and Anna Q. Nilsson, now in production, and "The Acquittal," which Clarence L. Brown is adapting from Rita Welman's stage play. Claire Windsor, Norman Kerry and Jerome Travers will be featured in this production which probably will be ready for release

late this year. There also will be "A Chapter in Her Life," a Lois Weber-all-star production of Clara Louise Burnham's story, "Jewel."

In addition to the twenty Jewels scheduled as the outstanding group, there also will be five groups of eight pictures each. Prominent in these will be a series of eight Hoot Gibson Productions, made under the direction of Edward Sedgwick, and starring the popular western hero.

There also will be a group of eight Gladys Walton Productions. In this group will be "The Untamable" by Gelett Burgess, directed by Herbert Blache, "The Near Lady," by Frank Adams, "The Aforementioned Infant," by Elizabeth Saxony Holding and "The Thrill Girl" by Crosby George. Others now are being selected.

There will be a group of eight Jack Hoxie Productions, including "Men in the Raw," "The Knight of the Range," "Wyoming," "The Texas Ranger" and others. Herbert Rawlinson also will contribute a group of eight pictures. Among the Herbert Rawlinson Productions will be "Crooked Alley," "Upside Down," "Small Town Stuff" and others.

The remaining group of features will be eight melodramas, probably with special casts and novelty treatment.

Vitagraph—24

Vitagraph announces twenty-four special productions by J. Stuart Blackton, Whitman Bennett, David Smith, Jess Robbins and other directors and eight comedies based on the Sam Hellman stories in the Saturday Evening Post, in addition to its regular productions.

In explaining Vitagraph's increased activities which will first bear fruit with the new season in the Fall, Mr. Smith said that it definitely had been decided to produce at least twenty-four special productions. These will include six pictures made under the personal supervision of Commodore Blackton, six special productions from the Whitman Bennett studios at Yonkers, six productions by David Smith at the Hollywood studios and six other special productions with specially engaged directors. Of the last named President Smith personally will direct one from beginning to end, his first activity in this line for nearly four years, although during that period he has collaborated with various directors on special occasions.

In addition to these special productions Vitagraph has just signed contracts with the Chester International Pictures Company to furnish the series of eight two-reel comedies by Sam Hellman. This contract provides for the distribution of the Sam Hellman comedies in Canada and England also. Work already has been begun on these pictures at Los Angeles, the first being based on a golf story called "A Twosome at Tuara." Vitagraph also will distribute its Larry Semon comedies, the one-reel Urban Popular Classics as well as other units.

Of its immediate productions Mr. Smith said that "The Alibi" with Alice Calhoun, Cullen Landis, Percy Marmont and Joseph Kilgour in the leading roles, was completed at the Hollywood studios just before he left for the East and that the prints are being rushed to the Brooklyn laboratories.

The first Bennett production will be called "Loyal Lives" and revolves around the life of a postman and his son.

Before Mr. Smith left the Pacific coast work already had been started on a story of the West under the tentative title of "Pioneer Days." The time of the story is in the late 60's, just before the completion of the first transcontinental railroad and is based on a famous stage play by Edwin Arden and Arden R. Smith.

Immediately following the completion of

"Pioneer Days" active work will begin on "The Man from Brodney's," based on George Barr McCutcheon's well known novel.

Warner Brothers—18

The first six productions of the eighteen to be produced by the Warner Brothers for the coming season are announced by Harry M. Warner. All will be ready for release early this Fall; three are now being produced while preparations are under way for the filming of the others.

The six include "The Gold Diggers," a David Belasco production; "Cornered," the play by Zelta Sears and Dodson Mitchell; "Lucretia Lombard," the Kathleen Norris novel being produced by Harry Rapf; "The Printer's Devil," featuring Wesley Barry; "Little Johnny Jones," featuring Johnny Hines by arrangement with C. C. Burr; and "Tiger Rose," the Belasco play starring Lenore Ulric.

"Little Johnny Jones" is rapidly nearing completion at the Warner Coast studios under the direction of Arthur Rosson. It is an adaptation by Raymond Schrock of George M. Cohan's stage success.

"The Printer's Devil," is being directed by William Beaudine, from the story and scenario written by Julien Josephson.

"The Gold Diggers," in which Hope Hampton will be featured, is an adaptation by Grant Carpenter of the Belasco stage play written by Avery Hopwood. The full cast has not yet been selected. Harry Beaumont, director of the current Warner release, "Main Street," has been assigned the direction of the Belasco production.

Fox — 50

First on the list of specials is "If Winter Comes," which will be released on Broadway this fall. The same author's "This Freedom" also is being pictures. "Monna Vanna," adapted from Maeterlinck's drama, with 10,000 persons, will be another spectacle.

Gallagher and Shean will appear in "Around the Town With Mr. Gallagher and Mr. Shean," and J. Gordon Edwards will make "The Shepherd King," a historical drama.

Ernest Truex is engaged in filming "Six Cylinder Love," "The Governor's Lady," originally staged by David Belasco, also will be seen, directed by Harry Millarde. "St. Elmo," the Augusta-Evans novel and play, will be revived, with John Gilbert in the title role, supported by Bessie Love and Barbara La Marr.

Booth Tarkington's novel "Gentle Julia" and Gouverneur Morris's "You Can't Get Away With It" also will be filmed. "The Silent Command," by Anthony Paul Kelly, will be made by J. Gordon Edwards. Two Lincoln J. Carter thrillers, "The Arizona Express" and "The Eleventh Hour," are

THIS PORTER HAS THE DIAMOND HABIT

Albany.—The Mark Strand, in Albany, N. Y., has an honest porter in Peter Lawrence. Mr. Lawrence found a diamond ring on the floor of the house, and turned it in. Later on, when it was restored to its owner, he received fifty dollars, the reward. Some time before, Mr. Lawrence found a small diamond ring, and received a ten dollar reward.

being made. Shirley Mason and Charles Jones co-starring in the latter.

John Gilbert will appear in "Cameo Kirby," by Booth Tarkington and Harry Leon Wilson, and Tom Mix in "North of Hudson Bay." "The Plunderer," by Roy Norton; "No Mother to Guide Her," an adaptation of Lillian Mortimer's stage play, and "The Blizzard," from the novel by Dr. Selma Lagerlof.

A "pretty girl" picture is "The Temple of Venus," and "The Shadow of the East," from E. M. Hull's story, is being made by the Hattons. Two other important Fox films will be Henry Arthur Jones's "Hoodman Blind," and "Soft Boiled," another for Tom Mix.

Forty-three Fox comedies will be submitted in the new season.

United Artists

Mary Pickford has very nearly completed production work on the greatest and most ambitious feature picture of her career. Under the working title "The Street Singer,"

Charlie Chaplin, is busy producing a big feature picture from a story of his own, and which he personally is directing under the working title "Public Opinion."

Douglas Fairbanks again has set for himself the task of producing the photoplay sensation of the year, and already has begun work on a feature called "The Thief of Bagdad," an Arabian Nights' type of entertainment which he promises will outdo "Douglas Fairbanks in Robin Hood."

D. W. Griffith recently completed and put on view in New York what quickly was heralded by critics and a large share of the New York public as a sensational success from the box-office and entertainment points of view. This is Mr. Griffith's "The White Rose."

In addition to the foregoing there also is the important initial release of Associated Authors, Inc. Their first picture, "Richard, the Lion-hearted," a screen version of Sir Walter Scott's famous novel, "The Talisman," is nearly complete. This picture features Wallace Berry.

Grand—Asher—10

This new company announces 10 features and 24 comedies. The features include two made by Ben Wilson productions, "Mine to Keep," and "The Love Trap," starring Bryant Washburn and supported by big casts including Mabel Forrest, Wheeler Oakman, Sydney Franklin and others. Wilson will also produce "Other Men's Daughters" and with John Ince will direct the following: "The Price of Possession," "The Satin Girl," "After Marriage," "Soul and Body," "I am the Man," "Leave it to Betty and Man Made Law."

Selznick

David R. Blyth, Director of Sales for Selznick Distributing Corporation, has scheduled "The Queen of Sin" for release on June 23.

Consistent with the new policy of Selznick, that of encouraging independent producers to make nothing but the type of pictures demanded by the public and the exhibitor, Mr. Blyth also announces that in conjunction with "Rupert of Hentzau," "The Common Law" and "Modern Matrimony," all of which are for early Fall release, several other big pictures will be released.

Semi-Annual RELEASE CATALOGUE

Hereafter, monthly, and semi annually in each Directory Number a Release Catalogue of all pictures shown, both features and short subjects, will be published. In this Number the issues of Exhibitors Trade Review covered by reviews are from February 3 to June 16 inclusive. YOU DO NOT NEED ANY SEPARATE PUBLISHED INDEX OR GUIDE. This catalogue covers everything during the period specified.

A

ABYSMAL BRUTE THE (Universal-Jewel) 7373 feet. Star, Reginald Denny. A fast moving, thrilling romance from the story of Jack London. Reviewed April 21/23. Page 1062.

ADAM AND EVA (Paramount) 7153 feet. Star Marion Davies. Light comedy dealing with ultra modern New York Society life today. Reviewed Feb. 24/23. Page 675.

ADAM'S RIB (Paramount) 9526 feet. (Special Cast). Fast moving drama of love and sacrifice. Reviewed March 10/23. Page 773.

AFFAIRS OF LADY HAMILTON, THE (Hodkinson Corp.) 8000 feet. An historical association of the adventurous romances of some of the "shadowy" ones of the past. Reviewed May 12/23. Page 1182.

AN OLD SWEETHEART OF MINE (Metro) 5400 feet. Star, Elliott Dexter. A pretty love story taken from the poem of James Whitcomb Riley. Reviewed May 5/23. Page 1152.

ARE YOU A FAILURE (Al Lichtman Corp.) 5700 feet. Star, Madge Bellamy. A drama of love and daring. Reviewed March 24/23. Page 869.

B

BACKBONE (Goldwyn) 6541 feet. Star, Edith Roberts. A Louis XV. picture with romance, adventure, and some melodramatic moments as well. Reviewed April 21/23. Page 1060.

BAVU (Universal) 6968 feet. Star, Wallace Beery. Story of Russian revolutionists replete with thrills and melodramatic situations. Reviewed April 28/23. Page 1106.

BELLA DONNA (Paramount) 7905 feet. Star, Pola Negri. A tragedy of the most sordid variety in which intrigue, cunning, passion and a woman's desire for ease and luxuries leads to miserable ending.

BELL BOY 13 (First National) 5950 feet. Star, Douglas MacLean. Light highgrade farce comedy. Reviewed Feb. 17/23. Page 628.

BISHOP OF THE OZARKS, THE (F. B. O.) 4852 feet. Star, Milford Howard. Melodrama convict drama with the spirit of religion. Reviewed March 17/23. Page 820.

BLACK SHADOWS (Pathe) 5000 feet. A South Sea Island travelogue abounding with thrills; educational, humorous and beautiful. Reviewed May 26/23. Page 1270-B.

BOHEMIAN GIRL, THE (American Releasing Corp.) 6462 feet. Star, Gladys Cooper. High standard Gypsy love tale taken from the Opera. Reviewed Feb. 17/23.

BOLTED DOOR, THE (Universal) 4126 feet. Star, Frank Mayo. A drama of the usual triangle complications. Reviewed March 10/23. Page 771.

BRASS (Warner Bros.) 8000 feet. Star, Monte Blue. A heart story of married life. Reviewed March 24/23. Page 848.

BRASS COMMANDMENTS (Fox) 4829 feet. Star, William Farnum. Thrilling melodrama. Reviewed Feb. 10/23. Page 578.

BRIGHT LIGHTS OF BROADWAY (Principal Pictures) 5 reels. Special Cast.

BRIGHT SHAWL, THE (First National) 7503 feet. Star Richard Barthelmess. A romance of thrills dealing with the Cause of Freedom in Cuba. Reviewed May 5/23. Page 1153.

BROKEN VIOLIN, THE 6000 feet. A melodrama of love and position with thrills galore. Reviewed April 14/23. Page 992.

BUCKING THE BARRIER (Fox) 4566 feet. Star, Dustin Farnum. A story of the Klondike and a society drama as well, with adventure and pretty romance throughout. Reviewed April 21/23. Page 1059.

BURNING WORDS (Universal) 4844 feet. Star, Roy Stewart. Story of the Northwest. Reviewed May 9/23. Page 75.

BUSTER, THE (Fox) 4587 feet. Star, Dustin Farnum. Swiftly moving Western melodrama. Reviewed March 3/23. Page 724.

C

CALL OF THE HILLS, THE (Lee Bradford) 6000 feet. Star, Robert Broderick. Melodrama with certain sentimental appeal. Reviewed June 16/23. Page 118.

CAN A WOMAN LOVE TWICE (F. B. O.) 6100 feet. Star, Ethel Clayton. A heavy melodrama with unbounded heart appeal. Reviewed March 3/10. Page 772.

CANYON OF THE FOOLS (F. B. O.) 5180 feet. Star, Harry Carey. Thrilling melodrama. Reviewed Feb. 10/23. Page 578.

CLOUDED MIND, A (Playgoers Pictures) 4885 feet. Star, Norma Shearer. A drama of mystery and romance. Reviewed March 31/23. Page 914.

CORDELIA THE MAGNIFICENT (Metro) 6,800 feet. Star, Clara Kimball Young. A complicated society drama. Reviewed May 26/23. Page 1270-B.

COVERED WAGON, THE (Paramount) 10,000 feet. Star, J. Warren Kerrigan. A film epic of pioneer days in the West. Reviewed March 31/23. Page 913.

CRASHING THRU (F. B. O.) 6000 feet. Star, Harry Carey. A western melodrama with mystery interwoven. Reviewed April 7/23. Page 966.

CRINOLINE AND ROMANCE (Metro) 6000 feet. Star, Viola Dana. Romantic Civil War comedy drama. Reviewed Feb. 10/23. Page 573.

CRITICAL AGE, THE (Hodkinson Corp.) 4500 feet. Star, James Harrison. A straight forceful melodrama with love and interest abounding. Reviewed May 19/23. Page 1228.

CROSSED WIRES (Universal) 4705 feet. Star, Gladys Walton. A light frolicsome society story bordering almost on the farce with plot and romance abounding. Reviewed May 19/23. Page 1226.

D

DADDY (First National) 5738 feet. Star, Jackie Coogan. A light drama of pathos and sympathy, interspersed with comedy stunts. Reviewed March 24/23. Page 866.

DEAD GAME (Universal) 4819 feet. Star, Edward (Hoot) Gibson. A fast moving western melodrama with romance aplenty. Reviewed April 28/23. Page 1105.

DON QUICKSHOT OF THE RIO GRANDE (Universal) 5000 feet. Star, Jack Hoxie. Thrilling comedy melodrama of the plains. Reviewed June 16/23. Page 119.

DOLLAR DEVILS (Hodkinson) 5600 feet. All star cast. Romance of the oil wells. Reviewed Feb. 10/23. Page 574.

E

ENEMIES OF WOMEN (Goldwyn) 10,400 feet. Star, Lionel Barrymore. Powerful, gripping dramatic document. Reviewed April 14/23. Page 1013.

EXCITERS, THE (Paramount) 5000 feet. Star, Bebe Daniels. Comedy drama of fast action. Reviewed June 16/23. Page 118.

F

FAMOUS MRS. FAIR, THE (Metro) 7000 feet. Star, Myrtle Stedman. A domestic drama with a post-war touch. Reviewed March 24/23. Page 867.

FIRST DEGREE, THE (Universal) Runs 55 mins. Star, Frank Mayo. Mystery crook drama. Reviewed Feb. 10/23. Page 574.

FOG BOUND (Paramount) 6000 feet. Star, Dorothy Dalton. Crude Melodrama. Reviewed June 16/23. Page 117.

FOOLS AND RICHES (Universal) 4904 feet. Star, Herbert Rawlinson. A light fast moving romance with dramatic situations and thrills galore. Reviewed 19/23. Page 1227.

FOOTLIGHT RANGER, THE (Fox) 5 reels. Chas. Jones. Reviewed Feb. 3/23. Page 523.

FOR YOU MY BOY (Rubicon) 5800 feet. Truly dramatic story involving mystery, parental love and sacrifice. Reviewed May 5/23. Page 1131.

FOURTH MUSKETEER, THE (F. B. O.) 5800 feet. Star, Johnnie Walker. A light drama of love, sacrifice, unfaithfulness and reconciliation interwoven. Reviewed April 7/23. Page 964.

G

GARRISON'S FINISH (Allied Producers) 8184 feet. Star, Jack Pickford. A thrilling melodrama of the race-track. Reviewed March 17/23. Page 819.

GENTLEMAN FROM AMERICA, THE (Universal) 4658 feet. Star, Ed (Hoot) Gibson. Comedy of an American doughboy. Reviewed Feb. 24/23. Page 674.

GIRL I LOVED, THE (United Artists Corp.) 7180 feet. Star, Charles Ray. Light rural romance replete with comedy. Reviewed March 3/23. Page 724.

GIRL WHO CAME BACK, THE (Al Lichtman) 6100 feet. Star, Miriam Cooper. The old type melodrama of the crook variety. Reviewed April 28/23. Page 1107.

GLIMPSES OF THE MOON (Paramount) 6562 feet. Star, Bebe Daniels. A society drama of butterfly lives. Reviewed April 14/23. Page 1014.

GO-GETTER, THE (Paramount) 8000 feet. Star, T. Roy Barnes. A breezy clever comedy drama with adventure and thrills. Reviewed April 21/23. Page 1059.

GOOD-BYE GIRLS (Fox) 4746 feet. Star, William Russell. A fairly exciting mystery story of love and romance. Reviewed March 24/23. Page 866.

GOSSIP (Universal) 4488 feet. Star, Gladys Walton. A simple wholesome drama depicting the struggle between capital and labor. Reviewed March 17/23. Page 819.

GREATEST MENACE, THE (Mayer & Quinn) 6000 feet. Star, Robert Gordon. Melodrama dealing with the drug traffic. Reviewed May 26/23. Page 1270-A.

GRUB STAKE, THE (American Releasing Corp.) 8061 feet. Star, Nell Shipman. A melodrama of the Klondike full of adventures, thrills and love. Reviewed April 7/23. Page 965.

GRUMPY (Paramount) 5621 feet. Star, Theodore Roberts. Bright comedy having enough melodrama to be interesting. Reviewed April 7/23. Page 966.

H

HAS THE WORLD GONE MAD? (Equity) 6047 feet. Star, Robert Edson. A preaching against the spirit of "jazz", a tale of today. Reviewed April 21/23. Page 1038.

HEART RAIDER, THE (Paramount) 5075 feet. Star, Agnes Ayres. A society picture somewhat exaggerated. Reviewed June 16/23. Page 119.

HER ACCIDENTAL HUSBAND (C. B. C.) 5800 feet. Star, Miriam Cooper. A highly emotional drama of a fisherman and his daughter sailing from a New England port. Reviewed March 31/23. Page 894.

HER FATAL MILLIONS (Metro) 6 reels. Viola Dana. A comedy drama of light variety abundant with laughs and pretty love romance. Reviewed May 5/23. Page 1151.

I

INNER MAN, THE (Playgoers Pictures) 4914 feet. Star, Wyddham Standing. Wholesome melodrama; rapid action. Reviewed March 10/23. Page 772.

IS DIVORCE A FAILURE? (Associated Exhibitors) 6 reels. Star, Leah Baird. A desert island romance with melodramatic and comedy elements throughout. Reviewed May 19/23. Page 1229.

ISLE OF LOST SHIPS, THE (First National) 7425 feet. Stars, Anna Q. Nilsson, Milton Sills. Melodrama of the sea with appealing romance. Reviewed March 31/23. Page 915.

J

JACQUELINE (Arrow) 6400 feet. Star, Marguerite Courtot. A highly emotional melodrama of the North Woods. Reviewed March 31/23. Page 984.

JAVA HEAD (Paramount) 7865 feet. Special Cast. Chinese love drama. Reviewed Feb. 17/23. Page 627.

JAZZMANIA (Metro) 8000 feet. Star, Mae Murray. A light, merry-go-round romance of Jazzmania, a Balkan country. Reviewed March 3/23. Page 723.

JUST LIKE A WOMAN (W. W. Hodkinson Corp.) 4900 feet. Star, Marguerite De La Motte. A pleasant buoyant love tale. Reviewed March 24/23. Page 867.

L

LAW RUSTLERS, THE (Arrow) 4849 feet. Star, William Fairbanks. Western story of two youths seeking fortune in the Klondike. Reviewed March 17/23. Page 800.

LEOPARDESS THE (Paramount) 5621 feet. Star, Alice Brady. A South Sea Isles melodrama of love and adventure. Reviewed April 7/23. Page 962.

LIGHTS OF NEW YORK (Fox) 7 feet. Stars in first and second story: Clarence Nordstrom and Marc MacDermott. A mystery drama of intrigue and adventure. Reviewed 7/23. Page 963.

LION'S MOUSE, THE (Hodkinson) 5200 feet. Star Wyndham Standing. A crook drama of mystery and love. Reviewed April 7/23. Page 965.

LITTLE RED SCHOOLHOUSE THE (Arrow) 5760 feet. Star, Martha Mansfield. Melodrama of a small town with thrills and romance aplenty. Reviewed May 26/23. Page 1270-B.

LOOK YOUR BEST (Goldwyn) 5314 feet. Stars, Colleen Moore—Moreno. Light comedy love tale. Reviewed Feb. 24/23. Page 676.

LOST AND FOUND (Goldwyn) 6334 feet. Star, House Peters. A rip-roaring melodrama of love and adventure. Reviewed March 31/23. Page 916.

LOVE LETTER, THE (Universal) 4426 feet. Star, Gladys Walton. Pleasing little love story. Reviewed Feb. 17/23. Page 626.

M

- MAD LOVE** (Goldwyn) 5518 feet. Star, Pola Negri. Melodramatic study in unleashed human passions. Reviewed March 10/23. Page 771.
- MADNESS OF YOUTH, THE** (Fox) 4719 feet. Melodramatic study in unleashed human passions. Reviewed March 10/23. Page 771.
- MADNESS OF YOUTH, THE** (Fox) 4719 feet. Star, John Gilbert. Gentleman crook story of the highly romantic variety. Reviewed April 28/23. Page 1105.
- MAN AND WIFE** (Arrow) 6000 feet. Star, Maurice Costello. Highly dramatic tale of country and city life. Reviewed February 24/23. Page 654.
- MAN FROM GLENGARRY, THE** (Hodkinson) 5800 feet. Star, Marion Swayne. Melodrama of a lumber camp with romance interwoven. Reviewed March 31/23. Page 916.
- MAN NEXT DOOR, THE** (Vitagraph) 6931 feet. Star Alice Calhoun. Light love story. Reviewed June 9/23. Page 74.
- MAN OF ACTION, A** (First National) 6000 feet. Star, Douglas MacLean. Lively comedy with underworld stuff, mystery and melodrama introduced. Reviewed June 16/23. Page 117.
- MARK OF THE BEAST, THE** (Hodkinson) 5988 feet. Star, Madelyn Clare. Deals with the analysis of the sub-conscious mind. Reviewed June 16/23. Page 118.
- MASTERS OF MEN** (Vitagraph) 6740 feet. Star, Earl Williams. Spanish-American war days romance of life on the sea. Reviewed April 21/23. Page 1060.
- MIDNIGHT GUEST, THE** (Universal) 4795 feet. Special Cast. Story of the redemption of a girl gangster. Reviewed March 31/23. Page 918.
- MIGHTY LAK' A ROSE** (First National) 8,000 feet. Star, Katherine MacDonald. American ultra-drama. Reviewed Feb. 10/23. Page 576.
- MILADY** (American Releasing) 7622 feet. French cast. Dumas romance of sequel to The Three Musketeers. Costume. Reviewed Feb. 10/23. Page 573.
- MODERN MARRIAGE** (American Releasing) 6331 feet. Star, Francis X. Bushman. A story of the triangle variety with a murder mystery the chief thread. Reviewed April 21/23. Page 1058.
- MONEY, MONEY, MONEY** (First National) 5995 feet. Star, Katherine MacDonald. American ultra-modern society drama. Reviewed Feb. 10/23. Page 577.
- MR. BILLINGS SPENDS HIS DIME** (Paramount) 5585 feet. Star, Walter Hiers. Bright, breezy comedy dealing with a South American Republic revolution. Reviewed March 17/23. Page 820.

N

- NE'ER DO WELL** (Paramount) 7414 feet. Star, Thomas Meighan. A makeup of joyous convivial jinks, love, romance, adventure, with a touch of tragedy besides. Reviewed May 12/23. Page 1182.
- NOISE IN NEWBORO, A** (Metro) 5200 feet. Star, Viola Dana. A human comedy drama with love interest interwoven. Reviewed April 28/23. Page 1106.
- NOBODY'S BRIDE** (Universal) 4861 feet. Star, Herbert Rawlinson. Exciting crook story with love and sacrifice interwoven. Reviewed April 7/23. Page 964.
- NOBODY'S MONEY** (Paramount) 5584 feet. Star, Jack Holt. Fast moving, amusing comedy-drama. Reviewed Feb. 10/23. Page 575.
- NONE SO BLIND** (Arrow) 5000 feet. Star, Dore Davidson. A true-to-life portrayal of Jewish and Gentile life in New York, with heart interest throughout the romance. Reviewed March 3/23. Page 702.
- NTH COMMANDMENT, THE** (Paramount) 7339 feet. (Special Cast). Home life with comedy and pathos. Reviewed April 21/23. Page 1061.

O

- ONE MILLION IN JEWELS** (American Releasing) 5326 feet. Star, J. P. McGowan. Swift action detective story. Reviewed Feb. 17/23. Page 625.
- ONE STOLEN NIGHT** (Vitagraph) 4900 feet. Star, Alice Calhoun. Love Drama. Reviewed Feb. 17/23. Page 627.
- OTHELLO** (American Releasing) 7000 feet. Emil Jannings, Star. One of Shakespeare's greatest tragedies. Reviewed March 10/23. Page 751.
- OUTLAWS OF THE SEA** (American Releasing) 5395 feet. Star, Marguerite Courtot. Good average melodrama abundant with thrills and pretty romance interwoven. Reviewed April 28/23. Page 1109.

P

- PAUPER MILLIONAIRE, A** (Playgoers Pictures) 4804 feet. Star, C. M. Hallard. Light drama replete with comedy situation. Reviewed Feb. 24/23. Page 675.
- PLAYING IT WILD** (Vitagraph) 5000 feet. Star, William Duncan. A Western melodrama of fast action, with romance, adventure and laughter galore. Reviewed May 5/23. Page 1155.
- POOR MEN'S WIVES** (Preferred Pictures) 5700 feet. Special Cast. Fast moving drama of married life. Reviewed Feb. 10/23. Page 577.
- PRISONER, THE** (Universal) 4795 feet. Star, Herbert Rawlinson. Drama bordering on melodramatic. Reviewed March 3/23. Page 723.
- PRODIGAL DAUGHTERS** (Paramount (?) feet. Star, Gloria Swanson. A jazzy tale of flapper society mingled with thrills, but finishing with a cleverly interwoven moral. Reviewed April 28/23. Page 1108.

PRODIGAL SON, THE (American Releasing) Star, Frank Wilson. A highly masterful melodrama wherein all the human passions are given play. Reviewed May 29/23. Page 1225.

Q

- QUEEN OF SIN** (Selznick) 8000 feet. Story of rise of financial power at expense of blood and money of others. Reviewed April 7/23. Page 944.
- QUICKSANDS** (American Releasing Corp.) 6541 feet. Star, Helene Chadwick. Thrilling melodrama of love and romance, dealing with the destruction of narcotic smugglers into the U. S. Reviewed April 7/23. Page 962.

R

- RACING HEARTS** (Paramount) 5600 feet. Star, Agnes Ayres. Light society drama. Reviewed March 3/23. Page 722.
- RAGGED EDGE, THE** (Goldwyn) Star, Mimi Palmeri. Story of the South Seas environment relating the redemption through love and loyalty of a man worthy of the sacrifice. Reviewed 16/23. Page 119.
- REFUGEE** (First National) 6000 feet. Star, Katherine MacDonald. A romantic melodrama with the spirit of adventure predominating and occasional comedy. Reviewed May 5/23. Page 1154.
- REMITTANCE WOMAN, THE** (F. B. O.) 6000 feet. Star, Ethel Clayton. Colorful and exciting melodrama of the "dream type. Reviewed May 19/23. Page 1227.
- RIP TIDE, THE** (Arrow) 6270 feet. Star, J. Frank Glendon. A pretty Indian love story of the "different" sort with the spirit of religious feeling throughout. Reviewed May 19/23. Page 1227.
- ROMANCE LAND** (Fox) 3975 feet. Star, Tom Mix. Light romance with Western setting. Reviewed Feb. 24/23. Page 674.
- RUSTLE OF SILK, THE** (Paramount) 6947 feet. Star, Betty Compson. A British love romance of action and thrills. Reviewed May 19/23. Page 1227.

S

- SAFETY LAST** (Pathe) 6400 feet. Star, Harold Lloyd. A screen triumph comedy full of thrills and laughter. Reviewed April 14/23. Page 1013.
- SCARS OF JEALOUSY** (First National) 6346 feet. Star, Frank Keenan. Slightly exaggerated semi-melodrama. Reviewed March 24/23. Page 869.
- SEA RAIDERS** (Second National) 4800 feet. Star, Betty Bouton. Story of life in a fishing village on an island off the Canadian mainland, and dealing with the reworking of the reformation of a young man traveling on the road to destruction. Reviewed May 26/23. Page 1270A.
- SHRIEK OF ARABY, THE** (Allied Producers.) 4357 feet. Star, Ben Turpin. A burlesque of The Sheik, combining farce comedy with mock romance. Reviewed April 7/23. Page 963.
- SINGLE HANDED** (Universal) 4255 feet. Star, Ed (Hoot) Gibson. Comedy drama of thrills and laughter. Reviewed March 31/23. Page 914.
- SIXTY CENTS AN HOUR** (Paramount). Star, Walter Hiers. Feature comedy of a poor boy and a banker's daughter. Reviewed May 26/23. Page 1270B.
- SLANDER THE WOMAN** (First National) ? feet. Dorothy Phillips. Fast moving melodrama of the Canadian Northwest.
- SLIPPERY MCGEE** (First National) ? feet. Star, Wheeler Oakman. Melodramatic story of a crook type. Reviewed April 21/23. Page 1060.
- SNOW BRIDE, THE** (Paramount) ? feet. Star, Alice Brady. Drama of the sordid type. Reviewed June 9/23. Page 74.
- SNOWDRIFT** (Fox) 4617 feet. Star, Charles Jones. Thrilling melodrama. Reviewed June 9/23. Page 74.
- SON OF THE DESERT, A** (American Releasing) 4144 feet. Star, Marin Sais. Melodrama of the "Sheik" variety, with colorful Arabian settings. Reviewed April 14/23. Page 1015.
- SOUL OF THE BEAST, THE** (Metro) ? feet. Madge Bellamy. A medley of thrills, romance and sparkling comedy. Reviewed May 5/23. Page 1154.
- SOULS FOR SALE** (Goldwyn) 7864 feet. Stars without number. A birds-eye view of picture making and picture folks in Hollywood. Reviewed May 5/23. Page 1151.
- SPIDER AND THE ROSE, THE** (Principal Pictures) 6800 feet. Star, Alice Lake. A love romance of California in the days of 1836 wherein the politics of the time play an important part. Reviewed March 31/23. Page 894.
- STEPPING FAST** (Fox) 4608 feet. Star, Tom Mix. A melodrama of the crook variety with plenty of thrills and a Chinese setting for background. Reviewed May 26/23. Page 1270A.
- STORMSWEPT** (F. B. O.) 5000 feet. Star, Wallace Beery. Sordid romance of the briny. Reviewed Feb. 24/23. Page 676.
- SUCCESS** (Metro) 7000 feet. Special cast. Romantic drama of stage life. Reviewed March 3/23. Page 722.
- SUPREME PASSION, THE** (Playgoers Pictures) ? feet. Star, Florence Dixon. An Irish love tale of truth and passion. Reviewed March 31/23. Page 917.
- SUZANNA** (Allied Producers) 5966 feet. Star, Mabel Normand. A comedy drama of love and intrigue with Spanish background.

T

- TEMPTATION** (C. B. C.) 6500 feet. Star, Vernon Steele. Tale of a man's cynicism and woman's extravagance. Reviewed April 21/23. Page 1038.
- TENTS OF ALLAH, THE** (Associated Exhibitors) 7864 feet. Star, Monte Blue. Romantic story of the "Sheik" variety. Reviewed April 21/23. Page 1062.
- THREE JUMPS AHEAD** (Fox) 4854 feet. Star, Tom Mix. Swiftly acting Western melodrama, dealing with outlaws and a bit of romance interwoven. Reviewed April 14/23. Page 1012.
- TIE THAT BINDS, THE** (Jacob Wilk) ? feet. Star, Barbara Bedford. Highly dramatic story of the difficulties encountered by a woman who remains in her profession after marriage. Reviewed March 31/23. Page 984.
- TIGER'S CLAW, THE** (Paramount) 5297 feet. Star, Jack Holt. An Indian melodrama of love and intrigue. Reviewed March 31/23. Page 918.
- TOWN SCANDAL, THE** (Universal) 4704 feet. Star, Gladys Walton. A riot of comedy and a romantic love story. Reviewed April 21/23. Page 1058.
- TRAILING AFRICAN WILD ANIMALS** (Metro) 6247 feet. A hunt picture with thrills and some good laughs. Reviewed May 19/23. Page 1225.
- TRAIL OF THE LONESOME PINE, THE** (Paramount) 5696 feet. Star, Mary Miles Minter. Pretty romance of the Kentucky mountain district. Reviewed March 31/23. Page 915.
- TRIFLING WITH HONOR** (Universal) 7785 feet. Star, Rockliffe Fellowes. Pleasing love story of the "converted" crook type. Reviewed May 19/23. Page 1226.
- TRIMMED IN SCARLET** (Universal) 4765 feet. Star, Kathlyn Williams. A story of mother love and a child's faith that pleads for sympathy, with society and melodramatic colorings. Reviewed April 14/23. Page 1015.
- TRUXTON KING** (Fox) 5613 feet. Star, John Gilbert. Fast moving romance. Reviewed Feb. 17/23. Page 625.

V

- VANITY FAIR** (Goldwyn) 7668 feet. Star, Mable Ballin. A highly colorful romance of Napoleonic days, taken from the novel of the same name. Reviewed April 28/23. Page 1108.
- VENGEANCE OF THE DEEP** (American Releasing) 4753 feet. Star, Virginia Brown Faire. Unusual romance with colorful background and thrills and romance attending. Reviewed May 5/23. Page 1155.
- VOICE FROM THE MINARET, THE** (First National) 6685 feet. Star, Norma Talmadge. Love tale of extraordinary power. Reviewed Feb. 17/23. Page 626.

W

- WEB OF THE LAW, THE** (American Releasing) ? feet. Star, Bill Barton. Western melodrama with plenty of thrills. Reviewed April 14/23. Page 1014.
- WESTBOUND LIMITED** (F. B. O.) 6100 feet. Star, Ralph Lewis. A thrilling melodrama of the railroad. Reviewed May 5/23. Page 1153.
- WHAT A WIFE LEARNED** (First National) 6228 feet. Special cast. Thrilling romance. Reviewed Feb. 10/23. Page 575.
- WHAT WIVES WANT** (Universal) 4745 feet. Star, Ethel Grey Terry. Domestic society triangle drama. Reviewed May 12/23. Page 1181.
- WHERE THE PAVEMENT ENDS** (Metro) Star, Ramon Navarro. A South Sea Island romance. Reviewed March 24/23. Page 868.
- WHILE THE POT BOILS** (Educational) 5000 feet. Star, Mayo Methot. Scenic dramatic. Reviewed April 14/23. Page 1012.
- WHITE FLOWER, THE** (Paramount) 5731 feet. Star Betty Compson. A Hawaiian romance of realism. Reviewed March 10/23. Page 773.
- WHITE ROSE, THE** (Griffith) 11,000 feet. Star, Mae Marsh. Emotional Drama. Reviewed June 9/23. Page 73.
- WITHIN THE LAW** (First National) ? feet. Star Norma Talmadge. A melodrama of the crook variety with powerful emotional situations and thrills. Reviewed May 12/23. Page 1182.
- WOMAN IN CHAINS, THE** (E. K. Lincoln) Highly emotional love drama of studio life. Reviewed April 28/23. Page 1109.
- WOMAN OF BRONZE, THE** (Metro) 5643 feet. Star, Clara Kimball Young. A strong domestic drama with the usual triangle love affair. Reviewed April 28/23. Page 1109.
- WORLD'S APPLAUSE, THE** (Paramount) 6326 feet. Star, Bebe Daniels. Fast moving, thrilling drama. Reviewed Feb. 10/23. Page 576.

Y

- YOU ARE GUILTY** (Mastodon) 5000 feet. Star, James Kirkwood. A melodrama of highly emotional character and self sacrifice. Reviewed March 31/23. Page 894.
- YOU CAN'T FOOL YOUR WIFE** (Paramount) ? feet. Star, Leatrice Joy. A story of fast society set. Reviewed May 5/23. Page 1152.
- YOUR FRIEND AND MINE** (Metro) 5750 feet. Star, Enid Bennett. Society drama along the usual triangle line. Reviewed March 24/23. Page 868.

SHORT SUBJECTS

ARTCLASS PICTURES

Novelty
Sawing Lady in Half (2 reels)

MOMENTS FROM GREAT PLAYS

(1 reel dramas)
The Merchant of Venice
David Garrick
Macbeth
East Lynne
Scrooge
Jane Shore
The Lady of the Camellias
Moths
The Hunchback of Notre Dame
Nancy
Sappho
The Scarlet Letter
Vanity Fair
Never Too Late To Mend
Les Miserables
Fagin
Bleak House
A Tale of Two Cities

C. B. C. FILM SALES

Hallroom Boys Comedies (2 reels)
Still Going Strong My Mistake
New Mamma Bridle Grooms
Tailor Maid Chauffeur West Is East
Spirit of '23 Holy Smoke
All at Sea Full O' Pep
Dumb Waiters Bay by Day
High Fliers
Ten Nights in a Hall Room

EDUCATIONAL CORP.

Christie Comedies (2 reels)
That Son of a Sheik—Neal Burns
Pardon My Glove—Bobby Vernon
Let 'Er Run—Dorothy Devore
Ocean Swells—Neal Burns
Choose Your Weapons—Bobby Vernon
Chop Suey—Dorothy Devore
Chased Bride—Neal Burns
In Dutch—Bobby Vernon
Hazel from Hollywood—Dorothy Devore
Second Childhood—Neal Burns
Hula Honeymoon—Henry Murdock
Babies Welcome—Dorothy Devore
Hot Water—Neal Burns
Take Your Choice—Bobby Vernon
Green as Grass—Jimmie Adams
Winter Has Come—Dorothy Devore
Roll Along—Jimmie Adams
Plumb Crazy—Bob Vernon
Back to the Woods—N. Burns
Cameo Comedies (1 reel)
Crash—Jimmie Adams
Pitter Patter—Jimmie Adams
Come Over—Jimmie Adams
Hurry Up—Jimmie Adams
Ouch—Jimmie Adams
Tea & Tea—Jimmie Adams
Bumps—Jimmie Adams
Dog Sense—Animals
Broke—Jimmie Adams, Virginia Vance
On Sister—Jimmy Adams, Virginia Vance
Family Troubles—Eddie Barry
Dude—Jimmie Adams, Virginia Vance
Traffic—Jimmie Adams, Virginia Vance
Exit Stranger—Cliff Bowers, Virginia Vance
Small Change—Billy Eugene, Virginia Vance
Plus and Minus
Tail Light
Kinky
Between Showers

Hamilton Comedies (2 reels)

Speeder—Lloyd Hamilton
Educator—Lloyd Hamilton
No Luck—Lloyd Hamilton
Extra! Extra!—Lloyd Hamilton
Uneasy Feet—Lloyd Hamilton
F. O. B.—Lloyd Hamilton

Mermaid Comedies (2 reels)

Look Out Below—Lige Conley
Steeplechaser—Lige Conley
Blazes—Lige Conley
High Power—Lige Conley
Good Scout—Jimmie Adams
Casey Jones, Jr.—Lige Conley
Pest of the Storm Country—Louise Fazenda
Hold Tight—Lige Conley
Kick Out—Lige Conley
Cold Chills—Louise Fazenda
This Way Out—Lige Conley
Backfire—Lige Conley
Three Strikes

Toonerville Comedies (2 reels)

Toonerville Topics
Skipper's Sermon

Dramas (2 reels)

THE ADVENTURES OF SHERLOCK HOLMES—Cooper Beeches, Empty House, Tiger of San Pedro, Solitary Cyclist, Red Headed League, Resident Patient, Beryl Coronet, Man with the Twisted Lip.

Scenics (1 reel)

ROBERT C. BRUCE WILDERNESS TALES—Drifters, Blanket Stiff, Split Outfit, Natural Born Liar, Prickly Conscience, By Lantern Light, Moon-blind, Jenkins and the Mutt, From the Window of My House, Mixed Trails, The Gray Rider

Novelties

TONY SARG'S ALMANAC—(1 reel Shadow comedies)—Devilish Dragon, First Barber, First Flivver, Olging Ogre, Haunted Castle.

LYMAN H. HOWE'S HODGE-PODGE (Single Reel)—King Winter, Sea Elephants, Garden of Geyses, Hot Shots, Mrs. Hippo, Tarpoon Fishing, Speed Demons, Shooting the Earth, A Lyin' Hunt, Some Sense & Nonsense

EARL HURD COMEDIES (Single Reel)—Fresh Fish, Railroadng, Chicken Dressing, The Movie Daredevil, Then Love Grewed Cold

Campbell Comedies (2 reels)
Ring Tail Romance—Kid-animal comedy

Specials

Enchanted City—Art, 1 reel
Man vs. Beast—Adventure, 2 reels
Via Radio—Radio, 1 reel
Message of Emile Coue—Topical, 2 reels.
Sea of Dreams—1 reel.
Golf, as played by Gene Sarazen—1 reel
News Reel
Kinograms—Single reel released Semi-Weekly

FOX

Comedies (2 reels)

My Hero—Lupino Lane
Lazy Bones—Clyde Cook
Pirate—Lupino Lane
Cyclist—Clyde Cook
All Wet—Al St. John
City Chap—Al St. John
Alarm—Al St. John
Young and Dumb—Al St. John
Salesman—Al St. John
Author—Al St. John
Artist—Clyde Cook

Sunshine Comedies (2 reels)

Puppy Love Rides and Slides
Tin Bronco Five-Fifteen
Dandy Dan The Wise Cracker
Step Lively Please Hello Pardner
Haunted House The Four-flusher
Ranch Romeo Clothes and Oil
Cupid's Elephant The Mummy
Fresh Heir The 3-Gun Man
Poor Fish Where There's a Will
Mutt and Jeff Cartoons (Split Reel)
Court Plastered Bumps and Thumps
Riding the Goat Chewing Gum Industry
Red Hot Gym Jams
Fallen Arches Steeplechase
Cold Turkey Down in Dixie
Wishing Ducks Roaring Lions

Fox Educationals (Split reels)

Alligator Hunting and Farming (443 ft.), Thrills and Spills (421), Volcanoes of the World (872), Water Sports (477), Story of Ice (368), Ancient Rome (708), Old Spain (802), Pekin Ducks (311), Camphor (480), Bits of Europe, Bird Life, Runaway Dog, School Days in Japan, An Alaskan Honeymoon, Algeria, Crystal Jewels, Sentinels of the Sea, Wild Waters.

News Reel

FOX NEWS—Single Reel released Semi-Weekly.

HODKINSON

Cartoons

Col Heeza Liar (One a month)
Bray Romances (One a month)
Movie Chats (Every week)
Fun from the Press (Every week)
Rod & Gun Series (Once a month)
All Star Comedies (2 reels 1 a month)
So This Is Hamlet—Chas. Murray
The Nuisance—C. Murray
Helpful Hogan—C. Murray
The Pill Pounder—C. Murray
Shoot Straight Fresh Eggs
The Smile Wins Do Your Stuff
Live Wires For Safe Keeping
Bowled Over Get Your Man

Paul Parrot Comedies (1 reel)

Soak the Sheik	Watch Your Wife
Face the Camera	Paste and Paper
Upper Cut	Mr. Hippo
Out on Bail	Don't Say Die
Shiver and Shake	The Smile Wins
Golf Bug	Good Riddance
Shine 'Em Up	Speed the Swede
Fair Week	Sunny Spain
White Blacksmith	For Art's Sake
Fire the Fireman	

Leo Maloney Dramas (2 reels)

Rough Riding	Smoked Out
Bar Cross War	Lost, Strayed or Stolen
Drifter	When Fighting's Necessary
His Enemy's Friend	100 Per Cent Nerve
One Jump Ahead	Wings of the Storm
Here's Your Men	The Unsuspecting Stranger
Under Suspicion	Hyde and Zeke
Border Law	

Snub Pollard Comedies (2 reels)

Old Sea Dog	Tough Winter
Hook, Line, Sink	Sold at Auction
Nearly Rich	California or Bust
Dig Up	Before the Public
Watch Dog	
Courtship of Miles Sandwich	

Our Gang Comedies (2 reels)

Our Gang	Cobbler
Fire Fighters	Big Show
Young Sherlocks	Boys to Board
Saturday Morning	Giants vs. Yanks
Quiet Street	Back Stage
Champeen	Dogs of War
A Pleasant Journey	

Johnny Jones Comedies (2 reels)

For Rent Haunted	Stung
Broadcasting	Big Scoop
Wanted—a Story	

Stan Laurel Comedies (Single Reel)

The Noon Whistle	Under Two Jags
White Wings	Collars & Cuffs
Pick & Shovel	

Dippy Doo Dad Comedies (Single Reel)

Don't Flirt	The Watch Dog
Ben Turpin (2 reels)	
Where is My Wandering Boy This Evening	

Serials

Plunder—15 reels. Pearl White
Haunted Valley—Ruth Roland

News Weekly

Pathe News—Single Reel released Semi-Weekly

Novelties

Pathe Review (1 reel) weekly
Topics of the Day (1 reel) weekly
Screen Snapshots (1 reel) bi-weekly

Cartoons

Aesop's Fables (½ reel) weekly cartoon comedy

PRIZMA

Time, Wonderful Water, I Know a Garden, Bird Dogs Afield, Making of a Man, Torquay, Dahlia, Palace of Kings, Shades of Noah, Old Glory, Impi—Single reel natural color novelties.

UNIVERSAL

Comedies (1 and 2 reels)

Matinee Idols (1) Neely Edwards
Young Ideas (1) Roy Atwell
Off the Earth (1) Neely Edwards
His First Job (1) Lewis Sargent
Kickin' Fool (2) Maudie
Love Drops (1) Neely Edwards
Once to Every Boy (1) Lewis Sargent
Fresh Kid (2) Johnny Fox
Doing 'Em Good (1) Neely Edwards
Model Messenger (1) Lewis Sargent
Accidental Wealth (1) Neely Edwards
Ginger Face (2) Johnny Fox
Bully Pair (1) Molino
Speed Boy (1) Lewis Sargent
Their Steady Job (1) Neely Edwards
Rip Snorting Night (1) Lewis Sargent
Rail Birds (1) Neely Edwards
Doggone Day (1) Lewis Sargent
Small Town Derby (2) Johnny Fox
Where's the Parade (1) Neely Edwards
Alladin, Jr. (1) Lewis Sargent
Best Cellar (1) Neely Edwards
Fool for Luck (1) Lewis Sargent
Some Service (1) Neely Edwards
Great Pearl Hunt (1) Lewis Sargent
Spuds (1) Lewis Sargent
Out of Order (1) Neely Edwards
Best Man (1) Lewis Sargent
Whiskers (1) Lewis Sargent
To and Fro (1) Neely Edwards
Maid to Order (1) Lewis Sargent
Tramps of Note (1) Neely Edwards
Skeletons (1) Neely Edwards
Knockout (1) Eddie Lyons, Lee Moran
Fakers (1) Neely Edwards, Bert Roach
Hold On
Radio Romeo—W. Forde
Jazz Bug—B. Roach
Bum Grafters—N. Edwards
Fortune's Wheel
In Hock—N. Edwards
Coal Dust Twins—N. Edwards
Peanuts
Easy Terms—N. Edwards
Should William Tell?

Century Comedies (2 Reels)

With Lee Moran Spooky Romance
Foolish Lives Howling Success
Some Family Pleasure before Business
Hello Judge Farm Follies
Women First Vamped
American Plan Fare Enough
Home Plate All Over Twist
Game Hunter With Queenie
With Brownie Cured
Radio Hounds True Blue
Why Dogs Leave Home Me and My Mule
Wedding Pumps With Buddy Messinger
Just Dogs Boyhood Days
Rookies Smarty
Sting 'Em Sweet Don't Get Fresh
Sweet and Pretty Day's Boy
Tattle Tail With Baby Peggie
Imperfect Lover Kid Reporter
Sunny Jim Peg O' The Movies
With Jack Cooper Sweetie (Special)
Oh Nursie Ain't Love Awful

Serials

In the Days of Buffalo Bill—Art Acord (18 ep.)
Around the World in 18 Days—William Desmond (12 ep.)

Social Buccaneer—Jack Mulhall (10 ep.)
Oregon Trail—Art Acord (18 ep.)
Phantom Fortune—William Desmond, serial
Eagle's Talons—Fred Thompson, Ann Little, serial

News Reel

International News (Single Reel) Released Semi-weekly.

Dramas (2 reels)

Under Secret Orders—Roy Stewart
God's Law—Roy Stewart
Night Riders—Harry Carey
One of Three—Roy Stewart
Knights of the Timbers—Roy Stewart
Six Shooter Justice—Harry Carey
Hearts of Oak—Roy Stewart
Hair Trigger Burke—Harry Carey
Doomed Sentinels—Roy Stewart
Golden Bullet—Harry Carey
Kings of the Forest—Roy Stewart
Texas Sphinx—Harry Carey
Right-of-Way Casey—Neal Hart
Hard to Beat—Roy Stewart
Radio Active Bomb—Roy Stewart
Trail of No Return—Neal Hart, Eileen Sedgwick
Fight for a Mine—Roy Stewart

Miscellaneous

Leather Pushers Series (2 reels) Reginald Denny
Fish Patrol Series (2 reels) Jack Mulhall
Mirror (1 reel) news feature series

VITAGRAPH

Larry Semon Comedies (2 reels)
Agent
Sawmill
Golf
Counter Jumper
Solid Concrete
Forward March
Bell Hop
Show
Pair of Kings
No Wedding Bells
The Barnyard

INDEPENDENT PICTURES

(1600 feet)

Two Men of the Desert
Hereditry
The Spirit Awakened
A North Woods Romance
The Mistake
As It Happened
Fate
The God Within
The White Rose of the Wilds
The Little Tease
An Adventure in the Autumn Woods

F. B. O.

Starland Revues—1 Reel—Twice a month
De Haven Comedies (2 reels) (Once a Month)
Private Keep Off
The Panic's On
Say It With Diamonds
Borrowed Troubles
Rice & Old Shoes
Plum Center Comedies (2 Reels) (Once a Month)
Pop Tuttle's Lost Nerve
Pop Tuttle's Tactics

JOE ROCK

Chop Suey Louie (2 reels)

METRO

(2 reels)

The Handy Man—S. Laurel
Snowed Under—B. Montana
Two Twins—B. Montana

FIRST NATIONAL

Love Nest, The B. Keaton, 2 reels.

TRUART FILM CORP.

Burlingham Adventures
Across the St. Gothard Alps.
Way Down Upon the Swancee River
The Island of Surprise.
An Alpine Ride Up the Stanserhorn
An Arctic Hike on the Great Aletsch Glacier

company will be limited to six reels. Everywhere there is an indication that longer pictures, unless it contains spectacle, are not meeting with public approval, and the spectacle, too, seems to have lagged in public favor judging from box office reports of the last season.

Probably at no time in the history of film making has a greater variety of locales been selected by producers than those which form settings for pictures soon to be released. In fact, judging from pictures now in the making, it would seem that good old-fashioned American locale is a rarity. Audiences, the Film Kings say, grew tired of one background, and there has been a tendency to get stories that are different and to put these stories in different places. Consequently there will predominate in motion picture theatres during the next six or eight months foreign stories with foreign backgrounds. A survey shows that nearly forty percent. of the stories now being produced, or to be started soon, are laid in France; thirty percent. in England and fifteen percent. in Spain. This of course, refers to the bigger specials, and also, of course, they are considerably more than six-reels in length.

Among the bigger pictures to come with foreign locales are "Ben Hur," Palestine; "The Street Singer," Spain; "The Thief of Bagdad," Arabia; "In the Palace of the King," Spain; "The Magic Skin," France; "The Spoilers," Alaska; "The Master of Man," England; "Six Days," England; "The Hunchback of Notre Dame," France; "Searamouche," France; "Bluebeard's Eighth Wife," France; "The Ten Commandments," Palestine; "The Rendezvous," Russia, and "Tess of the D'Urber-villes," England.

Getting back to prosperity, William de Mille, who has returned recently from a trip through the east, speaks in glowing terms of the wave of prosperity that is sweeping the country. During his observations of conditions that covered a wide area, he says, he found that photoplay houses most everywhere are reporting a return to pre-war activities. De Mille is another who believes that future production will be unlimited, and fails to see any reason for rumors of curtailment.

It is true that several of the larger companies are cutting down their star picture programs. But pay no attention to that. Just watch the all-star specials that will be announced to take the place of the one-star productions. Wise policy has come to believe in the story rather than the star, and this is the trend, although star pictures will always be with us. Along this line it is amazing to peek into the payrolls and observe how salaries have jumped. There is not an actor of note here unemployed. Many of them are working on two productions at the same time, and in some instances three.

Just a few instances will show how salaries have gone skyward. Six months ago Lon Chaney received \$750 a week and now faces the cashier for \$2,200; James Kirkwood has advanced from \$1,250 to \$2,000 weekly; Wallace Beery, who drew down seventy-eight weeks work last year, is getting \$2,000 weekly where he formerly drew \$1,000; Marguerite de la Marr has advanced from \$750 to \$1,250; Milton Sills jumped from \$750 to \$2,000 etc., etc.

These players are not under contract to any single firm, and most prominent artists unattached have advanced their salary during the last year from 100 to 200 per cent.; in some cases higher.

With the producers ready to spend more than \$18,000,000 on new studios and improvements, there will never be a shortage of pictures while audiences go to see them, and Hollywood remains with the facilities to make them.

And Hollywood is going to remain, and remain busier than it ever has been in its history.

NO CURTAILMENT IN WEST COAST STUDIOS

By WILL C. MURPHEY

Hollywood, June 22.—Production schedules of the various companies give the lie to the persistent rumor that there will be curtailment of picture making here within the next few months. Film officials say that not since prewar days has there been so many units at work, or ready to shoot. Rather an increase than a slump is about due, they say, and this condition will extend into the winter months.

Practically every studio here is filled to capacity or will be very soon when the peak of this season's production will be reached. A survey of the various lots this week found 108 companies at work and half as many more preparing to get going.

Weather conditions and money are favorable just now, and everyone seems convinced that prosperity is sure to remain for at least two years. Debts are being liquidated, and the spirit of panic is broken. The independent producers are increasing their output as well as the big fellows. In fact this seems to be the opportunity of the independents with money plentiful and conditions right. There is no place for the pessimist around the studios; optimism is the keynote wherever motion pictures are made or discussed.

While attempts have been made to cut down the two-reel comedies, a canvas of the comedy studios show that these entertaining pictures are not being neglected. The western picture, according to the plans of film executives, is also due for a comeback when the present craze for stories with foreign locales simmers down. "The Covered Wagon," and "The Days of

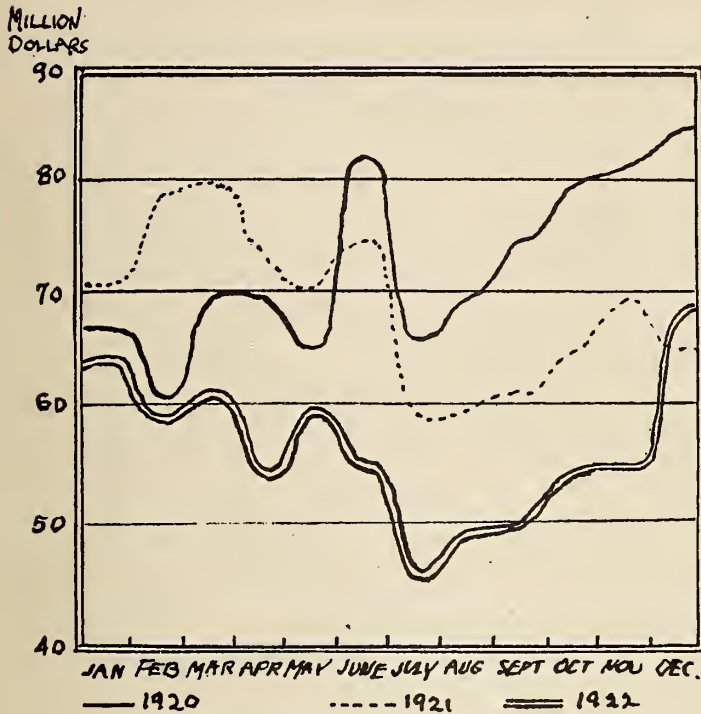
Buffalo Bill," are the two biggest successes released recently. The box office tells the story, and the producers are taking the tip. Conventional melodrama is holding its own. Flashy sets, and good clothes with a society background must, naturally, always remain the basic material of the theatre, and good old melodrama is still the bread and butter getter of producer and exhibitor.

Owing to censorship, directors are putting the soft-pedal on gun-play in the westerns, allowing just enough to jack up a thrill and sustain the action. Discarded as being too crude and inartistic to please the present day public. The producers got an idea that the western drama was in disrepute, with with a few whispers from the box office there has been a change of opinion, and with a completion of present schedules there will be a rush of frontier stuff, with many imitations of "The Covered Wagon" in the offering.

It will be good news to exhibitors to learn that there will be an effort to keep features down to practical show length—six or seven reels, and screen versions of famous novels will follow the story more closely than they have in the past. Kicks registered by exhibitors who have had complaints from their patrons is responsible for this. Audiences are tired of seeing garbled versions of stories they have read, and exhibitors are against pictures of a length that interferes with their running schedule. Victor B. Fisher is one producer who has come out flat with the announcement that hereafter he will film novels and plays just as they are written, and productions of his

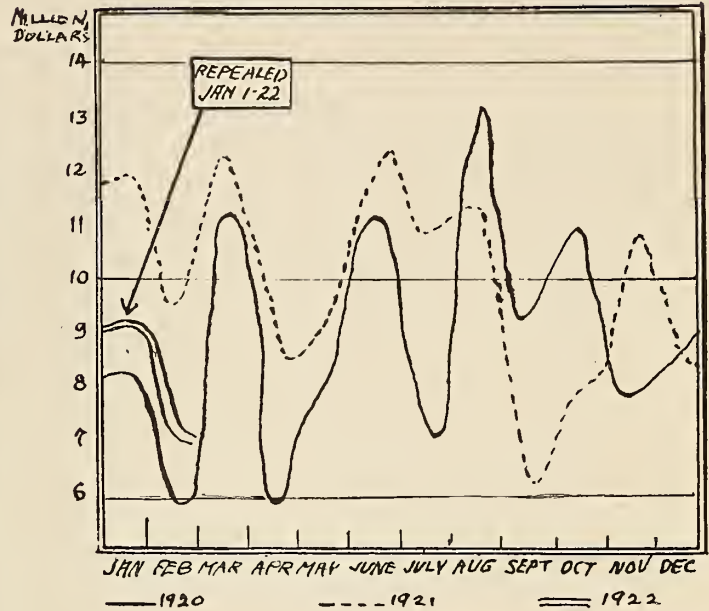
Theatre Admissions

1920 to 1922



Film Rentals

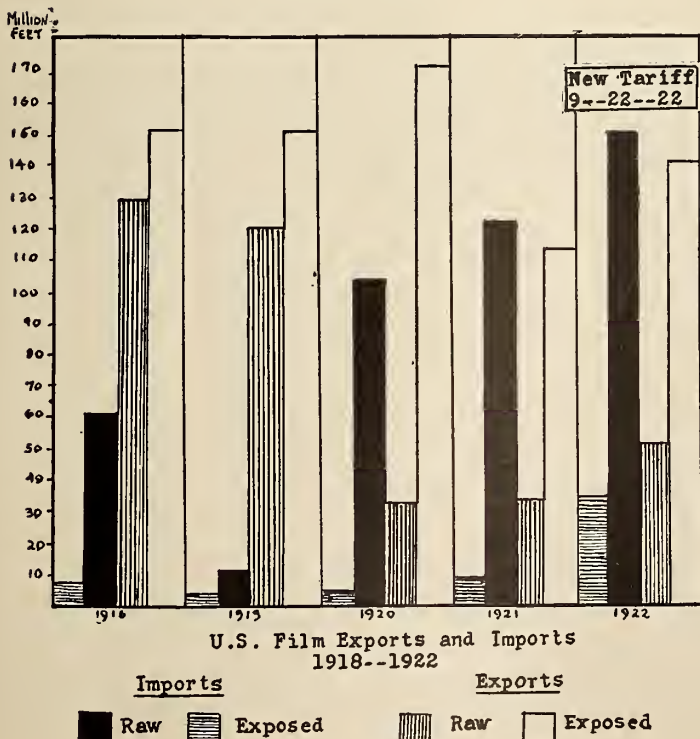
1920 to 1922



*Your Industry
At A Glance*

Exports and Imports

1918 to 1922



Census of Theatres

State	1921	1922	1923
Alabama	155	126	138
Alaska	28	28	32
Arizona	86	62	74
Arkansas	249	195	212
California	632	688	694
Colorado	244	214	220
Connecticut	158	149	159
District of Columbia	53	48	49
Delaware	46	44	47
Florida	130	132	128
Georgia	159	140	143
Hawaii	62	64	67
Idaho	134	102	112
Illinois	1090	1642	1420
Indiana	522	456	480
Iowa	670	651	630
Kansas	626	496	480
Kentucky	274	462	382
Louisiana	212	176	185
Maine	209	185	192
Maryland	228	188	190
Massachusetts	368	360	385
Michigan	594	558	572
Minnesota	503	478	492
Mississippi	141	116	130
Missouri	620	661	665
Montana	146	138	129
Nebraska	488	426	415
Nevada	32	26	30
New Hampshire	122	113	115
New Jersey	355	401	411
New Mexico	70	68	65
New York	1273	1218	1346
North Carolina	208	210	214
North Dakota	200	176	169
Ohio	736	385	485
Oklahoma	478	365	372
Oregon	181	173	769
Pennsylvania	919	1026	1082
Rhode Island	58	64	70
South Carolina	125	129	131
South Dakota	240	194	201
Tennessee	188	177	169
Texas	753	688	692
Utah	105	90	97
Vermont	100	92	101
Virginia	203	193	200
Washington	305	223	278
West Virginia	290	273	283
Wisconsin	476	450	468
Wyoming	71	65	68
Totals	16,270	15,784	16,119

WHERE YOUR FILM ARBITRATION BOARDS ARE LOCATED

The following is a list of the new Film Boards of Arbitration
arranged Alphabetically and Geographically

ATLANTA

EXCHANGES—H. W. Starrett, Goldwyn Pictures Corp.; Robert M. Savini, Savini Films; U. T. Koch, Film Booking Offices. Alternates—Ralph B. Williams, Universal Film Exchange; W. W. Anderson, Pathe Exchange.

EXHIBITORS—Sig. Samuels or W. C. Paterson, Metropolitan Theatre; N. V. Darley, Alpha Theatre; Adolph Samuels, Alamo No. 2. Alternate—(Any prominent out of town exhibitor).

BUTTE

EXCHANGES—H. Sigmund, First National; F. H. Smith, L. J. McGinley, Famous Players-Lasky; W. J. Hineman, Warner Bros.

EXHIBITORS—Merle Davis, Ansonia Theatre, Butte; W. Woolfall, Harrison Avenue Theatre, Butte; A. Nadeau, Bluebeard Theatre, Anaconda.

CHARLOTTE

EXCHANGES—H. H. Everett, Bromberg Attractions (educational); C. E. Peppiatt, Famous Players-Lasky; R. J. Murray, Fox Film Corp.

CHICAGO

EXCHANGES—O. W. Bolle, Famous Players-Lasky; R. Simmons, W. W. Hodkinson Corp.; E. Silverman, Select Pictures Corp.; J. A. Steinson, Vitagraph, Inc.; I. M. Schwartz, Educational Film Exchange.

EXHIBITORS—J. C. Miller, Princess Theatre, Woodstock, Ill.; William Pearl, Pearl Theatre, Highland Park; G. Reynolds, Princess Theatre, DeKalb, Ill.; D. Robinson, Madison Theatre, Peoria, Ill.

CINCINNATI

EXCHANGES—O. P. Hall, Select Pictures, serving four months; J. M. Johnston, Educational, serving three months; E. S. Stewart, Goldwyn, serving two months.

EXHIBITORS—A. G. Hettesheimer, Orpheum Theatre, serving four months; Dr. George Kolb, Empire, Imperial, Woodward, Aragon, Norwood Theatres, serving three months; J. A. Lackman, Washington Theatre, serving two months.

CLEVELAND

EXCHANGES—George Erdman (chairman), First National; C. E. Almy, Metro Exchange; J. E. Beck, Vitagraph, Inc.

EXHIBITORS—J. P. Dunlevy, V. P., M. P. T. O. of Ohio, Strand Theatre, Akron; O. E. Belles, Cleveland M. P. Ex. Assn., 2502 Scoville Avenue, Cleveland; A. E. Ptak, M. P. T. O. of Ohio, Cleveland M. P. Ex. Assn., 4108 Broadway, Cleveland.

DALLAS

EXCHANGES—P. K. Johnson, Fox Film Corp.; Ralph A. Morrow, W. W. Hodkinson Corp.; W. G. Underwood, Specialty Film Co.

DENVER

EXCHANGES—M. S. Wilson, Famous Players-Lasky, 1625 Court Place, Denver; Earl H. Steele, W. W. Hodkinson Corp., 1942 Broadway, Denver; Eugene Gerbase, Universal Film Ex., 801 21st Denver.

EXHIBITORS—Max Schubach, Mid-West Theatres Co., 202 McMann Bldg., Denver; George Heferman, Alcott Theatre, 41st and Tennyson, Denver; Jacob Epler, Ogden Theatre, Colfax, Ogden, Denver.

DES MOINES

EXCHANGES—A. W. Nicolls, Famous Players-Lasky Corp.; F. L. Davie, Universal Film Exchange; A. H. Kahn, Educational Film Exchange.

DETROIT

EXCHANGES—Harry Lorch, Goldwyn Dist. Corp.; F. J. Nugent, Metro Pictures Corp.; J. L. Saxe, Favorite Film Exchange.

EXHIBITORS—H. R. Pheiffe, Priscilla Theatre; Harlan Hall, Russell Theatre; J. E. Neibes, Dawn Theatre.

INDIANAPOLIS

EXCHANGES—Dudley Williston, Selznick Dist. Corp.; Harry Bailly, Fox Film Corp.; Floyd Brown, Asso. First National.

EXHIBITORS—E. H. Bingham, Colonial Theatre, Indianapolis; A. C. Zaring, North Star Theatre, Indianapolis; O. I. Demaree, Franklin Opera House, Franklin, Ind.

KANSAS CITY

EXCHANGES—R. E. Churchill, Film Booking Office; S. L. Haldeman, Metro Film Exchange; L. W. Alexander, Universal Film Exchange.

EXHIBITORS—John Corcoran, Kansas City, Kans.; Adolph Eisner, Kansas City, Mo.; Jack Roth, Kansas City, Mo.

LOS ANGELES

EXCHANGES—C. L. Theurkauf, Universal Film Exchange; J. H. Goldberg, Federated Film Exchange; A. B. Lamb, Goldwyn Pictures Corp.

EXHIBITORS—D. B. Vanderlip, Inglewood Theatre, Inglewood, Calif.; B. N. Berinstein, Savoy Theatre, 54th and Central Ave., Los Angeles; Glenn Harper, Vermont Theatre, Los Angeles.

MILWAUKEE

EXCHANGES—Chas. Trampe, Mid-West; Neil Agnew, Famous Players-Lasky; Ed. Vollendorf, Asso. 1st National.

MINNEAPOLIS

EXCHANGES—Chairman, Frederick Streif, Famous Players-Lasky; Associate Members on Arbitration Committee—Chas. Stombaugh, Pathe Exchange; A. H. Fischer, Metro Pictures Corp. Alternating on Arbitration Committee—E. E. Reynolds, W. W. Hodkinson Corp.; F. H. Knispel, Vitagraph, Inc.

NEW ORLEANS

EXCHANGES—Bernard F. Dudenhefer, Fox Film Corp.; M. W. Osborne, Vitagraph; J. Dumestre, Educational.

EXHIBITORS—H. Lazarus, J. E. Pearce.

NEW YORK CITY

Wednesday Board

EXCHANGES—Sam Zierler, Commonwealth Exchange; B. Berger, American Releasing; Mr. Murray, Metro Exchange.

EXHIBITORS—Sol Raives, Acme Theatre, 56 E. 14th St.; W. A. Laudau, Heights Theatre, 150 Wadsworth Ave.; Joseph Jame, Bronx Plaza Theatre, 2408 Washington Ave.

Friday Board

EXCHANGES—C. Rosenzweig, F. B. O. Exchange; F. Goldfarb, Climax Exchange; S. Fabian, First National of N. J.

EXHIBITORS—H. Gainsboro, Flushing Theatre, Flushing, L. I.; H. Brandt, Parkside Theatre, Brooklyn; Mr. Wilson, Greenwich Theatre, Greenwich, Conn.

OKLAHOMA CITY

EXCHANGES—Wallace Walthall, Enterprise Dist. Corp.; C. N. Peacock, Southern Enterprises, Inc.; A. C. Buchanan, Fox Film Corp.

EXHIBITORS—Maurice Lowenstein, Majestic Theatre, Oklahoma City; Harry Britton, University Theatre, Norman, Oklahoma; Josh Billings, Liberty Theatre, Norman, Oklahoma.

OMAHA

EXCHANGES—Sidney Baker, Associated Exhibitors; Harry Heyman, Fox Film Corp.; A. Levine, Sterling Film Corp.

EXHIBITORS—Geo. McArdle, Benalto, Morris Cohen, Strand, Council Bluffs; L. E. Kirk, Grand.

PHILADELPHIA

EXCHANGES—William Heeman, Associated First National; Ben Amsterdam, Masterpiece Film Attractions; M. Landau, Famous Players-Lasky.

EXHIBITORS—L. Pizor, Colonial Theatre, Phoenixville, Pa.; Chas. Rappaport, Ideal Theatre, Philadelphia; Harry Stevenson, Fay's Theatre, Philadelphia.

PITTSBURGH

EXCHANGES—Earl Rife, Universal Film Exchange; M. C. Hughes, Paramount Pictures Corp.; One of the Board of Governors, A. S. Davis, First National, when available. Substitutes—Lester Sturm, Goldwyn Pictures Corp.; M. Fisher, Federated Film Exchange; A. H. Schnitzer, Film Booking Offices.

EXHIBITORS—Jerome Casper, President M. P. T. O., Western Pennsylvania; C. A. Gable, Sharon, Pa.; H. B. Kester, Cameraphone Theatre, Pittsburgh. Substitutes—Dennis Harris, Harris Amusement Co., Pittsburgh; Ma. Wheat, Sewickley, Pa.; Mr. Alderice, Pittsburgh, Pa.

PORTLAND, ORE.

EXCHANGES—J. N. MacMeekin, Universal Film Exchange; M. G. Winstock, Warner Bros.; L. A. Samuelson, Pathe Exchange, Inc.

EXHIBITORS—George Guthrie, Oregon Theatre, Salem; Fred Norman, Circle Theatre, Portland; Lesser Cohen, Union Theatre, Portland.

SALT LAKE CITY

EXCHANGES—C. L. Cloward (Chairman), Metro Pictures; C. Messenger, Educational; J. A. Rugar, Vitagraph, Inc.

EXHIBITORS—A. J. Davis (Chairman), American Theatre; H. R. Rand, Isis Theatre; Ray Peterson, Cozy Theatre.

ST. LOUIS

EXCHANGES—C. D. Hill, W. W. Hodkinson Corp.; George H. Ware, Vitagraph, Inc.; Harry Strickland, American Releasing Corp.

EXHIBITORS—Dr. J. L. Price, Liberty, Grand and Star Theatres, E. St. Louis, Ill.; John Karzin, Casino, Olympia and Lincoln Theatres, St. Louis, Mo.; M. J. Camp, Pestalozzi Theatre, St. Louis, Mo.

SAN FRANCISCO

EXCHANGES—Morgan A. Walsh, George A. Oppenheimer, Inc.; Carol A. Nathan, Universal Film Exchange; Fred W. Voight, Metro Pictures Corp.

EXHIBITORS—George M. Mann, Eureka and Ukiah; R. A. McNeil, San Francisco, Calif.; Thos. D. Van Osten, M. P. T. O. of Northern Calif.

SEATTLE

EXCHANGES—George P. Endert, Famous Players-Lasky; Paul G. Lynch, Pathe Exchange; Al Rosenberg, DeLuxe Feature Film.

EXHIBITORS—W. H. Bruen, Ridgmont Theatre, Seattle, Wash.; J. A. McGill, Liberty Theatre, Pt. Orchard, Wash.; F. W. Walton, American Theatre, Bellingham, Wash.

WASHINGTON, D. C.

EXCHANGES—Robert Smeltzer (Chairman), Associated First National; Samuel Fla., Liberty Theatre, Washington, D. C.; Harry Bernstein, Lasky.

EXHIBITORS—Harry Crandall, Metropolitan Film Exchange; Harry Hunter, Famous Players-Colonial Theatre, Richmond, Va.; Frank Durkee, Palace Theatre, Baltimore, Md.

Permanency

The information contained
in this issue is nearly all of reference data and it will pay you
to keep this copy

WHERE
YOU CAN
GET AT IT

This Is The Picture Business



Rex Ingram in a doubtful moment during the taking of one of the scenes in his forthcoming production for Metro, "Saramouche." To the right of Mr. Ingram is Ramon Novarro who plays the title role and the gentleman next to Novarro is Curt Rehfeld, production manager.



A scene from "The Mark of the Beast," by Thomas Dixon, which is being distributed by W. W. Hodkinson Corporation.



Myrtle Stedman in "Six Days," by Elinor Glyn. A Goldwyn Picture.



The Rapids

Produced by Ernest Shipman. Directed by David M. Hartford, Featuring Harry Morey and Mary Astor. Story by Alan Sullivan, Released by Hodkinson



A Wife's Romance

Story by W. H. Roberts, Starring Clara K. Young and Lewis Dayton. Directed by Thomas Heffron. Produced by Henry Garson and released by Metro



Delegates to First International Congress of Motion Picture Arts visit Paramount's Long Island studio and meet Nita Naldi. Left to right, Clayton Hamilton, Miss Naldi, George Middleton and W. B. Maxwell, British novelist.



Corinne Griffith in "Six Days," by Elinor Glyn. A Goldwyn Picture.



"Spec" O'Donnell who has signed a contract to in Warner Brothers pictures.



Capt. John D. Fredericks, Congressman-elect, and M. C. Levee, president of the United Studios, Inc., Los Angeles. Capt. Fredericks is a strong opponent against film censorship.



Bootblackening in Russia has as many tribulations as bootlegging in America. Elmo Lincoln amuses the studio staff between scenes of Marshall Neilan's "The Rendezvous." Brother Charlie's feet has nothing on Syd's.



The Midnight Alarm

Produced by Vitagraph, Featuring Cullen Landis, Alice Calhoun, Percy Marmont and Joseph Kilgour. Directed by David Smith from the Continuity by C. Graham Baker



Left, Pauline Starke as Inez; center, Sam de Grasse as King Philip II; right, Aileen Pringle as the Princess of Eboli, as they will appear in Goldwyn's picture, "In the Palace of the King."



Ed Wynn makes a few remarks all of his own on the scenario of Paramount's "Homeward Bound" to Thomas Meighan, Lila Lee and Ralph Ince on location at New London, Conn.



Thais Valdemar, who is appearing in "The Brass Bottle," soon to be released by First National.



Ethel Shannon in "Daughters of the Rich," a Preferred Picture.



Ernest Torrence, who will play Cousin Egbert, in Paramount's "Ruggles of Red Gap."



Eugenie Besserer as Ma Slavin in "Youth Triumphant," the initial Fisher production.

Action, Action, Action!

Scottsville, Va., May 29, '23.

Editor Exhibitors Trade Review:

We like the spirit of your letters—one of mutual help and co-operation and getting at the other fellow's point of view.

We shall keep open during Summer and push straight through with full program. With plenty electric fans we have made our theatre the coolest, most pleasant place in town. We make them comfortable—then give them the best show possible.

Long features to seven reels are all right, providing there is plenty of action, pretty girls, dresses, dances, romance, *fun*, good story plot, etc., but no house will keep awake on long drawn out, draggy, all-man affairs. They want action, action, action, comedy relief, suspense, mystery shows that keep them on tiptoe and if such, the longer show on feature is all right.

Super specials are all right and this is the day of *big pictures*. The poor picture, program picture (in a reel) is dead. The public is expecting big things and shopping for the unusual. We predict failure for any producer who fails to recognize the *new* public taste and demands, or the exhibitor either.

There is something unfair with the deposit system of contract booking—it gives the exchange the tail hold and downhill pull on us. All exhibitors should patronize those firms who meet us on the business table like *men* and have abolished the deposit system.

The day of booking by the method of "take all or none" is over. The handwriting is on the wall. We enjoy The Exhibitors Trade Review and find it a great help to us in every way. Success to you.

Yours truly,

W. E Burgess & Sons.

Victory Theatre

Where Daylight Hurts

Exhibitors Trade Review:

Added to the usual length of daylight during the summer nights in eastern Canada, the exhibitors have an extra hour of daylight to contend with, under the daylight saving system. During the months of May and June, daylight extends until ten o'clock through the daylight system. There is no dominion law or no provincial law affecting the extension of daylight by advancing the clock one hour, but various cities have adopted special by-laws governing the case.

With the daylight continuing until ten o'clock during May and June, and until nine o'clock during July and part of August, the exhibitors suffer. The baseball games, outdoor sports, motoring, motorboating, etc, have the right of way. Despite the effect wrought on the business at the motion picture theatres in Eastern Canada by the daylight saving system, there has been no concerted effort on the part of the exhibitors to prevent the adoption of the system by various city councils. Nearly all of the larger centres in the maritime provinces of Canada use the daylight saving time, whereas the smaller centres have refused consistently to advance the time the necessary hour.

Consequently the chief sufferers have been the exhibitors in the larger centres. The result is that the exhibitors are turning their attention to musical tab revues, stock

**This Page
Written by
Our Readers****THEY WRITE ABOUT—*****The things that put the hummer on Pittsburgh summer business.******The need of an Independent Producer, Distributor or Contract.***

organizations, etc., to sandwich in between picture bills.

Each of the cities start and cease the daylight saving time at different dates. Some started the time early in May, others late in May, and still others early in June. The clocks are to be turned back the hour gained at the advancing date, in some cities early in September, in other cities about the middle of September and in still other cities the latter part of September or first of October. There was no organized opposition to the daylight saving system in most of the cities and consequently the exhibitors are facing a period of depression in those cities where the daylight saving time is in vogue.

W. J. McNulty,
116 Prince Edward Street,
St. John, N. B.

Six or Seven Reels

Exhibitors Trade Review:

I usually close down one or two weeks during the Summer but this Summer it will be three weeks. Hot weather, daylight saving, motoring, twilight baseball and Summer vacations put the hummer on business each year.

Regarding the length of features and super specials I think six or seven reels should be the maximum for all features. The program should be diversified. I want to run one, two or three reels of short stuff and I can't do this if features are in ten or twelve reels. Majority of features have padding that could easily be eliminated thus making a better picture.

Henry W. Gauding,
Lincoln Theatre,
Pittsburgh, Pa.

Six Reels Satisfy

Exhibitors Trade Review:

I will not try to take up much time and bother you with a long article on which so written, but there is just this much about it, if the producers would stop padding pictures in order to make them eight reels and make a good six reel picture, I think the exhibitors would be better satisfied. I think the ideal length for a feature is six thousand feet and in this length you can get plenty of action, and make a story worth while.

Your very truly,
A. H. Blank Enterprises,
Des Moines, Iowa.
A. G. Stalte, Booking Manager.

The New Review

JUNE 4, 1923.

Exhibitors Trade Review:

Mr. Griffith wants to join me in thanking the Editorial Staff of your magazine for the original, thorough and kindly way in which it approached the review of our little picture "The White Rose."

I know not whose idea it is, but I think your system of having several people review a picture is the most brilliant editorial idea I have seen in a trade magazine in years. It is informing, useful, thorough and honest, an absolute departure from the accepted theory of reviews, and I think of most important benefit to both producer and exhibitor.

I want to congratulate the Editorial Staff upon this really constructive and vital improvement, and also to thank you again for your very generous courtesies to us.

Sincerely yours,

Gerrit J. Lloyd,
D. W. Griffith Inc.

Independent Contract

Exhibitors Trade Review.

Now that the distributor-exhibitor contract is a reality cannot someone evolve a uniform contract between the independent producer and the independent distributor; cannot someone dig up a Messiah to lead the independent producer out of the wilderness where so many of his class are hopelessly lost?

I mean a contract along strictly equitable lines, such as the uniform contract just concluded appears to be.

Your publication, conducted as it is along lines sympathetic to the independents, might help materially in bringing about a better understanding between the independent producer and the independent distributor.

I am producing a series of all-star pictures, the cost of each to be \$100,000, yet I must take a chance on selecting my distributor and the contract he hands me.

There must be some way to INSURE me against my pictures being a commercial failure, due to wrong marketing. We producers must be protected against ourselves or the independent will be spurlos versengt.

RICHARD THOMAS,
Producing Director, Hollywood Studios

We Print a Few

Exhibitors Trade Review.

I am sending you under separate cover some of the advertisements we have run recently in the local newspapers. I notice that you reprint a number of ads each week and in almost every instance these are reproductions of fancy drawn ads. Do you realize that to 80% of your circulation the reprinting of these drawn ads accomplishes nothing, as the smaller exhibitors cannot afford to run that kind of advertising. In my opinion, you should print more ads which are made up entirely from press book material and mats and cuts available from the Exchange. For instance, my ad on "Grandma's Boy" is made from two mats furnished by the Exchange and can be reproduced by any exhibitor in a town where the newspaper has a stereotype service. This is also true of our fall announcement ad.

If you reproduce ads like this with a few words explaining that exhibitors can secure the material to reproduce the ad from his Exchange you will be doing a constructive piece of work. The ads which you reproduce are beautiful, but certainly not practical for the large majority of exhibitors.

Wishing you continued success, I am

Yours very truly,
RALPH TALBOT,
Pres. Theatre Owners & Managers
Association of Oklahoma.

EXHIBITORS TRADE REVIEW

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No. 5

Give It Momentum

CARL LAEMMLE says "Summer is what you make it."

It's the truth, a cold truth for a hot season.

It applies as well to producer and distributor as to his customer, the exhibitor.

A theatre won't do well on junk pictures, in Summer.

It's useless to cry "play the big pictures in Summer," if they can't be booked.

There is, of course, a difference in the meaning of "big" applied to pictures, according to the size and location of the theatre using the word.

We admit that the word "big" applied to pictures by a house like the Capitol, New York, or the Chicago, in Chicago, means big, *new* pictures.

Out in Waverly, Illinois, a "big" picture is not necessarily a new one. One that has not shown there but has run the gamut of the big first runs with success is "big."

If the momentum, which the movement to take the curse off poor summer business has gotten this year is to succeed, the producer must do his part in the scheme to make Summer less of a bugbear.

In this connection Frank Newman of Kansas City, operator of a big house, voices the sentiments of the man who is willing to go straight through the Summer with full programs, but who has had some of his enthusiasm dampened by the lack of big *new* pictures. He writes:

"One thing particularly that keeps me worried is the fact, that nearly all of the producing companies take out their best productions and leave nothing but mediocre pictures to be run during the hot months of June, July and August, and I want to say to you right now that it is causing me a great deal of grief.

"Take in the case of our theatre. We have a cooling plant in our theatre which cost us over \$50,000. We keep an even temperature in here and a great many patrons come in the afternoon just to be comfortable. It seems a crime I have to show mediocre pictures during the warm months which is at the time when I need the very best to hold the patrons in doors.

"I believe this is some food for thought and I would

think it would be a very good subject to start a discussion in your paper. If the producers will not assist the exhibitors in giving them some productions worth while in the summer, then they should close all the motion pictures in the summer and open them up in the fall as the legitimate houses do. As it is now they seem to hold all the poor pictures and release them during the hot months.

"It is not only doing the industry a harm, but it will also be a means of putting a great many exhibitors to the wall. I have talked to any number of exhibitors and they have expressed themselves that they would rather pay a big price for a good picture and just break even, or make very little money than to run poor pictures and show a terrific loss."

It is gratifying to see that the importance of overcoming this Summer time depression, to which this publication devoted considerable space recently, is now attracting the attention of other trade publications.

Certainly it is a subject closest to the pocketbook of our readers and we confess a deep interest in anything that bears upon the size of that pocketbook.

That Golf Habit

OMAHA and Minneapolis exhibitors and ex-changemen are organizing golf tournaments. Fine.

Buzzing, bristling Celluloid Row in New York City knows how successful a golf tournament can be and how men who are fighting each other for business get together on the green and meet each other on a man-to-man basis.

This outside-of-business contact removes that suspicious attitude which so many on both ends of the business—buying and selling—assume. It clears away a lot of smoke which blurs the business perspective.

The industry owes a lot to Joe Dannenberg for starting this golf habit. We're glad too that he did it, because he's a member of the publishing fraternity.

Now if the Omaha and Minneapolis boys want to make a howling success of their tournaments, we'd advise them to get in touch with Danny, Harry Reichenbach and George Gallup, Jr. Danny to start things, Harry to keep 'em laughing and George to keep 'em playing.

Fore!

Odd, Isn't It?

MAE MARSH had pretty nearly passed out of the picture going public's mind when lo' she's brought back in big style, a hit.

A comedian who has been making people laugh all over the country for years is suddenly and quietly put to work in a picture. No one ever thought of asking him to make a picture before, yet he is one of the country's most potential box office draws. Referring, we are, to Al Jolson.

Of course you know who does these things. He works quietly, but oh, my, he works.

And in connection with all this in a canvas of patrons at the Rivoli, Rialto and Criterion theatres, New York City, D. W. Griffith was picked as their favorite director.

Just Between Ourselves

SAW a rattling good program last week at the Rivoli. For a headliner there was "Only 38," a delightful tale from the viewpoint of this writer. It was an honest to goodness picture story and it reflected credit on its screen architect, Clara Beranger. William de Mille, who directed it, should contemplate the finished result with satisfaction—that is, if it be possible for a director to look on a completed picture without being impressed with how much better it would have been after all if he had only done so and so with that certain situation. Then again, behind the whole structure was the work of Walter Priehard Eaton, a "literary author," in the terminology of William B. Maxwell, for the recognition of which by the producers the Englishman made a special plea at the recent congress.

While that genuinely charming Miss May McAvoy is listed at the head of the cast it seems to us the story really is Lois Wilson's all the way—and surely she does carry it in a superb manner. Co-operating with the two named are Elliott Dexter and George Fawcett, the latter one of the few grand old men of the screen.

The short comedy was Pathe's "Dogs of War," with the whole battery of infant terribles including Fatima. Do you know this dusky three-year-old belle—if she is as old as that—is getting good? In the beginning her proximity to the camera marked the opening of a spell of hard crying. Nothing like that any more. She now is as hardy as a seasoned player, and enjoys her work far more than a lot of her older contemporaries.

This is as good a place as any, frankly to admit a reversal of judgment on the "Our Gang" series. The first couple of these subjects we were not enthusiastic about, due partly perhaps to the vandalistic propensities of these youngsters, as they were made to perform, but that objection quickly was removed. The aforesaid reversal seems to make the verdict unanimous, for we have yet to hear the first person say he does not find a lot of fun in the "gang," not only collectively but individually—from the fair-haired ferocious Jackie to the freckled genial Mickie.

The remainder of the Rivoli's program, which was longer than usual, included, besides the overture, a special arrangement of "Love's Old Sweet Song," with two singers; the pictorial, a lecture illustrated by slides on "New York, Yesterday and Today"; a self-accompanied soprano, singing "I know where a garden grows," and "Mighty Lak' a Rose," and a daneer.

SAW last night a striking example of the difference between two men's views of a given situation, the one a photodramatist and the other a person certainly as well qualified as any one in the world to offer a guess as to the outcome, assuming that outcome to be true to the life.

The members of the Newspaper Club were viewing Universal's "Trifling with Honor," written by William Slavens McNutt, a member of the club. One of those following the unfolding of the story—a tale with a pronounced baseball angle and containing a home-run hitting hero—was the club's guest of the evening, "Babe" Ruth.

The Los Angeles team goes into its last half of the ninth inning with the score 2 to 0 against it. Bat Shugrue, finely portrayed by Rockliffe Fellows, under threat of exposure for an incident of five years before, has refrained from playing.

Two men are out and two are on bases.

The crowd is yelling for Bat Shugrue, and the player, recovering his mental balance, puts his past in front of him and asks to go in. Quickly the umpire calls two strikes and two balls on the man who is credited with fifty-nine home runs during the season. The everyday photoplaygoer is just sure the great Bat is going to knock out a homer and save the game and the story.

But the "Babe" is not concerned with the dramatic aspect of the case. He is watching a baseball game and figuring out just what the pitcher of the Vernons is going to do to win the game—and circumvent the heavy-hitting Bat.

The suspense of the moment cracks wide open as the great player remarks in a voice betraying his own interest:

"Hell, they'll walk him!"

Wherein George Herman displayed a greater knowledge of baseball than he did of the exigencies of photodrama, for Bat lifted the next ball over the centerfield fence in orthodox Ruth fashion.

WE have received, with the compliments of the author, W. Stephen Bush, a copy of "Roman Hill Towns: Sketches and Tales of Ariccia, Galloro, Genzano and Nemi," a small book published in Rome by Mr. Bush. The volume is designed for the information of English-speaking visitors and describes interestingly "the writer's observations and experiences gathered in and about Genzano for the better part of a year together with stories and descriptions which as far as we know have never been printed in any but the Italian tongue."

IN his testimony before the federal Trade Commission June 15 Sydney S. Cohen told how Marcus Loew before the Cleveland Convention in 1920 had stated he bought Metro in order to protect his theatres and in Minneapolis the following year had expressed a willingness to turn the producing organization over to the Theatre Owners.

It was about a year ago that Mr. Loew in a speech—we just don't now recall the place—stated that for him the turn of the road on Metro came with the hit made by "The Four Horsemen"; that whereas prior to its release and its wide acceptance by the great public he had been perhaps more than willing to surrender his responsibilities in connection with the making of pictures now his viewpoint was changed.

There is little doubt the intervening year has strengthened the theatre man's determination to hold on to his producing company. For the organization has expanded to a remarkable degree.

Mr. Loew is always one of the most interesting speakers at film gatherings, and one of the reasons for the attention with which he is followed is his frankness in discuss-

ing with exhibitors his larger affairs. One of the recent occasions was the convention in Chicago, where at the banquet he told how he had increased the income of a few of his houses by raising the admissions—and incidentally and simultaneously spending considerably more money for the shows he put on in these particular theatres.

TWO famous stage productions of another generation are nearing completion for the screen. They are Richard Walton Tully's adaptation of "Trilby," some scenes for which were taken in Paris; and Famous Players' "Zaza," which Allan Dwan is directing. Goldwyn, too, has purchased "The Merry Widow." Erie Von Stroheim will produce the famous work of Franz Lehar.

Du Maurier's story was the "rage" thirty years ago, and those whose memory goes back that distance will certify the statement it was a sure-enough craze. In the stage version in London, Beerbohm Tree played Svengali. In the American companies Virginia Harned played the title role in one and Blanche Walsh in another. Wilton Lackaye was Svengali and Leo Ditrichstein was Zouzou.

"Zaza" was first produced as a play in Paris in 1898. The late Charles Frohman saw Rejane in the title part and on his return to London told David Belasco: "I could not understand a word the woman said, but it is the greatest play I ever saw. Go over and see what you think of it." Belasco did so and was enthusiastic. Frohman bought the rights, and in January, 1899, it was produced by Belasco with Mrs. Leslie Carter in the title role.

THE first print of Mary Pickford's "Rosita" or "The Street Singer" is expected to arrive in New York within the fortnight. The subject, which is set for early fall release, is notable for several reasons. Aside from the star and story, the sets are said to rival in magnitude those which were erected for "Robin Hood." Then again the production will mark the first American effort of Ernst Lubitch, aided by all the facilities that Los Angeles affords. Which is said to be in marked contrast with the handicaps experienced by the director in his work abroad. It is stated twelve assistant directors were employed in some of the larger scenes and that twelve cameras were used in photographing them.

THERE'S a goodly number of players who are not members of the Famous Players company who will be seen in "Hollywood," which James Cruze has finished and which the officers of the company describe as "the biggest picture Paramount ever made." It will have its world premiere probably in New York some time in August.

Among those who are not regulars at the Paramount studio are Viola Dana, Lloyd Hamilton, Gale Henry, Owen Moore, Bull Montana, Baby Peggy, Jack Pickford, Will Rogers, Ford Sterling, Anita Stewart, Estelle Taylor and Ben Turpin.

The subject is described as romantic in theme and a masterpiece of technique in photography and lighting. All of the scores of notables are said to be logically introduced and to possess a direct bearing on the story. There are "twenty recognized stars and fifty other film celebrities." That ought to set a record for a cast.

BLAIS.

Brandt Heads N. Y. State Organization

EXHIBITORS HELD SNAPPY MEETING

President Chosen With a Full Staff of Complimentary Officers

William Brandt, founder and first president of the Theatre Owners' Chamber of Commerce of New York, is the new president of the Motion Picture Theatre Owners of New York State.

Mr. Brandt was chosen, together with a full staff of complimentary officers at one of the snappiest and most business-like conventions in the history of state organization.

Opening on Tuesday night in the Onondaga Hotel in Syracuse, the convention adjourned to Wednesday noon. At a little after 4 o'clock the gathering adjourned without delay. Except for the banquet to be held in the evening, at which Senator James J. Walker was to be the toastmaster and Will H. Hays the leading speaker, its work was completed.

One of the leading accomplishments of the body was the action taken toward a nation-wide fight on the admission tax. The impetus to this was given Tuesday evening when the session was addressed by Congressman Clarence McGregor, of Buffalo, the introducer of the elimination measure which failed, and who promised to submit another the coming year.

In the absence of President Charles L. O'Reilly, detained at home through the serious illness of Mrs. O'Reilly, the meetings were presided over by First Vice-President William Dillon, of Ithaca. Mr. Dillon, by the way, was re-elected to his office.

The committee appointed to conduct the nation-wide campaign to eliminate the admission tax, appointed by Vice-President Dillon, with the advice of the executive committee, are Bernard Edelhertz, chairman; Jules Michaels, Buffalo; William Dillon, Ithaca; Walter Hays, Syracuse; Lou Blumenthal, New York; William Brandt, Brooklyn, ex officio.

The manner in which the members responded to the appeal of Mr. Brandt for the payment of dues was one of the most encouraging features of the sessions for those who desire a strong organization.

The opening session of the convention was held Tuesday evening, Vice-president William A. Dillon of Ithaca, in the chair.

After an opening prayer by the Rev. Dr. W. F. Betts, Mr. Dillon introduced Mayor John Walrath of Syracuse, who welcomed the delegates on behalf of the city. "You have all the freedom which I as mayor of the city can give you," he said.

The presiding officer noted Senator James J. Walker in the body of the house and invited him to the platform amid applause.

Congressman McGregor of Buffalo, who introduced in congress a measure to repeal the theatre admission tax, appealed to his hearers to get together and remember that it takes numbers to do things in Washing-

OFFICERS OF NEW YORK STATE M. P. T. O.

President—William Brandt
First Vice-President—William A. Dillon
Second Vice-President—Lou Buettner
Third Vice-President—Meyer Shine
Fourth Vice-President—Morris Slotkin
Treasurer—Charles Hayman
Executive Secretary—S. I. Berman
Chairman of Executive Committee—
Jules Michael

BOARD OF DIRECTORS

Leo Brecher, William Benton, Dave Cohen, Oscar Perrin, Walter Hays, Mike Shea, Charles L. O'Reilly, Joseph Quittner, Nat Robbins, Charles Steiner, Sam Suckno, Bernard Edelhertz, Rudolph Sanders, V. A. Warren and Charles Moses.

ton. He said the tax was particularly felt by the theatre owners in small towns and that they should impress on their congressmen the urgent necessity of repeal.

He advised the building up of a National Organization and if possible the creation of a national bureau in Washington, with branches in various centres. He referred to the timeliness of the action in view of the reported surplus for the year of two hundred million dollars.

"I want to assure the congressman something will be done along the lines he suggests before this convention is over," said William Brandt of Brooklyn. "Also I want to assure him that when he introduces this measure at the next session of congress there will be a national organization behind him."

Discussing the tax Mr. Lee of Croton said that while he had paid \$750 to the government in taxes he had made for himself \$350. Later he raised a laugh in amplifying his statement by adding: "When these Federal officers got there and found out I didn't have 'Wonderland' across my ticket I got fined \$250."

Lou Blumenthal referred to the convention of Theatre Owners in New Jersey, the coming week and promised to bring the message of Congressman McGregor to the attention of the delegates.

On motion of Mr. Hayman, Niagara Falls, it was unanimously voted that the chairman appoint a committee instructed to invite nationwide co-operation in an effort to have removed the admission tax on theatres.

The presiding officer referred to the Washington convention, in 1922, saying he desired an expression of opinion as to the correctness of the attitude of New York in withdrawing.

"Is there any man who can stand here and say New York was wrong?" he asked after calling for a vote on the opposite side of the question, which had brought incidentally a fairly vigorous affirmation. There was no response to the second question.

R. M. Ritchie, secretary of the Michigan organization, briefly addressed the meeting. "Frankly, Michigan was not 'sold'

when New York withdrew at Washington," said Mr. Ritchie, "but we stuck another year, when we were convinced that under the lines of action being carried out or not being carried out we could not be a party to a situation of that kind.

"There was only one thing that Michigan could do and only one thing that any state can do. Get out and not hamper those who are conducting the organization.

"But while Michigan is not in a national organization, it does not mean that Michigan is not aware of the necessity for National organization. I am sure Michigan will stand its share of expense to make effective the campaign against the admission tax."

Wednesday's session of the New York State Theatre Owners was a crowded one, the body being called to order by Vice-President Dillon at 12 o'clock. It was after 4 when it adjourned.

The election of officers came in the latter half of the session. The delegates ratified unanimously the selections of the executive committee of the evening before and William Brandt was declared the president for the ensuing year.

Among the other more important happenings of the day were the addresses by Lou Blumenthal on "Film Rentals" and Mr. Brandt on "Organization." Bernard Edelhertz, chairman of the uniform contract committee, submitted his report of the activities of the committee and it was referred to the incoming officers.

Senator James J. Walker made a long address marked at times by the display of his well-known fire with also at times a trace of brimstone. Ben Davis, an exhibitor of Norwich, N. Y., spoke forcefully on the disinclination of many exhibitors to keep books on their business. Frederick H. Elliott talked to the exhibitors about the approaching exposition in Los Angeles and E. C. Mills, representing the Society of Authors and Composers, discussed the causes of friction, between his principles and the exhibitors.

Quite a number of exhibitors responded to the appeals of the new president and came forward with checks to cover their dues.

Among the causes of high rentals Mr. Blumenthal listed the entrance of producers into exhibiting, the issuance of franchises, the exchanging of information regarding film prices between distributors' representatives, the buying up of stars, directors and the rights to plays, and the showing of pictures on a percentage basis.

"One of the crying outrages is the First National sub-franchise agreement," said Mr. Blumenthal, "without doubt the worst. If the meeting does not appoint a committee to find ways to relieve the situation then it is derelict in its duty. It is a terrific waste in distribution."

Mr. Edelhertz said at the outset of his report on the uniform contract it would not be possible to enter into a thorough and comprehensive discussion of all the different phases and angles involved. It should be borne in mind, he said, that almost a year had been spent by the uniform contract committee in negotiations with the Hays organization.

Federal Commission Ends N. Y. Hearing

COHEN TELLS OF KICKS RECEIVED

Government Examiner At Last Session Announces His Resignation

New York.—The Federal Trade Commission concluded hearings on charges against the Famous Players-Lasky Company in New York on Tuesday morning. Sydney S. Cohen, President of the M. P. T. O. A. was the last witness to appear before adjournment until June 25th, when the hearings will continue in Philadelphia.

Eagerly awaited as perhaps the most important witness in the New York session Mr. Cohen brought to the hearings 42 complaints against Famous Players-Lasky made to him during the three years of his Presidency of the M. P. T. O. A. The complaints were in the form of letters and telegrams from exhibitors and charged "Shock" advertising; refusal of service; and the operation of houses to compete with exhibitors who refused to pay high rentals they said were demanded of them.

The witness scored the methods used by Famous Players-Lasky in their operations in the small towns, but on analysis of the complaints submitted and treated individually by Mr. Swaine it developed that in most cases a satisfactory agreement had always resulted from conferences at which Mr. Cohen presented the claims of exhibitors to Mr. Zukor or Mr. Kent of Famous Players-Lasky.

At the conclusion of the direct testimony of Mr. Cohen, Marvin Farrington, who handled the New York end of the investigation retired from the case and from the service of the Government. He will resume the practice of law in Washington.

But two witnesses were examined at the hearing on the morning of Monday, June 18, Dr. W. R. Shallenberger, president of the Arrow Film Company, and Mr. Cohen.

Dr. Shallenberger was questioned regarding a document entitled "Memorandum on the Motion Picture Industry" prepared by Arthur Young & Co and addressed to George B. French, W. E. Shallenberger and Alfred S. Black.

After the witness had gone into some detail explaining that the paper was the result of conferences in 1919 between the parties named regarding the advisability of organizing a company for the operation of a chain of theatres in small towns, Mr. Swaine for the Famous Players raised the point that the document had no relevancy in the charges of conspiracy against the other respondents, that at the time it was drawn Famous Players had no relation to Black, but Mr. Swaine would concede that at the time Famous Players did sell pictures to Black the same as to any one else. Mr. Swaine submitted the prospectus should be reserved and if in the future a foundation is laid for its admission that that action might then be taken.

Examiner Alvord so decided.

"You never organized this corporation?"

Mr. Swaine inquired.

"No Sir," replied Dr. Shallenberger.

Gave Letters Under Direction of Subpoena

After Mr. Cohen had been examined on a number of letters and telegrams Mr. Far-

rington placed in front of him a pile of filing envelopes.

"Mr. Cohen," said the examiner, "you have submitted to us certain folios pertaining to the Motion Picture Theatre Owners and complaints made to you by various exhibitors throughout the United States respecting the Famous Players-Lasky Corporation with the understanding that we may use these for the purpose of getting in touch with the persons making the complaints and returning the folios to you?"

"I submitted them under the direction of a subpoena with that understanding," replied the witness.

Submits Lists of Complaints

The contents of the folios referred to by Mr. Farrington were outlined by towns and names by Mr. Cohen as he went through the files, to be letters from:

Richford, Vt., S. Carl Carpenter; Glenwood, Iowa, Seymore; Centerville, Md., Cahill; Columbia, Tenn., Jackson; Huntsville, Ala., C. L. Hackworth; Bartow, Fla., Marquis Amusement Company; Fort Smith, Ark., C. A. Lick; Pawtucket, R. I., Senator Hartford; Caribou, Me., Flora; Sault Ste. Marie, Mich., Depaul; Madison, Neb., Boettner; Lawrence, Mass., Andrew J. Cobe correspondence with Alfred S. Black; New Orleans, Amelie Poujol.

Newman, Cal., Johnson; New Bedford, Mass., George Walden, Jr.; Oxford, Miss., R. X. Williams; Oakland, Cal., C. C. Griffin; Fort Hope, Canada, J. S. Smart; Tomahawk, Wis., A. L. Robarge; Norwich, Conn., H. Schwartz, known as the Willimantic case; Willimantic, Conn., H. Schwartz; Allentown, Penna., Dr. Stuckert; Beloit, Wis., Frank Reichstein; Bristol, Tenn., Wesley White; Bath, N. Y., Thomas; Buffalo, C. A. Hayman.

Bangor, C. Stern; Houma, La., A. J. Bettincourt; Kansas City, Mo., C. H. Burkey; Ada, Ohio, Faulkner; Kansas City, Mo., Monroe City, Angus & Breedshaw; Joliet, Ill., J. J. Rubens; Mattoon, Ill., Uran; Harrisburg, McGarragh; Mansfield, La., Mrs. Brownsfield; Lexington, Neb., Falkenburgh; Hastings, Neb., Preston; Chicago, Koffman; Charlotte, N. C., H. B. Varner; also a folio for S. A. Lynch, which included communications from W. C. Patterson; a series of letters from Alfred S. Black to Mrs. Lottie M. Pierce, Manchester, Vt., and letters from Mr. Cohen to Mr. Zukor.

Mr. Farrington asked Mr. Cohen if he had received any salary for his service as president. The witness stated that he had not, although there had been mentioned the sum of \$25,000 for the first of the three years and \$30,000 for each of the following two years.

Mr. Cohen quoted Mr. Zukor as saying at the Hotel Claridge meeting with the M. P. T. O. committee that he wanted to do everything to bring about the advancement of the industry and that he didn't want to destroy theatre owners; that he would do everything to bring about a better understanding.

When Mr. Farrington inquired what had actually been done as a result of that meeting Mr. Cohen outlined the action in a number of cases. The witness said the great number of complaints that had been coming in of intimidation, coercion and flashing of blueprints had stopped to a great extent. "We did not after this meeting have so many complaints as before," he said.

Resuming the stand for the afternoon session Monday, Mr. Cohen said that the 42

complaints made over a period of three years represented a "numerically" small matter considering that Famous Players-Lasky had at least 8,000 accounts on their books, but that it was not a small matter when the complaints are against a policy which was destructive of the most vital force in the industry, the small town theatre.

N. Y. Houses the "Show Windows"

"The first-class, first-run houses on Broadway are the show windows for the larger distributing concerns," said Mr. Mr. Cohen. "There is room for more of the houses of the Capitol, Rivoli, Strand, Criterion, and Rialto type but in order to build them leases on Broadway property would have to be gotten from Famous Players-Lasky," continued Mr. Cohen.

Taking the complaints individually Mr. Swaine asked the M. P. T. O. A. president if it were not true that had Famous Players-Lasky allowed the threatened combine of the Gordon, Black and Gray interests in New England there would have been small chance of getting Paramount product into that territory. "It is my opinion that Famous Players would have been better off had they worked with the independent theatres in that territory" the witness replied. "But that is a matter of opinion, is it not?" Mr. Cohen agreed that it was and that had the combine of those factions materialized with a First National franchise as its main supply Famous Players-Lasky films probably would be excluded from the houses affected in the deal.

With regard to the New England situation Mr. Cohen said he did not know that Mr. Black controlled the board operating the Black Theatres in New England; a question which Mr. Swaine put.

The renting of dramatic or feature pictures to schools, universities or institutions not paying taxes to the government as commercial theatrical enterprises was "unfair competition" said Mr. Cohen. "Educational or pedagogic films are another matter."

The organization of which he is president had "500 members at the time of the Cleveland convention; six or seven thousand at Minneapolis and 10,000 members when the Washington convention was called," the witness said. According to his present figures about two-thirds of the theatres of the country, which he estimates at 16,000, are members of the M. P. T. O. A.

Mr. Swaine asked if it were not a fact that the Famous Players-Lasky had lived up more faithfully to the advance deposits agreement than any other company. "We never had any trouble with Famous Players-Lasky over deposits," Mr. Cohen replied.

"The building of theatres in large cities by distributing concerns has not severely handicapped exhibitors" said Mr. Cohen. "But it is a ruinous policy which destroys the independent when a distributing concern operates its own houses in small towns."

On Tuesday morning, Counsel for Famous Players-Lasky continued with an analysis of the complaints submitted by Mr. Cohen. Testimony from this source was mostly to the effect that a majority of the protests lodged with the M. P. T. O. A. against Famous Players-Lasky had been adjusted after Mr. Cohen took them up with Mr. Zukor or Mr. Kent.

The complaints fell under about three classifications: "Shock" advertising; refusal of the service by F. P. L.; and the rumors of building, or the actual building or leasing of theatres by interests allied with Famous Players-Lasky.

SIX MONTHS' BOX OFFICE REPORTS OF FEATURES

On the succeeding pages will be found a tabulation by pictures and cities of all the reports on first-run showings printed in Exhibitors Trade Review from January to June, 1923. We print each week authoritative reports gathered by our own correspondents in a score of the important first-run centers of the country. Exhibitors, by turning to voice of the Box-Office, can see at a glance the form in which these reports appear each week. The name of the city and the name of the theatre are specifically given in each picture report, as will be noted. Tabulation of reports for six months has been reduced to as simple form as possible. First, appears the name of the picture. Then follow the names of the cities and the picture ratings, which are as follows: 1—Excellent Business; 2—Good Business; 3—Average Business; 4—Poor Business. The name of the distributor is placed in parentheses after each picture. The following abbreviations are used: Al Lichtman, AL; Arrow Film Co., Arrow; American Releasing, AR; Associated Exhibitors, AE; Associated Photo-plays, AP; Associated First Nat'l, FN; C. C. Burr, CCB; Famous Players-Lasky, PAR; Educational, Ed; Equity Pictures, E; Film Booking Offices, FBO; Fox, F; Goldwyn, G; Griffith, D. W., DG; Hodkinson, H; Keith, K; Lasky, L; Metro, M; National, N; New York, NY; Paramount, P; Pathé, Pathe; Republic, R; Selznick and Select, S; State Rights, SR; United Artists, UA; Vitaphone, V; Warner Bros., WB; Universal, U; United Artists, UA; Vitaphone, V; Warner Bros., WB; Universal, U.

Table with columns for TITLE and cities: Albany, N. Y.; Allentown, Pa.; Atlanta, Ga.; Baltimore, Md.; Bethlehem, Pa.; Birmingham, Ala.; Boston, Mass.; Buffalo, N. Y.; Charlotte, N. C.; Cincinnati, O.; Cleveland, O.; Columbia, S. C.; Dallas, Tex.; Denver, Col.; Hazleton, Pa.; Indianapolis, Ind.; Kansas City, Mo.; Los Angeles, Cal.; Louisville, Ky.; Milwaukee, Wis.; Norfolk, Va.; Oklahoma City, Ok.; Philadelphia, Pa.; Portland, Ore.; Richmond, Va.; St. Louis, Mo.; Schenectady, N. Y.; Scranton, Pa.; Seattle, Wash.; Troy, N. Y.; Wilkesbarre, Pa.; Wilmington, N. C.

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THE ABYSMAL BRUTE

(Universal)

LOS ANGELES, CLUNE'S.—15-25c. Good business. Short Subjects.—Comedy; News. Press Comments.—Denny an actor of ability. Mabel Julienne Scott never appeared to better advantage.—Herald.

WILMINGTON, N. C., ROYAL.—20-30c. Two days fair business.

ALICE ADAMS

(Associated Exhibitors)

INDIANAPOLIS, APOLLO. — 25-40c. Splendid business. Short Subjects.—“A Pleasant Journey”; News. Press Comment.—One of the summer's most popular screen offerings.—The News. The situations which made the Tarkington novel the Pulitzer prize novel of 1922 are caught by the camera rather deftly.—The Star.

KANSAS CITY, ROYAL. — 15-35-50c. Average business. Exploitation. — Florence Vidor played up strong. Short Subjects.—Our Gang; News. Press Comments.—As delightful as Tarkington's novel.—Star-Times. A strong cast.—Journal-Post.

ALL THE BROTHERS WERE VALIANT

(Metro)

DALLAS, OLD MILL.—15-25-40c. Good week's business. Short Subjects.—“Topics of the Day”; “Leather Pushers”; Prizma; News. Press Comment.—Whaling story of power and adventure. — Journal. Mutiny, pearls, whales, passion, loyalty and Lon Chaney.—Dispatch. Will prove a delight.—Herald.

BACKBONE

(Goldwyn)

MILWAUKEE, MERRILL. — 40c. Fine business. Short subjects.—“Springtime”; News; Comedy. Press Comments.—Not disappointing.—Journal.

TOLEDO, RIVOLI. — 15-25-30-40-50-75c. Below average business. Press Comments.—Stirring story excellently played.—Times. A two fisted tale.—Blade.

BELLA DONNA

(Paramount)

BALTIMORE, PEABODY.—10c. 10-25c. Good business, two day run. Short Subjects.—“Fighting Blood.”

SCRANTON, PA., STRAND.—Fine business. Short Subjects.—“No Wedding Bells”; News; Cartoon; Review.

MR. BILLINGS SPENDS HIS DIME

(Paramount)

BALTIMORE, NEW.—25c. 25-33-50c. Business off, heat wave. Exploitation.—Hiers featured big. Short Subjects.—News; “Ranch Romeo.” Press Comment.—A two-reel comedy in seven reels.—American. Mildly amusing.—News.

KANSAS CITY, WARWICK.—20-30c. Good business. Short Subjects.—Hold Tight; Aesop's Fables; Topics of the Day.

THE BIRTH OF A NATION

(Griffith)

ALBANY, ALBANY.—25c. Good business. Short Subjects.—Comedy; News. Press Comments.—One of the best.—News. Still attracts.—Knickerbocker-Press. Like an old friend.—Journal. Better than many later ones.—Times-Union.

A BLIND BARGAIN

(Goldwyn)

BALTIMORE, PEABODY.—10c. 10-25c. Two days fair business. Short Subjects.—“Oregon Trail”; “Pharaoh's Tomb.”

THE BOSS OF CAMP 4

(Fox)

OKLAHOMA CITY, FOLLY.—10c. Good business. Short Subjects.—Aesop's Fables.

**Voice Of The
BOX OFFICE**

(Copyright 1923)

IMPARTIAL because all reports are gathered by paid, experienced correspondents. No “plants,” no “Ringers,” no “grudges,” no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

BOSTON BLACKIE

(Fox)

ST. LOUIS, FOX-LIBERTY. — 20-40c. Week's light business. Short Subjects.—News. “Treasure Island.” Press Comment.—Excellent entertainment.—Inquirer.

BRASS

(Warner Brothers)

DALLAS, PALACE. — 25-35-55. Heavy business. Short Subjects.—Aesop Fable; News; Review; Prizma. Press Comments.—A sermon you'll never go to sleep over.—Herald. Wholesome, interesting and very frank.—Journal. Glowing picture of the failure of marriage.—Dispatch. A success.—News.

KANSAS CITY, ISIS.—15-30c. Good business. Short Subjects.—Aesop's Fables; Fun from the Press.

THE BRIGHT SHAWL

(First National)

ALBANY, MARK STRAND.—30-60c. Average business. Short Subjects.—“Treasure Bound”; Topical Review. Press Comments.—Excellent picture.—News. Somewhat conventional.—Journal. Scores heavily.—Knickerbocker Press. Less scope for the star than in “Sonny.”—Times-Union.

BOSTON, FENWAY.—15-45c. Fine business. Short Subjects.—News. Press Comment.—Not too well enjoyed.—Transcript.

CHARLOTTE, BROADWAY. — 10-30c. Four days capacity. Short Subjects.—“Winter Has Come.” Exploitation.—Better Films committee endorsement. Press Comment.—Most refreshing.—Observer.

PORTLAND, ORE., RIVOLI. — 15-35-50-75c. Excellent business. Short Subjects.—Kinograms; The Watch Dog; Topics of the Day. Press Comments.—One of the most artistic this season.—Journal. Interest and excitement.—Telegram.

ST. LOUIS, GRAND CENTRAL, WEST END LYRIC, LYRIC, SKYDOME.—30-40c. Week's fine business. Short Subjects.—News; Views; “High Power.” Press Comments.—One of the most beautiful of the year.—Star.

BULLDOG DRUMMOND

(Hodkinson)

ATLANTA, LOEW'S GRAND. — 20-40c. Good business. Short Subjects.—“The Kid Reporter”; Starland Revue; Fox Scenic; News.

SEATTLE, WINTER GARDEN. — 10c. Business well sustained. Short Subjects.—International; Comedy. Press Comments.—Thrilling, throbbing melodrama.—Times. Plenty of excitement.—P-I.

BURGLAR PROOF

(Paramount)

OKLAHOMA CITY, RIALTO.—10c. Good business. Short Subjects.—Aesop's Fables.

BURNING WORDS

(Universal)

KANSAS CITY, MO., GLOBE.—20-30c. Week's business good. Short Subjects.—Fables; Topics; Magazine. Press Comments.—An unusual story of the Royal Northwest Mounted Police.—Journal Post.

CHASING THE MOON

(Fox)

OKLAHOMA CITY, ISIS. — 10c. Good business. Short Subjects.—Topics of the Day.

SEATTLE, PALACE HIP.—20-35c. Good business. Press Comment.—Unusual amount of fun and frolic.—Star.

CHICAGO SAL

(Principal Pictures)

PORTLAND, LIBERTY. — 10-25-35-50c. Good business. Short Subjects.—News; Knight that Failed. Press Comment.—Unusual interest.—Oregonian.

THE CHRISTIAN

(Goldwyn)

POTTSVILLE, PA., HIPPODROME. — Business held up.

CORDELIA THE MAGNIFICENT

(Metro)

BALTIMORE, PARKWAY. — 15-20-25-44. Poor business, heat wave. Exploitation.—Clara Kimball Young featured big. Short Subjects.—Roaring lions on a steamship; News. “Weaver of Dreams.”

A DARLING OF THE RICH

(Greater Pictures)

PORTLAND, ORE., BLUE HOUSE.—10-15-25-35c. Good business. Short Subjects.—Pathe. Press Comments.—Very exciting.—News.

DOLLAR DEVILS

(Hodkinson)

BALTIMORE, LOEW'S HIPPODROME. —20-25-40-50c. Fair business despite heat. Short Subjects.—“Town Terrors;” News; Pithy Paragraphs. Press Comment.—Too much sick sentimentality.—Post.

DOWN TO THE SEA IN SHIPS

(Hodkinson)

LOS ANGELES, MISSION.—35-55-80c. Excellent business. Short Subjects.—News; Comedy; “For Art's Sake”; Pictorial. Press Comments.—Realistic to the extreme.—Record.

DRIVEN

(Universal)

BALTIMORE, GARDEN. — 15-25-35-65c. Business fair, despite heat wave. Short Subjects.—“F. O. B.”; Aesop Fable; News. Press Comment.—Powerful and dramatic.—Post.

DRUMS OF FATE

(Paramount)

DALLAS, QUEEN.—10-15-25-40c. Business average. Short Subjects.—News; Comedy. Press Comment.—Has a number of climaxes.—Journal. Well acted.—Dispatch.

TIDE

(Paramount)

OKLAHOMA CITY, RIALTO.—10-20c. Good business. Short Subjects.—Harold Lloyd.

ENEMIES OF WOMEN

(Paramount)

LOS ANGELES, GRAUMAN'S RIALTO. —35-55c. Fine business, seventh week. Short Subjects.—Pathe.

THE EXCITERS

(Paramount)

BOSTON, LOEW'S STATE. — 25-60c. Fine business. Short Subjects.—News; Topics of the Day. Press Comment.—Serves well enough.—Transcript. Rapid movement.—Advertiser. Thrills and good acting.—Post.

KANSAS CITY, NEWMAN. — 15-25-35-50-75c. Week's S. R. O. Short Subjects.—News. Press Comments.—All sorts of excitement.—Star-Times. Good comedy-drama.—Journal-Post.

ST. LOUIS, MISSOURI.—25-50c. Splendid business. Short Subjects.—News; Felix Wakes Up; Fun from the Press. Press Comments.—Entertaining farce.—Post-Dispatch.

FACE ON THE BARROOM FLOOR

(Fox)

NORFOLK, STRAND.—40-50c. Week big business. Short Subjects.—“A Jungle Romance”; Kinograms; Fun From the Press. Press Comment.—Walthall's most powerful role since The Birth of a Nation.—Ledger Dispatch. Unquestioned success. Norfolk Landmark.

THE FAMOUS MRS. FAIR

(Metro)

BALTIMORE, CENTURY.—25-33-75c. Hot wave hurt business. Short Subjects.—“Pirates of Penzance.” Press Comment.—Well-balanced entertainment.—Morning Sun. Dignified, interesting.—American. Excellent.—News. One of the most substantial, well-constructed Niblo has made.—Evening Sun.

NORFOLK, WELLS. — 30-40c. Week's fair business. Short Subjects.—“Under Two Jags”; News. Press Comment.—Thrills and action enough to please anyone.—Norfolk Landmark. One of the most enjoyable of the month.—Ledger Dispatch.

TOLEDO, LOEW'S VALENTINE. — 20-30-50c. Business below average. Short Subjects.—Pathe; Aesop's Fables; Fun from the Press.

THE FLAMES OF PASSION

(Independent)

OKLAHOMA CITY, ORPHEUM.—30-50c. Business good.

THE FLIRT

(Universal)

BALTIMORE, NIXON'S VICTORIA. — 17-28c. Below average, heat wave. Short Subjects.—“The Imperfect Lover”; News; Movie Chats. Press Comment.—Generally satisfying.—Morning Sun. Credit to the author, the director and the cast.—American. Most amusing.—News.

SCRANTON, PA., CAPITOL. — Ordinary business.

FOG BOUND

(Paramount)

BALTIMORE, METROPOLITAN.—17-28-40c. Good business. Short Subjects.—“Kinky”; Cartoon; “Col. Heeza Liar and the Burglar”; News; “The Town of the Brigands”; “One Mile Up”; News. Press Comment.—Good entertainment.—Evening Sun.

MILWAUKEE, GARDEN.—50c. Excellent business week. Short Subjects.—“Our Gang”; News; Fun From the Press. Press Comments.—Rattling good mystery story, thrills and entertainers.—Sentinel.

FOOLS FIRST

(Goldwyn)

WILKES-BARRE, PA., SAVOY. — Fair three day's business. Short Subjects.—“No Wedding Bells.”

THE FORGOTTEN LAW

(Metro)

ALLENTOWN, PA., RIALTO.—Fair business. Short Subjects.—News; “Out of Place.”

THE FOURTH MUSKETEER

(F. B. O.)

BOSTON, BOSTON.—25-60c. Fine business. Short Subjects.—News; Topics of the Day. Aesop's Fable; Comedy. Press Comment.—Not too convincing mixture of scandal and thrills.—Post.

TOLEDO, KIETH'S.—15-25-35-50-75c. Unusual business. Short Subjects.—“His Lost Nerve.” Press Comments.—Interesting.—Blade. Solid entertainment.—Times.

THE FATAL MILLIONS

(Metro)

CLEVELAND, PARK AND MALL.—25-35-50c. Fair business. Press Comment.—Pleases.—Plain Dealer. Light, airy.—News. A number of overworked situations.—Press.

A GENTLEMAN FROM AMERICA

(Universal)

INDIANAPOLIS, ISIS.—15-25c. Capacity. Press Comments.—Action is the keynote.—The News. Short Subjects.—“Lost Control”; News.

THE GIRL OF THE GOLDEN WEST

(First National)

BALTIMORE, RIVOLI.—25-30-50c. Fair business. Short Subjects.—Leather Pushers; “When Kane Met Abel”; News; Cartoon; “Spooks.” Press Comment.—Interesting.—News. Fails to thrill.—American. As entertaining as the play.—Evening Sun. Very much of a show.—Post.

CLEVELAND, ALLEN. — 35-60c. Fair business. Press Comment.—Pretty satisfactory version of the stage success.—Plain Dealer. This stage success brought to the screen in a faithful manner.—News. Effective.—Press.

OKLAHOMA CITY, EMPRESS.—10-25c. Splendid business. Short Subjects.—Pathe Leather Pushers; “Wandering Two.” Press Comments.—Exceedingly interesting.—Times. Interesting and fascinating.—Daily Oklahoman. Great.—News.

THE GIRL WHO CAME BACK

(Al Lichtman)

ATLANTA, HOWARD.—50c. Good business. Short Subjects.—“No Luck”; Pathe. Press Comments.—Forceful Drama.—Atlanta Constitution.

TROY, LINCOLN.—25c. Good Week's business. Short Subjects.—Lyman Howe Hodge Podge; News.

GLIMPSES OF THE MOON

(Paramount)

BETHLEHEM, PA., LORENZ. — Half week run good business. Exploitation.—William De Mille and Bebe Daniels as star featured.

MILWAUKEE, MILWAUKEE.—15-25c. Excellent business. Short Subjects.—Topics of the Day; Comedy; Kinograms. Press Comments.—Good.—Journal.

GOOD BYE GIRLS

(Fox)

ALLENTOWN, PA., HIPPODROME. — Average business.

THE GREATEST MENACE

(State Rights)

BIRMINGHAM, ALA., GALAX.—10-20c. Business was good. Short Subjects.—“Easy Street.” Press Comment.—Very good.—Birmingham News.

GRUMPY

(Paramount)

HAZLETON, PA., GRAND.—Big business.

GUN SHY

(Enterprise Distributing Corp.)

OKLAHOMA CITY, FOLLY.—10c. Good business. Short Subjects.—Topics of the Day.

HAPPINESS A LA MODE

(First National)

BIRMINGHAM, ALA., RIALTO. — 10-20c. Business was good. Short Subjects.—“A Monkey Bell Hop.” Press Comments.—Laugh from start to finish.—News.

THE HEART OF WETONA

(Select)

LOS ANGELES, GRAUMAN'S THIRD STREET. — 20-35-40-55c. Good business. Short Subjects.—Novelty Reel; Pathe; Atmospheric Prologue.

HUNTING BIG GAME IN AFRICA

(Universal)

ATLANTA, TUDOR.—15-25c. Capacity. Press Comments.—Most complete collection of dark continent fauna ever assembled.—Constitution.

TOLEDO, TOLEDO.—20-30c. Business off. Short Subjects.—“Fair Enough.” Press Comments.—Crammed with genuine thrills.—Uews Bee. Intensely interesting.—Blade. Will appeal to the kids.—Times.

THE ISLE OF LOST SHIPS

(First National)

LOS ANGELES, ALHAMBRA.—28-39-55c. Business fine. Short Subjects.—News; Felix Cat Cartoon.

JAZZMANIA

(Metro)

INDIANAPOLIS, CRYSTAL. — 15-25c. S. R. O. Short Subjects.—News. Press Comments.—Pretty good light fan fare.—The News.

RICHMOND, BIJOU. — 40-50c. Week's capacity. Press Comment.—Artificial and fantastical.—News Leader.

SEATTLE, BLUE MOUSE.—25-50c. Business good. Press Comments.—Everything in it.—Times. Combination of the real and the make-believe.—Star.

WILMINGTON, N. C., ROYAL.—20-30c. Two days fair business. Exploitation.—Special jazz lobby. Press Comment.—Poorest Miss Murray has made for Metro.—Morning Star. Disappointing.—Dispatch.

THE KID

(First National)

OKLAHOMA CITY, FOLLY.—10c. Pleasing business. Short Subjects.—The Fourflushers.

KINDRED OF THE DUST

(First National)

BIRMINGHAM, ALA., TRIANON.—15-35c. Business good. Press Comment.—Splendid and dramatic photoplay.—News.

THE LAST MOMENT

(Goldwyn)

INDIANAPOLIS, OHIO. — 25-40c. Fair business. Short Subjects.—“Fighting Blood”; News. Press Comment.—Shrouded in mystery and geared to a high pitch.—The News.

LITTLE CHURCH AROUND THE CORNER

(Warner Brothers)

CHARLOTTE, IMPERIAL.—10-30. Three days fair business. Short Subjects.—Aesop's Fables; Pathe News.

LUCK

(C. C. Burr)

DALLAS, CAPITOL. — 10-25-40. Fair week's business. Short Subjects.—News; Comedy. Press Comment.—Full of action.—Dispatch.

MAD LOVE

(Goldwyn)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Business off, due heat wave.

MAIN STREET

(Warner Brothers)

BOSTON, MODERN, BEACON AND PARK THEATRE.—20-50c. Business fine. Short Subjects.—International; Topics of the Day. Press Comment.—Digresses entirely from the novel.—Post. Can have fun and mental exercise trying to detect resemblances between the story by Lewis and the story told by the film.—Advertiser. Snatches of the scenes catch the spirit of the novel.—Traveller.

COLUMBIA, S. C., IMPERIAL. — Four days good business.

THE MARRIAGE CHANCE

(American Releasing)

NORFOLK, NORVA.—40-50c. Three days fair business. Short Subjects.—“A Tough Winter”; Pithy Paragraphs. Press Comment.—A fair mystery play.—Ledger Dispatch. Something new.—Landmark.

MASTERS OF MEN

(Vitagraph)

DALLAS, CAPITOL. — 10-25-40c. Satisfactory business. Short Subjects.—News; comedy. Press Comment.—Comedy woven in.—Journal. Stirring narrative.—Herald. Gripping story finely interpreted.—News.

TOLEDO, O., ALHAMBRA. — 20-30c. Business exceptional. Short Subjects.—Pathe; Fox. Press Comments.—Worth seeing.—Times. Realistic, thrilling.—Blade.

BOSTON, LOEW'S ORPHEUM.—25-60c. Fine business. Short Subjects.—News; Topics of the Day; Comedy. Press Comment.—Red blooded story.—Post. An overdose of sentiment and psychological analysis.—Transcript. Good drama.—Advertiser. ing.—Plain Dealer. Rather interesting.—News.

CLEVELAND, KEITH 105TH.—35-55-80c. Good business. Press Comment.—Interesting.—Plain Dealer Rather interesting. — News.

PORTLAND, ORE., COLUMBIA.—10-25-35-50c. Fine business. Short Subjects.—“Rolling Down the Rio.” Press Comments —Highly entertaining.—Telegram. Powerful and vivid.—Oregonian.

THE MIRACLE MAN

(Paramount)

BIRMINGHAM, ALA., CAPITOL. — 10-20c. Business good. Press Comment. — Super picture.—News.

MONTE CRISTO

(Fox)

SCRANTON, PA., STATE. — Excellent business. Short Subjects.—News; Review; “The Steeplechaser.”

MORE TO BE PITIED THAN SCORNE

(C. R. C.)

HAZLETON, PA., FAMILY.—Fair business.

NANOOK OF THE NORTH

(Pathe)

ST. LOUIS, PERSHING. — 35-55c. Excellent business.

THE NE'ER DO WELL

(Paramount)

ST. LOUIS, KINGS.—20-40c. Business fine. Short Subjects.—News and Views; Movie Chats. Comedy. Press Comments.—Many interesting situations.—Globe Democrat.

NIGHT LIFE IN HOLLYWOOD

(Arrow)

KANSAS CITY, PANTAGES.—25-50-75c. Good business. Short Subjects.—Dough and Dynamite.

OMAR THE TENT MAKER

(First National)

COLUMBIA, S. C., BROADWAY.—Three days good business.

ONE STOLEN NIGHT

(Vitagraph)

SEATTLE, WINTER GARDEN.—10-20c. Good business three day run. Short Subjects.—Comedy; News; Press Comment. — Scenic beauty and human appeal.—Star.

ONLY 38

(Paramount)

INDIANAPOLIS, COLONIAL. — 25-40c. Big business. Short Subjects.—Aesop Fable; News. Press Comment.—One of the best this year.—The News. Better than the stage play.—The Star.

LOS ANGELES, GRAUMAN'S METROPOLITAN.— 30-35-50-65c. Good business. Short Subjects.—Last Minute News; Novelty; “Fighting Blood.” Press Comments.—A little speeding up would make it easier to look at.—Examiner. Nothing weighty. Touches of humor and sentiment.—Times. Human, unostentatious, entertaining, simply told.—Herald.

THE PILGRIM

(First National)

ALLENTOWN, PA., COLONIAL.—Good week's business.

SCRANTON, PA., REGENT.—Good business. Short Subjects.—“Fighting Blood.”

THE PRISONER OF ZENDA

(Metro)

OKLAHOMA CITY, MAJESTIC. — 10c. Good business. Short subjects.—Pathe.

PRODIGAL DAUGHTERS

(Paramount)

SEATTLE, COLISEUM.—25-35-50c. Exceptional business. Short Subjects.—“Between Showers”; Pathe; Kinograms. Press Comments. — One of the super society dramas of the year.—Times. Swift moving story.—Star. Gloria Swanson more vivacious and charming than ever.—P-I.

QUICKSANDS

(American Releasing)

RICHMOND, COLONIAL.—30-40c. Three days fair business. Press Comment.—Interesting.—News Leader.

ROBIN HOOD

(United Artists)

BIRMINGHAM, ALA., STRAND.—24-50c. Business splendid. Press Comment.—Perfection attained.—News.

MILWAUKEE, BUTTERFLY.—22c. Good business. Short subjects.—Comedy; News. Press Comments.—One of the best of the year. Far too good to miss.—Journal.

THE RUSTLE OF SILK

(Paramount)

CLEVELAND, STILLMAN.—35-60c. Fair business. Press Comment.—Pretty and well played.—Plain Dealer. Rather commonplace story with an exceptionally fine cast. — News. Super-romance of what novelists would tell us is strictly modern British.—Press.

DALLAS, PALACE.—25-35-55c. Business about average. Short Subjects.—“Spooks”; Topics of the Day; News; Review. Press Comment.—Aside from the love story a preachment for the rights of the men who served in the World War.—The Journal. What you would like.—Herald.

OKLAHOMA CITY, CRITERION.—10-30-40-50c. Good week's business. Short Subjects.—Pathe; Aesop's Fables; Topics of the Day; California or Bust. Press Comments. A sweeping, stirring and interesting story of glorious, unrivalled love.—Times. Every one should see to enjoy.—News.

PORTSMOUTH, W. VA., TIVOLI.—Three days fair business. Press Comment.—Received with great satisfaction.—Virginian Pilot.

SAFETY LAST

(Pathe)

LOS ANGELES, CALIFORNIA. — 25-35-55-75c. Excellent business; special preview for newsboys gave out 2000 buttons. Used

enormous balloon over theatre, gave away 5000. Tied up with local merchants. Short Subjects.—Review; Topics of the Day. Press Comments.—One solid procession of laughs.—Herald. A riot of fun.—Times. Is going to be hard to live up to.—Record.

SEATTLE, LIBERTY.—35-50c. Second week capacity.

SALOME

(Allied)

ALLENTOWN, PA., STRAND.—Normal week's business.

SHAME

(Fox)

OKLAHOMA CITY, ISIS.—10c. Good business. Short Subjects.—Fighting Blood; “Two Stones With One Bird.”

THE SHOCK

(Universal)

SEATTLE, COLUMBIA.—25-35-50c. Big business. Short Subjects.—News; Topics of the Day. Press Comments.—Reproduction of the San Francisco earthquake most amazing.—Times. Dramatically revealed.—P-I. Real drama.—Star.

SINGED WINGS

(Paramount)

SHAMOKIN, PA., VICTORIA. — Fair business. Short Subjects. — “Eagle's Talons”; Comedy; Aesop's Fables.

SIXTY CENTS AN HOUR

(Paramount)

ALBANY, MARK STRAND. — 30-60c. Poor business. Short Subjects. — Review; comedy. Press Comments. — Would have been more amusing in three reels.—News. Pretty thin at times.—Times Union. A fat man in a thin picture.—Knickerbocker Press. Not of star quality.—Journal.

ATLANTA, RIALTO. — 25-30c. Short Subjects.—“Clothes and Oil”; “Efficient citizens in the making”; News.

KANSAS CITY, TWELFTH STREET.— 10-30c. Good business. Short Subjects.—Fighting Blood; Aesop's Fables; Magazine. Press Comments.—Hiers doubly amusing in this.—Star-Times. Plenty of fun.—Journal-Post.

SEATTLE, STRAND.—35-50c. Business good. Short Subjects. — “The False Trail”; Kinograms. Press Comment.—One of Heirs' most amusing roles.—Times.

SLANDER THE WOMAN

(First National)

ST. LOUIS, CAPITOL.—20-40c. Business fine. Short subjects.—Fables; Topics; News; Comedy.

THE SNOW BRIDE

(Paramount)

BOSTON, LOEW'S STATE.—25-60c. Fine business. Short Subjects.—News; Topics of the Day. Press Comment.—Alice Brady has a really heroic role.—Post. Not a festive tale, but a real one.—Advertiser.

SCRANTON, PA., CAPITOL. — Normal business. Exploitation.—Newspapers with vaudeville featured in advertising.

TOLEDO, O., TEMPLE. — 15-25-35c. Week's business fair. Short Subjects.—“Love Nest.” Press Comments.—Full of action, stirring, holds interest. Excellently acted, finely directed.—Times. Sensational.—Blade. Will help you forget your troubles.—News Bee.

SNOW DRIFT

(Fox)

MILWAUKEE, SAXE'S RIALTO.—Business good. Short Subjects.—Comedy; News. Press Comments.—Interesting. Wisconsin News. Good.—Journal.

SOULS FOR SALE

(Goldwyn)

BOSTON, BOWDIN SQUARE. — 15-50c. Fine business. Short Subjects. — News; Plunder; Stepping Fast.

SOUTH OF NORTHERN LIGHTS

(Fox)
MILWAUKEE, PRINCESS.—10-15c. Excellent business. Short Subjects.—Comedy; Kinograms. Press Comments.—Worth seeing.—Journal.

SUZANNA

(Allied)
ATLANTA, METROPOLITAN. — 50c. Good business. Short Subjects.—“Helpful Hogan”; Fun from the Press; Kinograms. Press Comments.—From a breezy start to a whirlwind finish. Takes first rank.—Constitution.

TEMPTATION

(C. B. C.)
KANSAS CITY, LIBERTY.—25-35c. Good business week's run. Exploitation.—Sketch with Eve sitting under the proverbial apple tree looking up at the snake, with the line “Adam Never had a Mammy,” featured in newspaper space. Short Subjects.—Invisible Ink; Capitol Shots; News. Press Comments.—Perfectly nice, though loose-jointed story.—Star-Times.

TESS OF THE STORM COUNTRY

(United Artists)
NEWPORT NEWS, OLYMPIC. — Three days good business. Press Comment.—Hard to beat.—Virginian Pilot.

THELMA

(F. B. O.)
TOLEDO, O., PANTHEON.—25-35c. Poor business. Short Subjects.—“The Midnight Cabaret”; Localgrams; Fox. Press Comments.—Has lost none of its charm.—Times. Spectacular features.—Blade.

THE THIRD ALARM

(F. B. O.)
RICHMOND, BLUEBIRD.—15-25c. Four days capacity. Press Comment.—One of the best this week.—News Leader.

THREE JUMPS AHEAD

(Fox)
LOS ANGELES, SYMPHONY. — 39-55c. Good business. Short Subjects.—“Strike Father, Strike Son”; The Author.

THE TIGER'S CLAW

(Paramount)
MILWAUKEE, ALHAMBRA. — 50c. Week's average good business. Short Subjects.—Urban; Pathe; Fun from the Press. Press Comments.—Entertaining.—Journal. The end is thrilling.—Wisconsin-News. Fine screen offering.—Sentinel.

THE TOLL OF THE SEA

(Metro)
ALBANY, CLINTON SQUARE. — 28c. Business off, heat wave. Short Subjects.—News; Comedy. Press Comments.—The treat of the season.—News. A marvel.—Times-Union. The Chinese star is best part of picture.—Journal. Another sea picture.—Knickerbocker Press.

THE TRAIL OF THE LONESOME PINE

(Paramount)
MILWAUKEE, SAXE'S STRAND.—50c. Week's business good. Short Subjects.—“Uneasy Feet”; Kinograms; Movie Chats. Press Comments.—Entertaining, does justice to the novel.—Journal.

SEATTLE, STRAND.—35-50c. Average business four days. Short Subjects.—“Babies Welcome”; Kinograms. Press Comments.—Most artistic background. —Time. Rapid-fire action.—P.-L. One of romance, thrills, hate and love.—Star.

TRAILING AFRICAN WILD ANIMALS

(Metro)
ATLANTA, LOEW'S GRAND.—20-40c. Capacity. Short Subjects.—“Should William Tell?”; “Pop Tuttle's One-Horse Play”; News; Movie Chat.

TRIFLING WITH HONOR

(Universal)
CLEVELAND, READE'S HIPPODROME —25-35-50c. Fair business. Press Comment.—Tense moments, some humor and wealth of dramatic incident.—News.

TRIFLING WOMEN

(Metro)
BETHLEHEM, PA., LEHIGH ORPHEUM.—Fair Business.

UNDER OATH

(Select)
PORTLAND, ORE., BLUE MOUSE.—10-15-25-35c. Fine business.

VANITY FAIR

(Goldwyn)
KANSAS CITY, APOLLO.—15-30c. Good business. Exploitation.—Approved by the local Parent-Teacher Association. Short Subjects.—The Four Orphans; With Rod and Gun. Press Comments.—Good entertainment.—Star-Times.

WANDERING DAUGHTERS

(First National)
CLEVELAND, STATE.—25-35-55c. Fair business. Press Comment.—Another “jazz” picture.—Plain Dealer. Does not tax one's mental faculties.—News.

WEST OF CHICAGO

(Fox)
BIRMINGHAM, ALA., PRINCESS.—10c. Good business. Short Subjects.—Harold Lloyd Comedy. Press Comment.—Full of laughs and thrills.—News.

THE WESTBOUND LIMITED

(F. B. O.)
PORTLAND, MAJESTIC. — 10-25-35c. Excellent business. Exploitation.—Large cut-outs of train, with spotlight where headlight should be. Short Subjects.—News; “Pick and Shovel.” Press Comments.—Dynamic in action, tense with heart throbs.—Journal.

WHAT'S WRONG WITH THE WOMEN?

(Al Lichtman)
RICHMOND, BROADWAY. — Week's capacity. Press Comment.—Artificial, nothing new.—News Leader.

WHAT WIVES WANT

(Universal)
LOS ANGELES, TALLY.—25c. Week's fine business. Short Subjects.—“Fare Enough”; Kinograms. Press Comments.—Another of “it doesn't pay to neglect your wife” pictures and it isn't best and certainly not the worst of this type.—Times. Departs from the commonplace. This is sufficient to make it high class entertainment.—Examiner. An unusual unexpected angle makes it a startling surprise of human emotions.—Herald.

ST. LOUIS, RIVOLI.—30c. Business fine. Short Subjects.—News; Fun from the Press. Press Comments.—Best of this type.—Globe-Democrat.

THE WORLD'S A STAGE

(Principal Pictures)
ALBANY, CLINTON SQUARE. — 28c. Poor business, heat wave. Short Subjects.—News; Comedy. Press Comments.—A powerful dramatic picture.—News. Heart interest and thrills.—Journal. Well directed.—Knickerbocker Press. Sustains interest.—Times-Union.
WILKES-BARRE, PA., ORPHEUM.—Excellent business for most of run.

YOU CAN'T FOOL YOUR WIFE

(Paramount)
INDIANAPOLIS, CIRCLE.—30-50c. Fair business. Short subjects.—“Three Strikes”; Pathe; Kinograms. Press Comment.—Brilliantly produced, good material, splendid cast.—The News. Story of high life in society.—The Star.
PORTLAND, ORE., PEOPLES.—15-35-50-75c. Fair business. Short Subjects.—Kinograms; “From the Windows of My House.” Press Comments.—Story of a wife's intuition, engrossing and of higher intelligence.—Journal. Very interesting—Telegram.

First Runs on Broadway**CAPITOL**

- Overture
 - Raymond (Thomas)
 - The Capitol March (Axt Rapee)
- Hodge Podge—Mrs. Hippo and Other Subjects
- Neopolitan Impressions
- Capitol Magazine
- Ernesto Lecuoma Cuban Pianist (First Appearance) Transcription of Avob
- Feature—Daughters of the Rich (Preferred Pictures)
- Interlude—Parade of the Wooden Soldiers (Jessel)
- An Aesop Fable. The Covered Pushcart
- Capitol Grand Organ

Press Comments

Times—One can retreat to the foyer feeling that one had enjoyed the entertainment. Herald—This is a cut and dried drama of hypocrisy in the well known fast set. American—Distinctly out of the common run of film. World—True to the generally employed cinema formula. Sun and Globe—Begins very well, holding the interest through the early part vigorously, but presently is overcome by an attack of pernicious anemia. Telegram—An absorbing story, lavishly mounted and entertainingly told. Evening World—Great attention has been paid to detail and photography and the results along the latter lines are very soothing to the eye. Journal—Its development is not along the lines of the obvious and it possesses a certain richness of texture that is to Gasnier's credit.

RIVOLI

- Overture—Beautiful Galatea (Franz von Suppe)
- Symphonized Home Tunes—The Sweetest Story Ever Told (R. M. Stults)
- Rivoli Pictorial
- Martha Graham—Scene Oriental (danseuse)

- Feature—The Law of the Lawless (Paramount)
- Helen Sherman colorato soprano—Shadow Song from Dinorah (Giacomo Meyerberg)
- Hold Tight—An Educational Comedy

Press Comments

American—The entire cast is colorfully swathed and turbaned; the backgrounds are delightfully picturesque, and the action is thrilling. World—An innocuous and not unpleasant entertainment. Telegram—Action scenes are some of the most thrilling ever screened. Evening World—Will, we think, serve to while away a couple of hours in a pleasant and thrilling sort of a manner.

RIALTO

- Overture—Selection from Carmen (George Bizet)
- Riesendfeld's Classical Jazz
- Rialto Magazine
- Gladys Rice—Soprano — Your Eyes Have Told Me So (Walter Blaufoss)
- Feature—The Woman With Four Faces (Paramount)
- C Sharpe Minor at The Wurlitzer “American tasy (Victor Herbert)
- Pop Tuttle in Lost Nerves—A Dan Mason Comedy

Press Comments

Times—Filled with action. American—Each scene is filled with action. Sun and Globe—This is a picture which triumphs over its improbabilities, each scene being so well and briskly put together that one is apt to overlook the fact that the whole chain of events sags considerably. Telegram—A decidedly thrilling and at the same time artistic production. Evening World—If you relish crook melodrama . . . you'll like “The Woman with Four Faces.” Journal—In this protean performance Miss Compson displays admirable skill.

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

Daughters of the Rich

Al Lichtman Corporation Photoplay in Five Parts. Based Upon Novel by Edgar Saltus. Scenario by Olga Printzlaw and Josephine Quirk. Running Time, 60 Minutes.

CAST AND SYNOPSIS

Maud Barhyte Miriam Cooper
Gerard Welden Gaston Glass
Mlle Giselle Ethel Shannon
Sally Malakoff Ruth Clifford
Count Malakoff Stuart Holmes
Maud's Father Josef Swickard
Sally's Mother Trudy Shattuck

Maud Barhyte becomes engaged to Gaston Glass and visits Paris with her father and lover. They are entertained by the Duchess Malakoff, formerly Sally Kandy, American, and old sweetheart of Gaston's in their childhood days. Sally's marriage to the Duke Malakoff is the work of her socially ambitious mother. Sally despises him and the Duke is most interested in his mistress, Mlle Giselle. Sally still loves Gaston. While he and the Barhytes are her guests she contrives to bring Mlle Giselle to join the company. Sally installs Giselle in the room first occupied by Maud Barhyte, moving the latter to another apartment. Gaston, unaware of the change, in his fiancée's quarters, surprises the Duke visiting Mlle Giselle and supposes that Maud is the object of the nobleman's quest. Later he and the Duke quarrel and engage in a duel in which both are wounded. Meanwhile, Maud leaves Paris on receiving a message from her father who has gone to P. cardy. She entrusts Sally with a letter to Gaston explaining her absence. Sally keeps the latter. She induces the Duke to give her a

duel between the Duke and the aggrieved Glass is thrown in for good melodramatic measure, the net result being a feature somewhat artificial in spots and not particularly convincing at best, but possessing so much racy action, lurid emotional phases and colorful society atmosphere that it bids fair to rank as a good box office attraction.

Miriam Cooper carries off the chief dramatic honors by her earnest and extremely pathetic impersonation of Maud Barhyte. Ruth Clifford plays the difficult role of the unhappy little Duchess commendably, Ethel Shannon is a daringly coquettish figure as the adventuress, Mlle. Giselle, and Stuart Holmes gets a lot of fun out of the utterly despicable character of the rakish Duke Malakoff.

In exploiting the picture the brilliant society angle should be played up strongly, with stress laid upon the significance of its title and attention directed to the worth of the talented cast.

G. T. P.

The Mysterious Witness

Released by F. B. O. Story by Eugene Manlove Rhodes. Directed by Seymore Zeff. Length, 4800 Feet.

CAST AND SYNOPSIS

Johnny Brant Robert Gordon
Mrs. Brant Nannie Wright
Ed Carney Jack Connolly
Ruth Garland Elinor Fair
Jim Garland J. Wharton James

Johnny Brandt leaves his aged widowed mother to go out into the world to make some money. He arrives on a ranch where he is given a job. Johnny stints himself and sends all his money back to his mother but he writes her that he is making progress. Johnny is accused by the foreman of the murder of an old man and is put in prison. His mother failing to hear from him comes to the little town. She is met at the station by the foreman who takes all the money she has, under the pretense of aiding her to secure her son's release. During the trial Johnny asks to present his horse as a witness, proving that because of the animal being gun shy it would have been impossible for him to have committed the murder as described by the "eye witness." The verdict is not guilty and the foreman and his accomplices are held. Johnny is reunited with his mother and wins the owner's daughter for his bride.

"The Mysterious Witness" is a picture that will satisfy the demands of an uncritical audience. It goes heavily into the mother love theme and plays on the sympathies of the spectator by introducing numerous complications between mother and son. The story is told only fairly well and may be amusing to some who see it.

Then of course there are others to whom this type of picture appeals more readily and

who will be satisfied with the presentation as it is. Robert Gordon gives a pleasing performance, and as the self-sacrificing young lad will win the sympathy of his audience. Nannie Wright, who plays the mother role, will also find a way to the heart. The other members of the cast give good support and there are one or two comedy spots in the picture to offset the other heavy parts.

J. M. D.

The Rapids

Released by Hodkinson. Story by Alan Sullivan. Directed by David M. Hartford. Length, 4,900 Feet.

CAST AND SYNOPSIS

Robert Fisher Clarke Harry T. Morey
Elsie Worden Mary Astor
Jim Belding Walter Miller
John Minton Harlan Knight
Henry Marsham Charles Slattery
Horace Wimperly Edwin Forsberg
Herbert Stoughton Jack Newton
Bishop Sullivan Charles Wellesley
Louis Beaudette John W. Dillon
Sue Peggy Rice
Mayor Filmer Frank Andrews

While passing through the little town of St. Mary's, Clarke is attracted by the tremendous power of the rapids going to waste. He immediately settles there



divorce. Gaston, believing Maud false, weds Sally. The discovery of Maud's letter to him in his wife's possession reveals the truth and he denounces her. Sally shoots herself and Gaston is arrested on suspicion of having slain her. Sally's maid goes to America and gives Maud a letter written by her mistress just before her suicide which exonerates Gaston. Maud hastens to Gaston with the document, he is freed and they are united.

No expense has been spared in the production of this picture, which abounds in luxurious settings and beautiful photography. There are many gorgeous interiors shown, the grouping is effective and a regular fashion parade of elaborate costumes greets the eye, the gown display being especially in evidence during the scenes where the ill-mated Duke and Duchess of Malakoff hold high revel with their numerous guests.

Artistically, the film rates 100 per cent and is pretty sure to appeal successfully to feminine patrons. The story deals with the sale of a French nobleman's dual title in the matrimonial market, the disillusion of his young American wife after marriage, her infatuation for a former sweetheart, Gaston Glass, and the tricky means she adopts to separate him from his fiancée.

Glass weds the ex-duchess, discovers her perfidy, reproaches her, she commits suicide and he regains the girl he really loved. A



and interests the townpeople in harnessing the water. One day he rescues a little baby girl from the river and adopts her. Clarke also becomes interested in Elsie Worden but Elsie is in love with Jim Belding. Clarke gives the young man every opportunity for advancement and makes good. When Elsie again refuses Clarke's proposal of marriage he decides to leave St. Mary's and takes with him his little adopted daughter.

Here is a story that has an air about it of being different. That is to say it is told differently at least. Although the romantic element is much the same as many of the movie plots there are many new and interesting twists and quite some other features of worth in the production. Particularly so is the filming of the process of making steel.

The shots of the rapids are good, as are all of the scenes taken on the real location. Harry T. Morey gives a strong performance as the engineer who startles the town with his ability. Mary Astor is attractive as the girl and Walter Miller is good as the young hero.

On numerous occasions the plot comes near to drifting into the same old rut and traveling the old familiar path. However, the direction has been well handled and good interest is developed and the triteness has been successfully overcome. It should prove to be a satisfactory box office attraction in any locality.

J. M. D.



The Law of the Lawless

Paramount Photoplay in Six Parts. Author, Konrad Bercovici. Scenario by E. Lloyd Sheldon and Edfrid Bingham. Director, Victor Fleming. Running Time, 70 Minutes.

CAST AND SYNOPSIS

Sahande Dorothy Dalton
 Yucan Theodore Kosloff
 Costa Charles de Roche
 Ali Mechmet Tully Marshall
 Osman Fred Huntley
 Fanutza Margaret Loomis
 Osman, once wealthy member of a tribe of Tartars, owes money to the village usurer, Ali. The latter offers to take Osman's daughter, Sahande, as payment of the debt but is refused. According to Tartar law, Osman is offered publicly as a slave to the man who will pay his debt. Sahande takes her father's place on the auction block and is purchased by Costa, a gypsy chief. Sahande joins his tribe. Yucan lover of Sahande, vows to recover her. Costa in response to Sahande's plea, agrees to remain aloof from her for ten days, during which period she expects Yucan to rescue her. But Yucan, afraid to face Costa single-handed, organizes a raid on the gypsy camp at a time when he knows all the men, excepting the chief have left for a neighboring fair. The Tartars capture Costa, while Sahande, disgusted with Yucan's cowardice rides to rally Costa men to their chief's aid. She brings them to the village, enters alone unobserved and gives the signal for attack. Costa is confined to the minaret of the mosque, and there Sahande finds him. Yucan attacks the bound captive and Sahande fights desperately in her husband's defense. The minaret is set on fire. Costa throws Yucan into the flames and rescues his wife. The Tartars are overcome and Sahande and her father ride away with the gypsies, the chief happy in the love of his wife.

This tale of a Tartar maid who is won by a gypsy chief has been turned into a very entertaining picture by director Victor



Fleming, who has utilized to the full his advantages of an extremely original plot and unique setting, the atmosphere of life among these strange folks in their village by the Black Sea being entirely new to the screen, so far as the writer's knowledge goes.

The love romance is ingeniously spun out and the suspense skillfully developed and maintained; at the beginning one is led to believe that Sahande's first lover, the sweet serenade serenader and maker of songs, Yucan, is destined to perform wonderful deeds of valor by going upon the trail of the gypsy chief who has carried her away and carving him into mincemeat. So when Yucan shows the white feather and overcomes his rival by force of numbers the "surprise element" is complete and sympathy immediately swings to the gallant leader of the nomad band.

The action is lively from the start, never loses speed and pivots sharply into a bully climax, where the recreant Yucan is hurled by the gypsy king into devouring flames, the latter rescuing his bride from the burning minaret by a jumping feat that puts the "thrill" stuff across with great effect. The quaint costumes of the Tartars, their tribal customs and generally rich Oriental coloring are artistic adjuncts of considerable value in forcing the picture's spectacular appeal and the photography from beginning to end abounds in beautiful long shots and closeups,

with fine contrasts of light and shading. Dorothy Dalton, as the dashing Sahande, is a singularly lovely heroine, whose work throughout is characterized by unleashed energy and emotional charm, Charles de Roche is the beau ideal of a gallant gypsy cavalier in the role of Costa, Theodore Kosloff gives a striking performance as Yucan, Tully Marshall furnishes one of his customary fine character sketches as Sahande's old father and the support is excellent. The film gives every indication of proving a good box office asset and care should be taken in exploiting it to dwell upon the novelty of the locale, its fast action and drawing power of star and supporting cast. G. T. P.

Salty Saunders

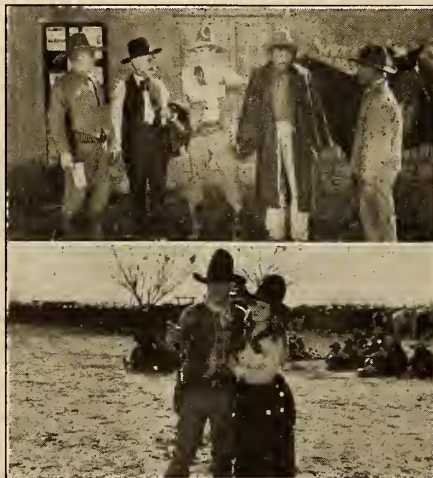
William Steiner Productions, Inc. Photoplay In Five Parts. Running Time, Fifty Minutes.

CAST AND SYNOPSIS

Salty Saunders Neal Hart
 Sam Baxter, chief of the Texas Rangers, learns that Scarface Wheeler has been released from prison and is employed as foreman on the Flying X Ranch. Jud Howell, who gave evidence against Scarface tells Baxter, the ex-convict, has vowed revenge on him. Baxter details Salty Saunders to shadow Scarface. Saunders is also looking for the man who killed his father several years before. He gets a job from Scarface at the Flying X. During a roundup Betty Hampton is saved from death while roping a steer, by Salty. Scarface discharges Salty, who camps just outside the premises. Betty sees him and sends her old colored servant Betty with a message thanking him. Salty enters the house, is seen and assaulted by Scarface and thrashes him. Later Salty overhears Hampton, Betty's supposed uncle, conspiring with Scarface and two confederates to raid Jud Howells cattle. Salty informs Baxter and deputies start after the raiders, Salty is captured by Scarface and tied to a wild steer, but is rescued by Baxter's men. The cattle thieves are caught. Salty finds Hampton attacking Betty and knocks him down. Baxter and his posse arrive with Scarface and the other prisoners. Scarface turns State's evidence and reveals the fact that Betty's supposed uncle is the murderer of her father and Salty's parent and that his real name is Black Tinnin. Salty and Betty are united.

While there is nothing new about the plot of this picture, which follows faithfully along the usual lines of Western melodrama, it is prolific in sensational situations of the kind which delight all admirers of wild border tales. There is plenty of gunfighting, hard riding, hand-to-hand scraps etc., and good out-of-doors atmosphere, as well as a love romance which progresses swiftly and ends happily, the whole constituting a film which should appeal favorably to the kind of audience for which it was designed.

The camera work throughout is good, such scenes as the big roundup, for instance being skilfully filmed and alive with whirling action. Indeed one of "Salty Saunder's" best qualities is its speedy movement, there are no dragging situations or unnecessary padding in evidence, but "something doing" all the time, the "bad men" plot and execute their various villainous Texas Rangers, with the indefatigable hero ever in the forefront of the battle, performs prodigies of valor.



Neal Hart is an extremely busy person in the role of Salty Saunders. He looks and acts like a genuine fiction frontier type, the sort of hero one naturally expects to see dominating the action in Western yarns, is a real dare-devil on horseback, makes love and corpses with equal facility and gives a smooth, well-balanced performance. His support is adequate. While not adapted to the needs of the bigger theatres, the feature ought to meet the demands of the smaller and neighborhood houses. It should be exploited as "a fast-fire," thrilling Westerner, with Neal Hart played up in the localities where he has a strong following. G. T. P.

Only 38

Paramount Photoplay in Five Parts. Adapted from the Stage Play by A. E. Thomas. Scenario by Clara Beranger. Director, William DeMille. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Mrs. Stanley Lois Wilson
 Lucy Stanley May McAvoy
 Professor Giddings Elliott Dexter
 Hiram Sanborn George Fawcett
 Bob Stanley Robert Agnew
 Mrs. Newcomb Jane Keckley
 Mrs. Peters Lillian Leighton
 Sydney Johnson Taylor Graves
 Mary Hedley Ann Cornwall
 On the death of her clergyman husband Mrs. Stanley resolves to live her future life in her own way. She has spent twenty years under the Puritanical rule of her elderly spouse and brought up two children, Lucy and Bob, now in their teens.



With money given her by her father, she sends the son and daughter to college, where she also obtains a position as librarian. She is only thirty-eight and having discarded her old-fashioned style of dressing her good looks win her the admiration of Professor Giddings. Bob and Lucy, although young, are straightlaced and do not approve of their mother's new freedom. They are aghast at the attentions paid to Mrs. Stanley by Giddings and their anger is brought to a climax when she dances with him at a college hop. Lucy, through no fault of her own, becomes involved in a scrape with a fellow student who is in love with her and, blames her mother for her narrow escape. Mrs. Stanley decides to give up Giddings and revert to her old way of living just to please her children. Giddings has a heart-to-heart talk with Lucy in which he shows her how the selfish attitude of herself and brother threatens to ruin his and her mother's lives. The girl's common sense comes to the front, she converts Bob to her way of thinking and brings about a reconciliation between Mrs. Stanley and her faithful professor lover.

A charming picture, skilfully directed and cleverly acted, "Only 38," registers as an attraction which any exhibitor can safely present to his patrons secure in the belief that he has exploited a film which will "warm the cockles of their hearts" and bring pleasing box office results. Here we have one of those all too rare instances where a feature's strength of appeal lies altogether in the power of a straight, simple story to sway the emotions. Combine this quality with sincere, unaffected acting by a competent cast and you get the sort of screen entertainment which wins widespread popularity, while dozens of far more elaborate and spectacular offerings fall by the wayside.

There are some remarkably pretty exteriors in "Only 38," the night shots of the lake, for instance, where Lucy and her lover set forth on the canoeing trip which so nearly ends in disaster and other views, including that of the campus and flower-embowered home of Mrs. Stanley. The interior showing the college hop is also faithfully filmed and the grouping well done. But there is no attempt made to enthrall one's imagination by the introduction of sumptuous gowns; simplicity and unadulterated heart interest, with a certain joyous flavor of clean, delightful comedy seasoning the whole—such is the literary material which Director William DeMille and his talented players have so judiciously utilized. Lois Wilson is wonderfully natural and wistfully alluring in the role of the middle-aged mother whose Indian summer romance comes perilously near being wrecked through the inability of her Puritanical little daughter and son to understand that "love may influence 38 as well as eighteen"—as a pertinent subtitle puts it. Her work is notable for its sympathetic glow and a quaint sense of humor which flickers through the serious situations which fall to her share. May McAvoy gives a delightful performance as the prettily priggish but lovable Lucy, Elliott Dexter is excellent as the professor and Robert Agnew convincing in the part of the youthful Bob Stanley. The support is all that could be desired.

In exploiting the feature it should be made clear that the title refers to age and bears upon the possibility of a love affair developing late in life. Reference to the splendid work of principles and supporting cast may be made, with the names of May McAvoy, Lois Wilson and Elliott Dexter prominently advertised.

The Prairie Mystery

Truart Film Corporation Photoplay In Five Parts. Author and Director, George Edwards Hall. Cameraman, John Pastor. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS
 Jim Holmes Bud Osborne
 The Orphan Pearl Norton
 Captain Jinks Monte Collins, Sr.
 Jerusha Hopkins Rose Curley
 Paula Wilson Pauline Curley
 Tom Hendon Ben Hall
 Andy Spence Harry Gerard
 Natalie Somers Hazel Evans.
 Sophie Higgins Norma Wills

While en route through the prairies an attack is made upon a wagon train by an band of bandits. Rescue comes, but too late, for all but two of the wagon party, a boy and girl, have been slain. These are adopted by Jim Holmes, who led the rescuers. Years pass, the girl has grown to womanhood, and Jim falls in love with her. When he asks her to become his wife she consents, although her heart is already given to the other survivor of the massacre. Rustlers wearing masks invade the settlement and suspicion is directed to Jim as their captain. Later it develops that the leader of the rustlers is a woman. Jim is cleared of suspicion but he realizes that the girl he loves has bestowed her affections on the young companion of her childhood and he goes away, leaving them to each other.

This is a good average Westerner, with

a plot which has some spice of originality, although its principal appeal lies in the combat thrills, daring horsemanship and generally melodramatic action which are the leading characteristics of this type of picture. The mystery exploited in the title centers around the activities of a bunch of rustlers who affect masks as a disguise, and the identity of their captain, who later turns out to be of the feminine persuasion, after her feats of raiding have caused dark clouds of suspicion to descend upon the perfectly innocent hero. Rustlers operating in masks are an entirely new departure in cattle land stories and do not quite carry conviction, but at anyrate their introduction gives a novel flavor to the progress of events.

Bud Osborne makes his debut as a feature star in this film and does so with commendable effect, playing the hero role of Jim Holmes with praiseworthy dash and vivacity. He wins a good deal of sympathy and it may be observed that the fact of the hero surrendering the girl he loves to a rival who has won her heart is another unusual note in Western romance. Pearl Norton is the girl in the case, a very charming heroine and well balanced support is rendered the principals by other members of the company.

The photoplay includes a variety of well filmed outdoor views, with many fine long shots, the locations are skilfully selected and some remarkably pleasing lighting effects are achieved. As an attraction for the smaller class of theatres "The Prairie Mystery" ought to give satisfaction. It should be exploited as straight Western melodrama, with stress laid upon its exciting situations and fast action. G. T. P.



In the Days of Daniel Boone

Released by Universal. Directed by William Craft. Length, Fifteen Episodes.

CAST AND SYNOPSIS
 Jack Gordon Jack Mower
 Susan Boone Eileen Sedgwick
 Daniel Boone Charles Brinley
 Captain Redmond Albert J. Smith
 Claire De Voe Ruth Royce
 Simon Garty Duke R. Lee
 General Braddock Hershell Mayall
 Colonel George Washington Duke R. Lee
 Judge Henderson Frank Farrington
 James Monroe Jack Lewis

Daniel Boone, the pioneer, sets out prior to the Revolution of 76 to found a colony on the Indian frontier. His foster son, Jack Gordon whom he rescued from the Indians when a small boy accompanies him and risks his life on numerous occasions to aid the cause of freedom. Overcoming the intrigue of unscrupulous plotters against the welfare of the new nations, these sturdy patriots help lay the foundation of what our country is today.

This is the latest serial that Universal is offering to the public. It is made in fifteen episodes, and judging from the first three chapters, upon which this review is based, we find much of merit in the film. Whether or not it can be considered a valuable historic addition to the screen does not particularly enter into the box office value.

It does, however, afford good entertainment and shows promise of including in its

chapters some interesting situations. The characters of early American history are represented and will no doubt appeal to the younger generation. Takes as just a bit of entertainment the film should satisfy the patrons who become interested in serials and with a plot dealing with one of the famous characters of history it should carry an added appeal. J. M. D.

After Six Days

Screen portrayal of the Old Testament. Presented by Weiss Brothers. Produced by Armando Vay. Director, Ptero Antonio Gariavzo.

Spectacular mass effects and the scenic grandeur of the views visualizing on the screen portions of the Old Testament are the most impressive and outstanding features of "After Six Days," the work of an Italian producer being presented in this country by Weiss Brothers.

Egypt, Palestine, the authentic settings of the Biblical texts were used as the locations for the staging of these magnificent screen pictures. With nothing inimical to the illusion in the vistas which spread before the camera set-ups, the director employed the long shot of telling advantage and in many instances used great crowd effects notably well.

"After Six Days" is the American edition of a production which came to this country in 78 reels or so. In its present form as "After Six Days" the offering runs between eight and nine thousand feet and in thus taking the cream of the numerous scenes and assembling them so as to present pictures of the most generally familiar Bible texts, there is offered an attraction which appears to have possibilities as a theatrical attraction. If the picture is incapable of adding notably to the store of Biblical knowledge possessed of the average person, it should not detract therefrom, for notions based on an acquaintance with the Scriptures

The eight reels introduce scenes in the Garden of Eden; Cain and Abel; the Ark of the Covenant; the destruction of Sodom; and rather fulsomely treats the story of Joseph and of Moses. Considerable effort toward the production of elaborate scenic effects is evident in the episodes in Egypt and the Exodus. Solomon is shown in the final scenes of "After Six Days." The Tower of Babel is another of the many instances of the producer's pains-taking effort and elaborate method in seeking impressive visual appeal.

The most effective avenue of approaching the public with this attraction of course seems through enlisting the interest of churches and Sunday school classes. The outstanding feature is the "bigness" of the scenes and "After Six Days" should be billed as a production showing great panoramic views of these parts of the world with which the Bible is concerned.



CAMPAIGN K. O.'s

HOT WEATHER JINX

Indianapolis.—At a total expense of less than four hundred dollars above the usual advertising appropriation the Circle Theatre conducted a broadside campaign of heralds, tie-ups and newspaper advertising on First National's "The Girl of the Golden West" that routed hot weather and brought crowds to the theatre. The campaign was planned and executed by Manager Ralph Lieber, with the able assistance of his advertising manager, Ace Berry.

A candy company distributed a confection called "A Kiss from the Girl of the Golden West." The theatre supplied the printed wrappers. A tie-up with the Speedway race the same week was had for the printing of cards publicizing the two greatest attractions of the week: "The race and the Circle Theatre's showing of 'The Girl of the Golden West.'" In addition there were window displays and fourteen stores of the Hook Drug Company featured a drink named after the photoplay; a double truck of co-operative advertising; and as a stock company was presenting the stage play there was advertising advocating people to see the play and compare it with the picture.

One of the most interesting stunts in the campaign was a tie-up with six trust companies that gave a window display featuring an old whiskey keg and describing the way banking was done in the days of "The Girl of the Golden West" when the keg was the safe deposit vault. The obvious comparison with modern methods was made.

KEEPS POWDER DRY

New York.—As the feature of an Anniversary Week bill at the Capitol Theatre this week, the Lichtman offering "Daughters of the Rich" received some special exploitation which rested mainly on a tie-up arrangement with the Djer Kiss Company.

The week previous to the opening the Capitol distributed 5,000 samples of Djer Kiss Powder Box with a puff. Attached to the box was a tag which read "For more beauty secrets, see 'Daughters of the Rich.'" The company also arranged window displays at drug stores in the vicinity of the theatre. "Daughters of the Rich" was also exploited by a special drive for the Brentano edition of the novel from which it was adapted. 20,000 heralds were distributed through this medium.

PUBLISH SCENARIO

Newark, N. J.—The scenario which Rupert Hughes made from his own novel, "Souls for Sale," was published serially by the Ledger while the picture was being shown at the Rialto Theatre. At the head of each installment was a paragraph telling the readers that the text which followed was the actual script from which Rupert Hughes directed the picture and suggested that the story be cut out and saved in order to enable those who had ambitions to become scenario writers to learn the form and construction of a scenario.

MORE MISSING LETTERS

Wilmington, N. C.—Reports from the Victoria Theatre, managed by the Howard-Wells Amusement Company, credit much of the big attendance during its "Dr. Jack" engagement to interest excited by full page newspaper advertisement tie-ups with local merchants which contained a "missing letter contest." It was announced that these letters rightly put together would spell the words in Dr. Jack's favorite prescription.

A total of fifty Victoria Theatre admission tickets formed prizes. Mrs. Elizabeth Vance was nearest right with "Laughter

Profitable

EXPLOITATION

procures health," the error of "procures" in place of "makes," not affecting the meaning.

TELL WHY THEY LIKE

DAD IN THIS STUNT

Rochester, N. Y.—The Eastman Theatre in advertising and exploiting First National's "Daddy" wanted to find out from the youngsters of the city what kind of a man made the ideal Daddy. A contest was opened for all tots of 11 and under to submit their ideas through the Rochester Times-Union. Five hundred responses were received.

"Why Do You Think Your Daddy is the Best in the World?" was the manner in which the Times-Union put the question. If the answers of Rochester childhood is any criterion, daddies the world over have a lot to learn about bringing up offsprings.

The response furnished two columns of advertising-news interest for the Times-Union daily. The specifications were for a letter of about 100 words with specific answers to those queries:

"What are the things that make a Daddy such a nice thing to have around the house? What does your Daddy do that you like particularly? What would you like to have him do that he doesn't do now? What does he do that you do not like? What is your idea of the nicest Daddy you could imagine?"

THREE-SHEETS LOCAL OPINIONS

Saginaw, Mich.—Criticisms of the Goldwyn production of "The Christian" solicited from prominent club people invited to a special showing at the Wolverine Theatre, were used on a three-sheet banner displayed on a street corner. The stand attracted considerable notice.

HAS THE LAW WITH HIM

Portland, Ore.—Getting the city police for a special showing of "Within the Law" was an easy matter for Paul Noble, Manager of the Liberty Theatre. The genius behind the campaign, however, made itself evident in having the showing staged in the court room of Judge Eckwall.

It gave a chance for an unusual summons and invitations were issued to the cops in the form of a printed order from L. V. Jenkins, chief of police, that were practically a subpoena to appear in court. The idea was good for a newspaper story in addition to the opportunity of personal endorsements that was provided for on the back of the invitation

LOCAL BEAUTIES FEATURED

Richmond.—Advertising for the special film showing the screen efforts of local girls which was made by the Bijou Theatre in connection with the presentation of "Souls For Sale" featured the line "Richmond girls are in the movies. See them at the Bijou Theatre."

Fifteen merchants cooperated with the theatre, advertising in a double-page display in the newspaper. Each merchant had the privilege of nominating one of the girls to appear in the film.

SPECIAL LIGHTING

COLORS PRESENTATION

The projectionists at Allen's Palace Theatre in Calgary, Alberta, Messrs. Aaron and Foster, arranged a realistic light plot for the fire scene in "Souls for Sale." This lighting effect, according to T. R. Tubman, manager of the theatre, "made a distinct hit with the audience, many of whom thought the red glow was cast from the film itself."

Mr. Tubman describes this special lighting of the fire scene as follows:

"The equipment used was the switch-board, equipped with dimmers on the house lighting and stage circuits. The red circuit in the footlights and in the six decorative baskets on the sides of the Auditorium were brought into effect, while two 1,000 watt lamps with red medium, were hung above and behind the screen and masked by velour curtains.

"After the lightning strikes power plant for the circus set, lights in the house were gradually dimmed, the red circuits were brought up in the baskets, the red circuits in the footlights were brought up partially, and the dimmer control on the overhead 1,000 watt borders were working all through the fire scene, bringing dimmer up full on long shots and close-ups of burning circus equipment for about one second, and down to about one-fourth on interior of tent scenes.

"On the last scene before the end, the baskets, borders and footlights were gradually dimmed out and side lights up in the house."

"SLOW MOTION" SIGN PAINTING

Jacksonville—A guessing stunt based on "slow motion" billboard lettering registered with a bang as exploitation for "The Rustle of Silk" at the Rialto Theatre here. Manager Hill rented an illuminated 24-sheet stand and started the painting of the title and play date of the attraction in mix-up fashion, skipping letters and half completing the others. At the same time he broke out in the newspapers with ads calling attention to the queer happenings in the neighborhood of the billboard.

Prizes were offered for the best written answers explaining the full content of the half-painted lines. A catch line was added—"If it's a Paramount picture, it's the best show in town." The rules of the contest required an explanation as to why the thought expressed by the catch line was correct. This catch line phase of the stunt can be as well—perhaps better—applied to a theatre slogan.

THINGS FILM AND FILMY

Madison, Wis.—It may be a revelation to know that they have to be tied up, but that's not this story—Goldwynner Walter D. Nealand sought out the local dealer in Vanity Fair Underwear when aiding the Parkway Theatre here in exploiting the Hugo Ballin production of "Vanity Fair." And after a little conversation there was a tie-up between this well advertised brand of feminine finery and the Parkway attraction. Window displays and newspaper advertising featured the event and in return for the assistance of the merchant the theatre used a slide announcing that the Simpson Garment Co. was the exclusive agent in Madison for that brand of underwear.

"BRIGHT SHAWL" PROLOGUE

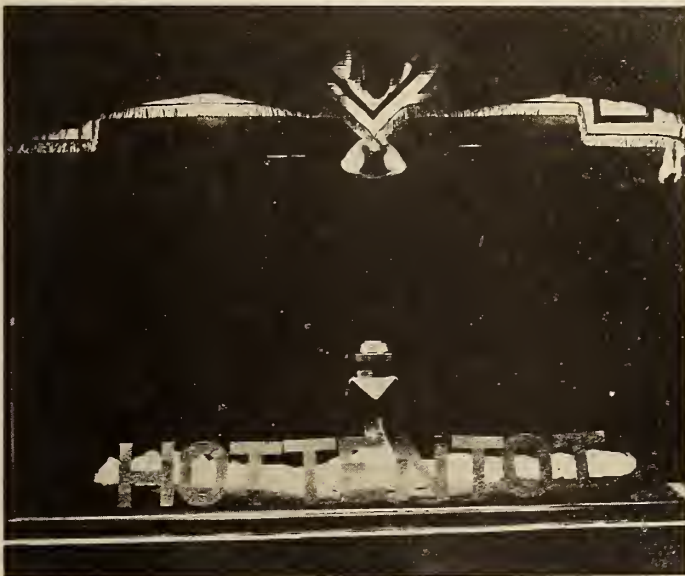
New Haven, Conn.—Everyone in New Haven knows Manager Will D. Harriss of Gordon's Olympic Theatre, and has heard of his pretty daughter, Eleanor, who has artistic ambitions. Wearing a shawl that was an exact replica of the one worn by Dorothy Gish in "The Bright Shawl," the 17-year-old dancer gave a Spanish interpretation as the prologue to the picture. The act went over well.



The Winchester Repeating Arms Co., is supplying dealers with special material for window decorations tying in with theatres showing Metro's Martin Johnson films "Trailing African Wild Animals." The photo above shows a display in a Minneapolis store featuring the wild animal picture at the Garrick Theatre.



A song dedicated to Sylvia Breamer, "The Girl," of the photoplay, has been written for First National's "The Girl of the Golden West." The photo above shows the window of a Chicago music store featuring the presentation of the picture at the Chicago Theatre.



This window display in a Philadelphia store arranged by the Stanley Company for the showing of "The Hottentot," at the Stanley Theatre, is a lesson in simplicity. The Lion Brand collar named "The Hottentot," was featured with advertising on the First National offering, is the article to be displayed, that and the title—and that's all there is, there isn't any more, save a couple of spot lights to make the arrangement more emphatic.



The large cutouts might have been much more effective if there were not so many other things to take the eye. However, as cooperative advertising goes this is a good splash for the Lichtman offering "Thorns and Orange Blossoms." It featured the novel along with the showing of the film at the Royal Theatre in Kansas City, Mo.



The book department of R. H. Macy in New York made a special drive for the photoplay edition of "The Covered Wagon," hooking up with the showing of the Paramount screen epic at the Criterion.



A store adjoining the Rivoli Theatre in Portland, Ore., provided the space for this attractive display of scenes from First National's "The Bright Shawl." Transparent pictures were mounted in a frame and illuminated from the rear, while the windows were used for neat arrangements of lobby cards and stills.



A treasure chest was displayed in the lobby of the Imperial Theatre, Gadsden, Ala., for exploitation on the Patheserial "Plunder." Manager A. L. Snell scattered several keys to the treasure box and the kiddies brought them in and tried them on the padlock.



Frank Andrews, of the Auditorium Theatre, Modesta, Calif., used the ballyhoo shown above for Universal's "In the Days of Buffalo Bill." The engine stuck on front of the light truck was light itself, being made of compo board, but the attention value was heavy.

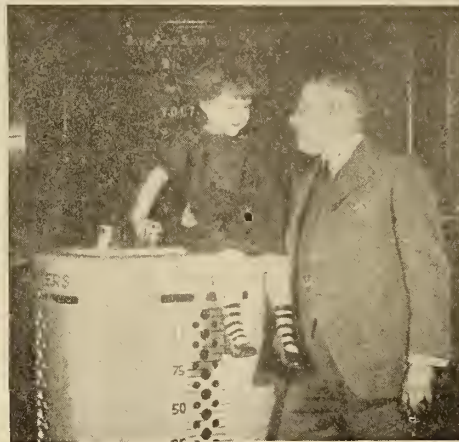


A brand of boys clothes to be widely advertised as "Penrod and Sam," suits has been prepared for special campaigns with the First National feature depicting the famous Booth Tarkington characters. The group above shows the leaders in the Big League entertainment offered in the photoplay version and all are wearing the "Penrod and Sam," suits. The boys, Ben Alexander, Joe Butterworth, Newton Hall, Herman, and Buddy Messenger have posed for several special photographs to be used in the clothing store-theatre campaigns for this picture.

WESTERN UNION TELEGRAM

Edith Roberts, starring in "Backbone" says "Western Union Service" is the backbone of communication.

A special window card used for displays by the Western Union Telegraph Company. The card features a picture of Edith Roberts, star of "Backbone," scenes from the production and a message from the star. The tie-up was arranged by Distinctive Pictures, Producers. The card is available in all Goldwyn exchanges.



Another Baby Peggy resemblance contest. This one in Milwaukee and the photo above shows Winifred Ahrendt, winner, with Henry Cloes, vice-president of the First Wisconsin National Bank, which presented Harriet with a \$25 deposit. The stunt was run in connection with the Milwaukee Sentinel.

For Every Day That I'm in Jail, I'll Make You Pay!

SUN. & MON. MAY 27 - 28
Joseph M. Schenck - Presents
NORMA TALMADGE
IN HER GREATEST SUCCESS "WITHIN THE LAW"

Broadway looked this display over pretty well when it appeared in front of Loew's New York Theatre for First National's "Within the Law."



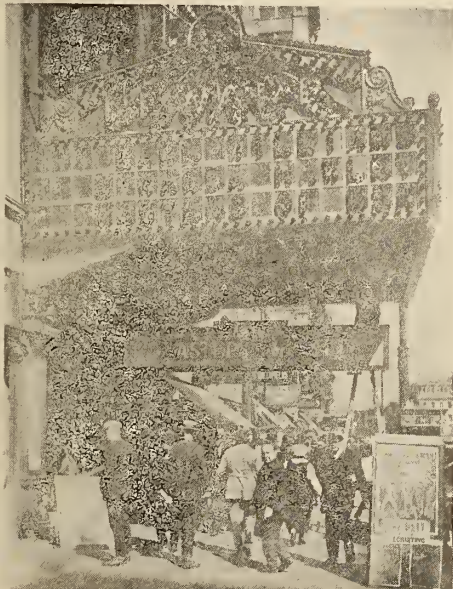
Jackie and one of the "leads" in his support in First National's "Daddy," were featured in rather pleasing fashion at the Beacham Theatre, Orlando, Fla. The rail fence with a cutout of the star astride it was not an expensive arrangement and it did have considerable appeal.



Frontal display on "Luck," the C. C. Burr offering starring Johnny Hines, at the Victoria Theatre, Philadelphia. No Sunday shows are permitted in the Quakertown, so the Victoria stages a one-minute-after midnight performance.



Aspirants for screen careers had an opportunity to pose for the movies when a "Souls for Sale" stunt was staged by the Bijou Theatre, Richmond, Va. The casting director's questionnaire was used in a double page cooperative ad and films were taken. In addition there was a tie-up with an automobile agent who supplied a fleet of cars for ballyhoo.



The Newark Theatre, Newark, N. J., had the cooperation of the U. S. Navy when it presented the Vitagraph picture "Masters of Men." Machine guns and other equipment was displayed.



The house billing for Arrow's "Lost in a Big City," at the Park Theatre, Boston. The pictorial display above the electric sign was illuminated with spots. The drive at the Park featured the personal appearance of Jane Thomas, featured in the photoplay.



The Vitagraph screen version of Emerson Hough's "The Man Next Door," played the Cameo Theatre during New York's Silver Jubilee. The advertising featured the author's name, at present identified with real big things in the cinema.



Street stunt and lobby display used to exploit Hodkinson's "Down to the Sea in Ships," at the Astor Theatre, Minneapolis, Minn.



So many stars appear in Goldwyn's "Souls for Sale," that the theatre is able to select the most popular players in its locality and play them up in the displays, in the fashion used by the Blue Mouse Theatre, Minneapolis, shown above.

What? Another week? Yes!!

The whole town wants to see



HAROLD LLOYD
"in"
Safety Last

HELD FOR ONE MORE WEEK!

It's always the way! When we announce the last week, we get swamped with demands to hold the picture over.

We ran Harold Lloyd's "Dr. Jack" for 6 weeks. "Safety Last" is now beginning its fifth, but although it has proven more popular so far than "Dr. Jack," an ironclad booking of "Robin Hood" to start on May 3, makes it impossible for us to hold it beyond this week.

See it today if you can--but whatever you do, don't miss it! This astonishing combination of laughter and thrill is an experience you get only once in a lifetime.

HAVE YOU SEEN IT?

Hundreds of people have seen it two and three times already, and still no one seems able to figure out how it's done. We can't, either, but we know Lloyd isn't in any real danger through the whole astonishing seven weeks. Maybe you can find the answer.

WHY FIVE WEEKS?

Running the same picture for five weeks in Portland is a positive proof that the picture is a knockout--because if it wasn't the people wouldn't come. And if it's a knockout you certainly want to see it. Here's your last chance--let's go!

GOING GO
CECIL TEAGUE
at the Wurlitzer
MAJESTIC
Direction of Jensen and Von Herberg

Let the article's accomplishments attest to its merits. Thus the continually extended engagement up to five weeks of "Safety Last," at the Majestic Theatre, Portland, Ore., was featured in this ad, which ran three columns down the page, written by Charles Couch, advertising manager of the Jensen and Von Herberg houses in Portland. The concluding line "Running the same picture for five weeks in Portland is a positive proof that the picture is a knockout--and if it's a knockout you certainly want to see it," is a reasonable and telling way of concluding up this copy.

TODAY! EDITH WHARTON'S famous novel as the gorgeous aristocrat of love dramas--

"The Glances of the Moon"
with beautiful
BEBE DANIES
and
NITA NALDI
supported by **DAVID POWELL**
RUBY DE REMER
and **MAURICE COSTELLO**

See allken Bebe Danies as the luxury-loving society girl who agreed to marry a poor artist for a year only. Nita Naldi as her gorgeous rival, who could not read the "Hands Off" signs on husbands.

"Two-Real" "Edisonized" "Censored" "GREEN AS GRASS" "Barely Seem" "Known Picture" "Plays" "Ernest Neufeldt and Ralph Oberste in our Color-Valued WarPicture"

PEOPLES
West Park near Washington - Direction Jensen & Von Herberg

White on black is not always the happy selection its popularity would make it. This case is "different" from most, however. The stary firmament was the background for straight billing and some of the pictorial in the five column display for Paramount's "The Glances of the Moon," at the Peoples Theatre, Portland, Ore.

Continuous 1.30 to 6 o'clock
AT THE
CLAIRIDGE
MONTCLAIR CENTER

Entire Week, Beginning Monday, March 12, 1923
DOUGLAS FAIRBANKS
IN
"ROBIN HOOD"

Last Times Today
PRISCILLA DEAN
IN
"The Flame of Life"
ALSO
HAROLD LLOYD in
"DR. JACK"

"The crash of splintering lance on gleaming armor! The waving of plumes, the songs of fair women! The hillside heat of Robin Hood's merry men leaping through Sherwood Forest! All are commemorated by Douglas Fairbanks in his dramatic impersonation of the classic of high culture!"

Tickets on Sale 1 P. M.
PRICES: \$1.00, 75c, 50c.
After 5 P. M. 35c.
TIME OF FEATURE
1:30, 3:45, 5:45, 7:45 and 9:50
Elaborate Arrangement and Seats
Wood at the Organ
CONTINUOUS: from 1:30 to 11 P. M.

The "Robin Hood" display above was used in full page size by the Clairidge Theatre, Montclair, N. J. It was "blown up" from the single column ad suggested in the press book issued by United Artists on the Fairbanks spectacle.

ALL NEXT WEEK

Into the Wolf Pack!

A flash through the air--white foam scudding from snapping jaws--and there

You won't but this will drive you crazy. It's the most thrilling thing you've ever seen. The only picture of a man riding a wild horse. The only picture of a man riding a wild horse. The only picture of a man riding a wild horse.

There's a Thousand Thrills in
"BRAUN OF THE NORTH"
Featuring the wonder dog who thrilled the world in "THE SILENT GALL"
STRONGHEART

The Extras
LAURIE CURTIS
and **THE GREAT OUTDOORS**

TEMPLE
MA and PA
A Mark Twain Picture
A FEW BY FIFTEENS
LIVE NEW HARBOR
WEEKDAYS
At 1 and 3 P. M. At 7 and 9 P. M.

A press book suggestion which proved a judicious selection. The ad reproduced above was used for First National's "Brawn of the North," by the Temple Theatre, Hamilton, Ont.

CRANDALL'S
METROPOLITAN
7 ST. AT TENTH

Today--Doors Open at 2:30. Daily, 10:30 A. M. to 11 P. M.

THIS WEEK

COMEDY--DARING--LAVISHNESS--SPEED--THRILLS

Skillfully Combined in a Picture That Provides an Unbroken Series of Astonishing Climaxes. Permeated With Laughs of the Rarest of About One a Second and Presages the Historic Rise of a New Star Whose Methods Are Widesome and Unfalteringly Funny.

SURE-FIRE FLINT

They made just one of these and you won't see another one like it if you will see yours!

A GREAT PICTURE WITH A GREAT CAST!

ROBERT EOSEON
DORIS KENYON
JOHNNY HINES
EDMUND BREESE
EFFIE SHANNON
J. BARRY SHERRY
CHARLES GERARDO
SCORES MORE

EMBROIDERY

A NEW MERMAID COMEDY--"KICK OUT"

SPECIAL WORLD SURVEY

Overture--William Tell (Rossini)
N. MIRSKY, conducting

WASHINGTON'S FINEST ORCHESTRA

This reproduction does not do justice to the original printing in the Washington newspapers -- the Crandall ad for this Burr feature had better "art" than is indicated in the cut above. Anyway, the copy had snap and the arrangement suggested the speed and energy which has made "Sure Fire Flint," popular

MARK
BROOKLYN STRAND
FULTON ST. AND BROADWAY
LORDS CHAMBER

BEGINNING AT NOON TODAY

The season's greatest film monthly

MAURICE TOURNEUR'S
"THE ISLE OF LOST SHIPS"

MILTON SILLS... WALTER LONG
ANNA Q. NILSSON... FRANK CAMPEAU

"Without question the most realistic of any of the kind ever produced in the cinema..."
"The Isle of Lost Ships is a real thriller. The one story directed by Maurice Tourneur..."
"It is a picture that is a gem..."
LABORATORY PRESENTATIONS featuring "Whispering Spring Ties," Evelyn Curry, scenes from "The Dawn of Civilization," "The Dawn of Civilization," and "The Dawn of Civilization..."
Overture: "NORTHERN ROMANCO" by SYMPHONIZED JAZZ. A Synchronized Classic
FAMED MARK STRAND ORCHESTRA. Specially Staged Prologue to the Picture.
TYPICAL REVIEW

There is a consistent tone to the copy used by Eddie Hyman in his newspaper ads for attractions at the Brooklyn Mark Strand. The production above is for a two column insert with the usual theatre slug featuring with the title of the attraction "The Isle of Lost Ships," and a small sketch in the upper left hand corner to balance.

EXHIBITORS TRADE REVIEW

Vol. 1
No. 1

July 7, 1923

Price
25 cts.

JESSE L. LASKY PRESENTS

"HOLLYWOOD"



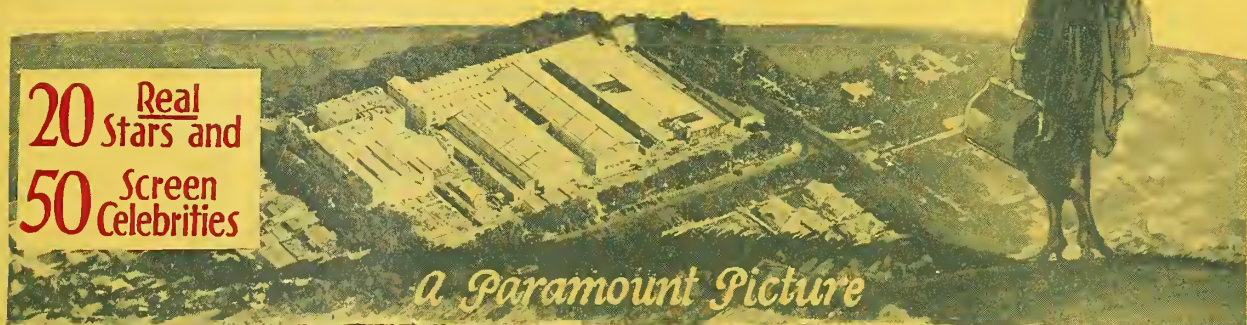
A
James Cruze
PRODUCTION

The greatest entertainment the screen has
ever seen. Thousands will see it 2 or 3 times.
Here is a PICTURE. See for yourself.

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EXHIBITORS TRADE REVIEW

Millions Being Saved Theatres By Insurance Reductions

An Already Overtaxed Industry Making Headway in Movement to
Reduce Burden of Excessive Insurance Rates.

The announcement that a new theatre insurance rate in New York City is now in effect which reduces premium costs 25 per cent is news that should interest every member of our reader family. That reduction if carried out throughout the country would save millions of dollars for theatre owners.

Groaning under special state and federal taxes from which the theatre has been unable to relieve itself the shrewder exhibitors and their organizations, as shown by news from several states, are delving into insurance conditions with a determination to reduce that item of overhead even if nothing can be done immediately to remove the taxes.

One of the most important committees of the theatre Owners Chamber of Commerce of New York City is its insurance committee. It has made a close study of the insurance problem extending over two years with the result that the 25% reduction is now in effect and further reductions are believed to be under way.

The strongest argument used by this committee and which was backed up by facts developed in its own investigation was, that although Greater New York theatres—and this includes all kinds, large and small, individual and chain houses,—had paid \$270,000 in premiums last year the fire loss was only \$3000. The argument was incontrovertible. The insurance interests responded with the cut already announced.

How Michigan Does It.

In previous issues of Exhibitors Trade Review the manner in which the Michigan M. P. T. O. reduced insurance for its members was touched upon in a general way. A request was made of Henderson M. Richey general manager of that active organization to furnish the inside story of how insurance reductions were made. His story follows:

By H. M. RICHEY

Secretary, Michigan M. P. T. O.

The Motion Picture Theatre Owners of Michigan, which is regarded everywhere as the most active and efficient organization of its kind in the United States, has worked out the safest and cheapest insurance plan in the country, and have the figures to prove the contention is well founded.

The plan was put into effect last November and in the seven months which elapsed the members of the organization who have taken advantage of the new scheme have saved \$50,000 in hard cash. The saving next year will be even larger because there

This is the Time to Look Into Your Overhead Charges

Two successful exhibitor organizations, the Theatre Owners Chamber of Commerce, New York City and the Michigan Motion Picture Theatre Owners have succeeded in materially lowering the cost of insurance to its member theatres. The New York organization has just announced a reduction of 25%.

We believe that no subject is closer to the interests of our readers than insurance, especially at this time of the year when the pruning shears are being applied to every item of theatre expense in order that the decrease in theatre attendance may be met. More than a year ago this publication conducted a campaign on the insurance problem which met with hearty favor. This article tells what has been done in some parts of the country toward insurance reductions.

are a large number of old policies still in force.

A list of the savings effected will prove interesting reading to those theatre owners who have always felt that insurance costs too much. For instance, Claude Cady, of Lansing, will pay out this year in premiums \$1,100 less than last year on the same amount of insurance carried. James C. Ritter, of Detroit, will save this year \$376.68 and when certain policies still in force have expired his saving will approximate \$600.

W. S. McLaren, of Jackson, carries this year insurance of \$90,000, which costs him exactly what policies aggregating \$55,000 cost him under the old conference rates.

This saving is not confined to the larger cities of the state, because E. S. Brewer, of Owosso, a town of 12,000 inhabitants, will save during 1923 a total of \$513.

The list could be multiplied ten fold because theatre owners all over Michigan are saving in like proportion.

The saving effected already will pay from two to five times the amount of annual dues, leaving all the other benefits derived from the activities of the organization free and clear. Members of the organization throughout the state, even in villages with theatres seating less than one hundred persons, have taken advantage of the plan and it is predicted that next year every member of the organization will enroll in the new insurance department.

This is how our insurance department worked out the plan. We studied the insurance question for two years, at first following the lead of the national organization. But finding they were not gaining results we branched out on new lines. This led to con-

ferences with the Mill-Mutuals, of Lansing, and it was not long before plans were worked out for insurance at greatly reduced rates, without in any way impairing the safety of the insured.

A study of insurance statistics revealed the fact that theatre losses in Michigan were much lower than in many other states. This condition was due, it is claimed to the state's rigid code under which fires in theatres were exceedingly rare. For instance, in Michigan no picture theatres are permitted on the second floor of any building. All projection booths must be fire proof and are rigidly inspected by state officials.

The Mill-Mutuals company is an amalgamation of twenty companies. It has been in existence for upwards of fifty years and now has a surplus sufficiently large to carry them through any emergency. The company for years confined its business to mills of various kinds, and it has paid dividends averaging twenty per cent. We induced the company to take up theatre insurance and we were not long in convincing the executives that conference rates were too high, as Michigan theatres had always been included in the hazardous list.

After negotiations had been carried on for several weeks the company agreed to issue policies under a plan that gave the theatre owner a twenty per cent initial saving. They write a five-year policy for four annual premiums, but the payments are made on the basis of one-fifth of the total four premiums, payable each year. For instance, if the premium is \$25 a year, or \$125 for five years, the policy is written for \$100 and paid at the rate of \$20 annually. In addition to this saving the company has paid every year for more than 40 years not less than twenty-five per cent in dividends, which is also deducted from the premium payments, making a total savings to the exhibitor of about forty-five per cent.

We had little trouble in selling the plan to members of the organization, who endorsed it enthusiastically, and just as fast as old policies are expiring new policies are being written.

Our study of fire insurance rates led to a study of workmen's compensation and public liability and we decided that theatre owners were being assessed too high on these items. We got busy on this phase of insurance, too, and worked out a plan which has resulted in a saving of forty per cent.

Under the compensation law in Michigan the rate for those engaged in the care and

custody of theatres is 74 cents; for stage hands it is 37 cents, and for those in other occupations not having to do with custody or maintenance, the rate has been 26 cents. Under the new arrangements Michigan members will hereafter pay a flat rate of 22 cents regardless of the nature of the work.

Conference rates on public liability, with insurance limited to \$10,000, has been 12 cents a seat. Hereafter the association members will be 7½ cents.

So successful has been our handling of the insurance problems that plans are already under way to organize a company within the association, which, it is expected, will result in a further saving in fire insurance premiums. Plans are not yet completed, but they have gone so far that the organization of the proposed department is assured within a year.

Texas Takes It Up

The Texas Exhibitors Association at a recent meeting decided to go into the insurance question in a thorough way. They were advised on many phases of insurance by C. P. Collins whose articles follow:

By C. P. COLLINS

The fire insurance business is a business where the overhead expense is quite excessive. If you pay a premium of \$1.00, it takes about 45c of that for the expense of conducting the business. That 45c is expended in various ways, for local agents' commissions and costs which have to be taken care of and also the sub-agents. Like the moving picture industry, they are taxed about nine different ways and that costs about 5 per cent of the premium. So those various expenses make about 45 per cent of all the premiums you have to pay and therefore, they have probably 55 per cent of your premium to pay losses with. You were recently made to pay an increase of approximately 35 per cent in your rate by your State Fire Insurance Commission. There are several ways by which this insurance cost can be reduced.

First, I am not going to advocate taking insurance in any way that will be illegal. That is, I would not advocate to motion picture owners to go to New York and buy insurance from a broker who represents insurance companies not permitted to do business in Texas. There are some there that will write insurance at cut rates and a great deal is written in Texas on that basis. The premiums are based upon that and not represented in the State Commission's rates. I will be frank to say that some motion picture shows and other industries are buying insurance in New York from brokers at greatly reduced rates compared to the rates in Texas. I think the same results can be accomplished in a more satisfactory manner in this industry or any other industry of its magnitude, which would place the producing of a commodity that amounted to as much as the fire insurance in the hands of a single individual or single agency would be. The results that could be gotten from that form of collective purchasing—in the first place, collective purchasing of fire insurance in Texas could be eliminated, about 30 per cent of the expense of doing business would be done away with.

The rates for fire insurance charged by various stock insurance companies are made by the insurance department of the State Government and that Commission, while it attempts in every way to function fairly, still they can't properly handle the business from a scientific basis. If they do, the organization is handicapped by not having sufficient appropriations and things of that sort. They are doing the best they can and all the companies have to charge the rates fixed by this Fire Insurance Commission, except in this particular, which I want to call to your attention: Any company doing business in Texas can, if it so desires, file reduced rates, provided they make it general

An Expert Explains Insurance

By C. C. PERRIN



All insurance underwriting may be divided generally into four classes, viz., stock, mutual, Lloyds and reciprocal.

The stock plan is used by capitalized corporations, organized under special corporation laws, having a capital stock and writing insurance contracts or policies for diversified industries at a profit to themselves. They are in the business for profit only, and charge a cash consideration, called a premium, for the insurance which they furnish.

Lloyds

Lloyds groups are unincorporated stock companies composed of individuals who contribute a fixed amount to a common fund. Through a manager they issue insurance contracts to the public, charge a cash premium, and the profits are proportionately divided among those who contribute to common fund.

Mutual

Mutual companies are incorporated associations insuring only their own members. Some charge a cash premium, others collect a certain portion of a premium taking notes from the policyholders for the remainder, and still others operate on an assessment basis. In all cases the funds collected become the property of the company and are jointly handled. The expense usually is not limited, losses are paid from a common fund and there is usually a contingent liability of the policyholders to pay additional premium in event of unusual loss. These companies are managed by officers elected in accordance with their by-laws.

Reciprocal

Reciprocal or inter-insurance, the names having the same meaning, is the reciprocal exchange of indemnity contracts between corporations, firms or individuals by which they are able to protect themselves from loss by fire or other casualty at actual cost. These corporations, firms and individuals, who constitute the real parties in interest, are commonly called "subscribers." They select a common attorney-in-fact or manager, who establishes an office to effect this exchange of contracts. This manager, under the direction of an "advisory board" made up of subscribers, keeps the books and records, passes upon and classifies risks, makes frequent inspections, adjusts and pays losses and does everything necessary to the exchange of indemnity provided for.

The office operated by the subscribers through their manager, at and through which the subscribers exchange these contracts for their own protection, is commonly designated as the "Exchange," with some descriptive name added to show the class of business in which contracts are so exchanged.

and not applied to one individual. If they made one individual a rate, it would be charged as discriminatory. If they make it general therefore, for the moving picture industry in Texas and if they handle their insurance on a business basis and coordinate all their interests through some central agency, they could, no doubt, secure a substantial reduction in the fire insurance rates in Texas.

I don't have any hesitancy in saying to you frankly that your insurance costs can be reduced from 20 per cent to 25 per cent and you can get the same de-

The subscribers make an annual deposit with their manager, the amount of this deposit being determined usually by the rate which is paid for stock company insurance on the same class of risks, or else by an elaborate system of inspection which is possible to an exchange insuring one class of risks, whereby they are in position to establish their own rates. This deposit remains to the credit of each subscriber, his pro rata share of losses being charged off on his accounts as they occur. A fixed percentage of the subscriber's deposit is set aside to cover expense of management, including manager's compensation.

Handling of Subscribers' Funds

All subscribers' funds are handled severally and not jointly. At all times these funds remain the property of the subscribers respectively. At the end of the policy period, all sums that remain after the payment of losses and fixed expenses revert to the subscriber and are returned to him as savings, except that in the discretion of the advisory board and manager and within limits provided in the written appointment of the manager, certain portions thereof may be retained as a surplus to provide against the contingency of unusual losses. Upon the retirement of a subscriber and the consequent cancellation of his policy, all funds remaining in his account, whether accumulated for surplus or otherwise, are returned to him, less his proportion of any losses which have been incurred to the date of his retirement. In this particular, reciprocal insurance differs from the usual form of mutual insurance in that the accumulated surplus of a mutual company belongs to the company and upon the retirement of a member or policyholder his proportionate part of such surplus is lost to him. The subscribers at an exchange constitute no company or association and there is no profit contemplated or made, protection at absolute cost being the end sought to be attained.

The theatre owner or lessor, insuring in a reciprocal or inter-insurance exchange specializing in the class in which he is interested, has the satisfaction of knowing, 1st, that his insurance is placed with an organization that is not insuring risks in a class or classes with any greater hazard than his own; 2d, that the expense of management is fixed so that there will always remain to his credit a certain amount for the payment of losses; 3d, that he will receive an inspection service and assistance that will assist him in making his theatre a better risk, thereby securing lower rates; 4th, that he will get back, from the cash deposited by him the amount that remains after the losses and fixed expenses have been paid and if the loss ratio in this industry in which he is interested continues to be low, as it has been in the past, his saving in insurance cost each year will continue to be a large per cent.

gree of protection you now have. There is at least \$300,000.00 a year paid for fire insurance by the moving picture theatre owners of Texas, which does not include the premiums on the buildings, in which the shows are operated, a minimum of \$300,000.00 paid for fire insurance. This organization which you are talking about here today and which is so badly needed could be started out of the saving you can effect on your insurance. If you save 20 per cent on \$300,000.00 you would have a fund of \$60,000.00 with which to operate this association.

Free Sunday Shows Under Church Auspices Upsetting Theatre Business

The Inside of a Bad Situation

By J. E. HIPPLE

Bijou Theatre, Pierre, South Dakota



The Bijou Theatre which Hipple says is getting the worst of the Free Sunday Church Show

ON October last the pastor of the First Congregational church of our city made a deal with the manager of the Opera House, who runs pictures every night, except when road shows are booked, (which is very frequent) to show regular program pictures on Sunday nights and call the same a "screen service." They have short scripture reading, some music and the pastor generally talks about ten minutes, after which a big feature is run. These are always selected from a list of big shows and in many instances have been pictures that were sold to my house at \$50 to \$100 and were run at 40 and 50 cent admission.

These programs are free and as a consequence the week day business has been growing decidedly less, so that it is a losing game every night except Sunday and sometimes Saturday. I am confident that the regular picture house running regular big programs free of

charge is hurting the business so that most of the big producers will not be able to show in this city in the future unless they cut their rent below their absolute minimum.

If the church were running pictures in the church, they would not get half the crowd they do, but running them in a regular licensed operating show house gives the public an impression that pictures don't cost much anyway and can be run for less than ten cents, as their contributions do not average ten cents. We will admit they have cut in on our week day business, but our Sunday shows stand up as well as ever.

My theatre, the Bijou, is the oldest operated show in this state, and incidentally has the same manager and the same operator now who opened the house in 1907. I have experienced all the changes in moving picture progress and believe I appreciate the conditions as well as any one in this state, at least. We now publish the only daily and weekly newspaper printed in this city and advertise our programs, which are largely of very recent releases.

When I tell you that the business last spring was the worst in sixteen years, you must recognize the point which I claim spells ruination of the film business from a commercial viewpoint, if free Sunday shows are to be run in a community regularly with the choicest programs presented to the public free of charge, and especially when the same pictures were shown before at 40 or 50 cents admissions. This plan has resulted in spreading a psychological influence by which the people, perhaps unappreciated by themselves, feel that they should not pay good prices for any picture show. I am positive that wherever the plan now in vogue in this city is carried out, the general run of film rental will drop from one-half to two-thirds.

That is what has happened here and I have made contracts in the past thirty days, in one instance after a district manager visited the city and inspected my books,

whereby I will pay just 50% of what I have been paying, and in some instances just one-third of what I have been paying because the people will not go to see picture programs that cost them good admission prices. The church show claims that it is not a picture show, but the actual attendance at their house has grown from probably an average of 150 to 400 and it is claimed on one occasion 600, on Sunday nights.

At the same time our business on Sunday nights continues to average just the same as it did before the free shows of big features were started in the Grand Theatre. Our attendance on Sunday nights for the month when the free shows were started at the Grand was 750. For April, our attendance was 848 for Sunday nights, so this much-heralded plan has not hurt the Bijou attendance on Sunday nights, but I now want to give specific samples of what happens during the week.

In April we ran during the week, with many nights less than 30 people in this town of more than 3,000, and some of the shows, which are of reasonably recent release, drew audiences as follows:

Poor Men's Wives, 49.
Sherlock Holmes, 2 nights, 122.
The Woman of Bronze, 48.
The Little Church Around the Corner, 2 nights, 70.
Our Mutual Friend, 35.
Yellow Men and Gold, 2 nights, 82.
Toll of the Sea, 2 nights, 78.
Trouble, with Fighting Blood additional, 2 nights, 175.

The film industry may just as well make up its mind that as soon as there is any reasonable proportion of churches permitted to operate regular theatres with high class regular releases for free shows, the exhibitors will have to be supplied with regular service on the six other nights of the week with a cut of at least 50 to 75 per cent. in rentals. Will people, after paying 40 or 50

cents to see a big attraction, and afterwards see the same attractions every week free, support the theatres during the week?

I have personally conducted all the campaigns before our legislative sessions in the interest of the moving picture industry, and the film exchanges of Minneapolis all know it. I wish to go on record as saying that of all the agitation, propaganda and fights of every kind, nothing has done so much in sixteen years in this community to ruin the picture business generally as this supplying a church with the pick of the programs regularly for free shows, once a week.

The result is here that Metro, Goldwyn, First National, F. B. O. and Warner Brothers' attractions which I am running regularly will have their revenues reduced at least 50 per cent. in this city. Exhibitors cannot pay rental if people will not pay to see the pictures. The people who are opposed to motion

pictures absolutely and who favor censorship attend these so-called "screen services" and get decidedly wrathful and hot if their show is called a picture show. The theatres do not draw any more of them during the week on that account, but people who have been in the habit of paying for good attractions now say, "We will wait and see it for nothing at the Grand."

I repeat, and am willing to submit my books along with the other house's books to any committee of film exchanges, to show that this serving of a theatre with the best of programs for free shows means the ruination of the commercial aspect of the picture industry.

At Redfield in this state and at other places this same church denomination runs pictures in their churches, but it has not interfered so noticeably with the week business of the exhibitors; but now after six months' trial in Pierre it is a positive evidence that no censorship, no Sunday closing law or no other kind of law can do so much to knock out the average attendance at picture shows as the film exchanges themselves are doing in permitting exhibitors to use their theatres with the choice of selected programs for free shows on Sunday nights, claiming that they are not picture shows but "screen services" of a church.

I leave it to anyone conversant with the picture business if the showing which I have made, wherein our Sunday attendance is as good as ever, with an average of 212 for Sunday nights in competition with the church free show, and with only 35 to 50 people during the week on the class of programs I have given, is not good evidence that the churches can put the picture shows out of business quicker through the local method than by all legislation or agitation that can be conceived of by the most radical reformer.

"If I Were An Exhibitor and Wanted to Build High School Patronage"

The Editors invited a number of high powered exploiters to suggest ideas and methods for going after more business from high school students, who, according to a recent survey, are not steady patrons of motion pictures. Mark Lachmann, Universal Exploiteer, was the first to respond and his ideas are here presented.

BY MARK LACHMANN

1—The average high school student, ranging from the age of twelve to nineteen is of an embryo frame of mind. Each and every boy or girl attending high school in your locality can be made advertising mouthpieces and staunch patrons of your theatre if you place some incentive before them to make them come and go away talking. Like adults, and they are part of your fickle public, their hunger for entertainment must be served in a manner that will satisfy. But first of all they must be coaxed into that frame of mind that will compel them to attend your theatre for a taste of the brand of entertainment that you will serve to them.

One Special Night For Students

2—Combining that spirit of entertainment with the spirit of social activities you can make one night out of the week "High School Night" on which night the various schools will attend in a body and with the introduction of various novelties on the program this one night could soon become a fad in the locality. Friday night of every week would be the logical night inasmuch as students could take advantage of a fairly late hour with the Saturday holiday following the next day. If you do not like the one night affair you can spread out over the week if the attendance warrants it and give one night to each school in the locality.

Inaugurating This Innovation

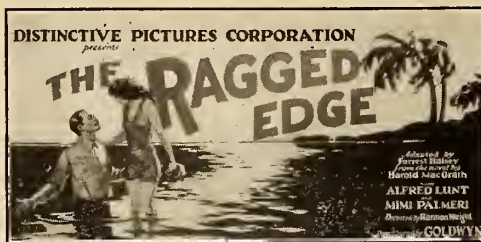
3—To inaugurate this innovation you will need the co-operation of the school board and teachers. Obtain from them a complete list of pupils, home addresses, etc. Send them an engraved invitation to attend the inaugural of these special nights as your guest. Here is the performance in which you can install your ace card. Why not a dance after the show in your lobby or on the stage if you have the room? Think of the effect this will create—and the mouth-to-mouth publicity it will create. We all know that the dance hall is the exhibitor's deadliest opposition and the high school students represent ninety per cent of the dance hall patronage. Beat the opposition at their own game with their own weapon and plant the good effect of the student attendance for your own gratification. Another stunt that may be wise for this first special night will be the taking of a special reel to run about 1,000 feet showing the various classes grouped on the screen. These kids will scramble to get in if they think they can see their face on the screen or that of their fellow students. Take exteriors of the various school houses, teachers and Boards of Education and show on same reel. This will help you to gain the co-operation of the school board because they will realize the importance of publicity on your screen and propaganda or recognition for the work they are doing. In this manner the stunt can be turned into a civic proposition. Advertise the stunt in your

daily ads. Also the dance and special reel. This reel can be shown for an entire week and gamble your last shirt parents or students, relatives and friends will turn out to see this reel alone. Your local cameraman can make this reel for you at a cost of from \$50 to \$100 but it will be worth it when you consider the results that you can obtain, the money it will bring to the box office and the publicity it will create. It may be wise also to take a few feet of the dance you stake for publicity purposes to show at the following special High School night thus bringing the students back for the second big night and if possible make the High School night dance a permanent affair to be staged on the same night of every week. This will start them coming and the special night will be a social habit.

How About This?

Howard Dietz, director of advertising and publicity for Goldwyn Pictures Corporation, calls our attention to one of the oddest bits of professional censoring that has ever been done in broadminded, blase New York. We present the photographic evidence in the case believing that it points out forcefully the old truth that censors cannot and will not be reasonable.

The twenty-four sheet shown herewith was disapproved by the New York censors be-



cause the scene with Miss Palmeri in a one-piece bathing suit "is indecent and would tend to corrupt morals." On the very day this wired utterance came from the censors the daily newspapers of New York city were filled with photographs and drawings of one-piece bathing suits on well formed women.

Nobody censored the newspapers. No arrests for indecency were reported and no noticeable depreciation in New York morale occurred.

Next the board eliminated a 22 by 28 lobby photograph of Alfred Luht gripped by the throat by Christian Frank and saying, "Take me but spare his life," because "it was considered inhuman and would tend to incite crime."

The lithographer who made the twenty-four sheet advises that he has made hundreds of posters of all sizes of pretty girls in one-piece bathing suits and that they were posted all over New York and did not get as much as a rumble from the clergy.

And so the folly of censorship goes on.

Special Billing in Class Rooms

4—With this in mind you can have special cards printed of one-sheet size and installed in every class room on every blackboard. If you sell your idea to the school board properly there are many ways and means for high school exploitation.

Special Trophy

5—This innovation once started and you can offer prizes in the form of loving cups, etc., to the school showing greatest attendance at your theatre, etc. Issue special attendance cards to be punched at every visit with credit to school made into memo.

6—Invite as your guests students whose report cards hit certain average. This will please teachers and students, making the prize an object for better returns on the various studies and classes.

7—If you like to start them coming you can offer as a stimulant, free admission to the parent of every student who comes to these special nights with paid ticket for student. This will also create talk.

8—If you can show educational pictures on these special nights you will make a hit with social board and parents. But remember you must offer novelty.

Note

The suggestions mentioned herewith will prove exceptional if worked at this time of the year inasmuch as schools will soon close for the summer and graduation and commencement events will be in session. You can adopt the special motion picture reel in this instance; take group footage of classes to graduate and run for a whole week to inaugurate this plan. Call it "Summer Social Nights for High School Students," spread the propaganda to the effect that students can "keep in touch with fellow students by attending these special nights." This publicity will prove a civic asset in the community and your business from this source for the summer will be assured.

Also Remember

Nine out of every ten high schools in the country run a high school publication. It will be wise for you to buy advertising space in these papers to put your plan properly before the students and to gain the co-operation of the students. Sell the editor of these newspapers to assign one crack student every week to cover in detail the "Social High School Night" to be held at your theatre and to write a 300 word story or so on the affair. Have student assigned to cover story, review your program for a cash consideration to be paid by you. This may be the means for the paper to continue throughout the summer months. Suggest that you get out a special paper to allow the students to keep in touch with affairs if the newspaper decides to discontinue using the stock title for the summer months. You can take a full page ad. for yourself and get the cream in this manner aside from the good will of the students and their business.

MAKING FILM BOARD WORK EASIER AND FASTER

TO create a better understanding between exhibitor and exchange members of the Kansas City Film Board of Trade the following clear instructions have been sent out to every theatre and exchange in that territory:

Whenever an exhibitor has a grievance that he can't get adjusted with an exchange, file it with the Board, together with all facts in the case, correspondence, contracts, etc. If he doesn't want to send his claim to the Board, forward it to some brother exhibitor in the city to present for him.

But — Don't ever hold film on account of a grievance you feel you have against an exchange. By doing so, you jeopardize your standing with every other exchange. They will be afraid to ship film to such an exhibitor for fear he may take a notion to hold it for some real or fancied grievance, thus disrupting all booking arrangements, forcing them to make substitutions on other exhibitors and perhaps, leaving someone with a dark house.

Remember, no exchange will knowingly send you a poor print of film, nor attach a C. O. D. to your shipment when the check has been received. But, no exchange can guarantee that you will never get a print in poor condition—despite the manager's best efforts, proper inspection may not be made, or it is necessary to make a quick transfer at the station, without any inspection—rather than disappoint you. And cashiers are not infallible—they will sometimes attach C. O. D's when your check is in. But you will find the exchanges usually willing to make any reasonable adjustment. In case they are not, take the matter up with the Joint Board of Arbitration. Don't Hold them.

The majority of claims heard at this week's meeting of the Board of Arbitration were for breach of contract on the part of the exhibitor and for this reason we suggest that you read carefully the following suggestions in regard to making contracts.

DON'T sign ANY contract with any distributor or any distributor's salesman until you have read the contract carefully and thoroughly understand its terms, particularly on the following points:

(1) The number of days the pictures are to be played at the rental price specified.

(2) The rental prices.

(3) The number of pictures covered.

(4) The starting date or play dates.

(5) The number to be played each week, or month.

(6) Whether first run or what subsequent run in locality.

(7) What protection, if any, over later runs in locality.

(8) Whether or not contract has a cancellation clause and if it has, then the exact terms under which it may be cancelled.

Don't accept from any salesman or any branch manager a verbal agreement as same is not valid or binding on the company unless in writing. Insist that all special agreements be written in.

Don't contract for more pictures than you can play in the period of time called for in the contract. Contracts for more than

you can play will get you in trouble and are worthless to the exchange. You alone know how many pictures you have under contract, so don't blame any salesman for selling you more than you can use, and don't offer this as an alibi for not playing all the pictures contracted for.

Don't, when buying a new line of pictures to replace another line, fail to first make certain that the contract, for the pictures to be replaced, contains a cancellation notice in accordance with the contract, and set the starting date on the new contract in accordance with the expiration date on

the cancelled contract. But—be sure to see that your replaced contract does contain a cancellation clause.

Don't, when you find it necessary to cut down the number of days a week your theatre is open, expect the exchanges serving you the days you close to cut out service entirely. Apportion your play dates among all the exchanges with whom you have contracts, giving each exchange its due proportion of play dates.

Don't fail to have "Superseding Contract" written across the face of any contract which is taken to supersede another contract.

Don't forget that a salesman cannot definitely promise you certain pictures on certain dates. The dates given you by salesmen are only tentative and are subject to change by the booking department.



STARLIGHT PROMENADE AS A SUMMERTIME PULLER

One of Boston's Biggest Showmen
Hits Upon a Winning
Hot Night Stunt

By RICHARD G. SPENCER

Boston.—Here in Boston is summer business pulling with a vengeance. Is there a vacant space adjacent to any of your exits? Is there an available space near enough so that you can issue door checks to your patrons? Have you a parking space? Turn them into outdoor promenades during a 10 or 15 minute intermission in the middle of your program, furnish root beer or pop, and cigarettes, and watch them come. Too expensive? Not at all! It's being done.

This stunt transpired at Gordon's Capitol, suburban Boston's largest house, as well as newest. There is a large parking space connected with the theatre, and Manager Louis Gordon had a nice white

picket fence built around a portion of it about 50 feet wide and 100 feet long. The ground was covered with a layer of white sand that makes excellent walking.

The next step was the erection of three booths with circular counters, and a tie-up with the Dr. Swett root beer people, with the result that one of the well known barrels appeared in the center of each booth. These were topped off with gaudily striped beach umbrellas, furnished with a pretty girl to serve root beer, and stacks of paper cups.

The final touch was added when more than a thousand vari-colored light bulbs were festooned over the whole arrangement. It

was a success from the beginning, and even on cool nights more than 600 persons took advantage of the opportunity offered for a stroll in the moonlight, a drink, and a smoke. Ushers stood at the doors with baskets of Fatima cigarettes from which the audience could help themselves as they passed out. To make everything complete a concert of orchestra and Ampico combination was offered during the intermission for those who did not care to go out, and for those who did go a warning bell three minutes before the intermission ended, gave them ample time to regain their seats.

Manager Gordon runs his house on the reserved seat plan that seems to be rapidly gaining in favor with those places of the neighborhood type. This fact helped considerably in running the promenade. He held two rows of seats from the aisle to the emergency exits, thus facilitating the entrance and exit of the promenaders.

The stunt is played up the house advertisements every week, on the programs, and is announced on the screen at the close of the first feature by a strip of running film. The house seats about 1400, and in a house of this size both cigarettes and drinks should be available on a tie-up that would well pay the expenditure. In a smaller place, a slight charge could be made for one or the other, or the smokes could be easily eliminated, as those who smoke will be almost certain to have them along. The stunt has started a great deal of talk in the New England territory in spots where it is known of, and several theatres are already considering the installation of some such venture.

"NATURAL STORIES — LESS HOKUM" SAY FANS

New York City.—Questionnaires filled out by the patrons of the Rialto, Rivoli and Criterion in connection with the International Congress on Motion Picture Arts recently held at the Waldorf-Astoria, reveals some interesting items about what theatre-goers think.

Questions regarding their favorite authors, directors, actors, actresses and pictures revealed the following:

That D. W. Griffith is the favorite director with Rex Ingram second and Cecil B. DeMille third;

That Ibanez is the most popular author, Conrad coming next and Edith Wharton, Booth Tarkington and James Oliver Curwood being active competitors for third prize;

That Thomas Meighan is the favorite actor, having received twice as many votes as Douglas Fairbanks who comes second and three times as many votes as Richard Barthelmess and Milton Sills who take third place;

That Norma Talmadge is the favorite actress with Mary Pickford taking second place and Gloria Swanson third;

That "The Birth of a Nation" is still the fans' favorite picture, with "The Covered Wagon," "The Four Horsemen" and "Robin Hood" running it a close race.

Among the suggestions offered toward making better pictures were: "More natural stories—less hokum," "elimination of star system," "too many cooks are spoiling the broth," "omit the false impressions of life," "less concentration on wealthy class and their artistically spectacular life, simpler stories of actual people with intelligent direction."

JUNE'S BEST BETS

A list of pictures played during last month which were consistently rated as good box office attractions in Voice of the Box Office.

ABYSMAL BRUTE, THE
ALICE ADAMS
BRASS
BRIGHT SHAWL, THE
BUCKING THE BARRIER
BULLDOG DRUMMOND
BACKBONE
BAVU
BELLA DONNA
BIRTH OF A NATION, THE
CAN A WOMAN LOVE TWICE
COVERED WAGON, THE
DADDY
DANE'S CONFESSION, MRS.
DAUGHTER OF LUXURY, A
DOLLAR DEVILS
DOWN TO THE SEA IN SHIPS
DRIVEN
DRUMS OF FATE
ENEMIES OF WOMEN
EXCITERS, THE
FACE ON THE BARROOM
FLOOR
FIGHT FOR A MINE, A
FOG BOUND
FOURTH MUSKETEER, THE
GENTLEMAN FROM AMERICA,
GIRL I LOVED, THE
GIRL OF THE GOLDEN WEST,
GLIMPSES OF THE MOON
GO-GETTER
GRUMPY
HUNTING BIG GAME IN AFRICA
INNOCENT CHEAT, THE
IS DIVORCE A FAILURE?
ISLE OF LOST SHIPS, THE
JACQUELINE, OR BLAZING
BARRIERS
JAVA HEAD
JAZZMANIA
KID, THE
KINGDOM WITHIN, THE
LITTLE CHURCH AROUND THE
CORNER, THE
LOVEBOUND
MAD LOVE
MADNESS OF YOUTH
MAIN STREET
MALE & FEMALE
MAN & WIFE
MAN FROM GLENGARRY
MAN OF ACTION, A
MASTERS OF MEN

MONTE CRISTO
MY AMERICAN WIFE
NANOOK OF THE NORTH
NE'ER DO WELL, THE
NERO
NIGHT LIFE IN HOLLYWOOD
NINETY & NINE
ONLY A SHOP GIRL
ONLY 38
PADDY THE NEXT BEST THING
PILGRIM, THE
POOR MEN'S WIVES
PRISONER OF ZENDA, THE
PRODIGAL DAUGHTERS
QUICKSANDS
RAGS TO RICHES
RIP TIDE, THE
ROBIN HOOD
RULING PASSION, THE
RUSTLE OF SILK, THE
SAFETY LAST
SCARS OF JEALOUSLY
SHIRLEY OF THE CIRCUS
SHOCK, THE
SLANDER THE WOMAN
SNOW BRIDE, THE
SNOWDRIFT
SOULS FOR SALE
SOUTH OF NORTHERN LIGHTS
SPIDER AND THE ROSE
STEPPING FAST
THELMA
THIRD ALARM
THIRTY DAYS
THREE JUMPS AHEAD
TIGER'S CLAW, THE
TRAIL OF THE LONESOME
PINE
TRAILING AFRICAN WILD
ANIMALS
UNDER OATH
VILLAGE BLACKSMITH, THE
VOICE FROM THE MINARET,
THE
WESTBOUND LIMITED, THE
WHAT WIVES WANT
WHAT'S WRONG WITH THE
WOMEN?
WHERE THE PAVEMENT ENDS
WHILE PARIS SLEEPS
WHITE FLOWER, THE
WITHIN THE LAW
WOMAN CONQUERS, THE
WORLD'S A STAGE, THE

THIS LIST WILL BE PUBLISHED IN THE FIRST ISSUE OF EACH MONTH AND WILL COVER PICTURES REPORTED UPON DURING THE PRECEDING MONTH

This Is The Picture Business



Al Jolson without the blackface he may, and then again he may not, bring to the screen under the direction of D. W. Griffith.



Charles Ray and Arthur S. Kane, president of Associated Exhibitors, just after signing the contract by which Associated is to distribute Ray's future pictures.



Douglas Fairbanks, Jr., Paramount's newest and youngest star, is gifted with the same broad smile of his athletic daddy.



Evelyn Campbell, author of "Yesterday's Wife," from which C. B. C.'s first Columbia Picture is being filmed.



Netta Westcott, English actress, who will soon be starred in Preferred Pictures.



Charles Jones has taken a different angle in his latest picture, "Snowdrift," which is released by Fox. He is shown above in a pretty setting.



"Chic" Sales who has signed with C. C. Burr for a series of five reel features to be released by Associated Exhibitors.



Richard Thomas, producer-director of "Phantom Justice."



Corinne Griffith, Goldwyn star, showing her recipe for keeping cool in this hectic season. Camera didn't catch her cheerful disposition.



This player also does not mind the warm weather. His trials and tribulations are told in picture form in "Loyal Lives" which is released by Vitagraph.



Director William Beaudine gets "Freckles" Barry all hopped up over a scene in "The Printer's Devil," Jack Warner pretends it's great and George Webster gets ready to give the kid the needle.



Maintaining his role as an Indian hunter Richard Dix, Paramount featured player bags a wildcat on location.



Rex Ingram, who is directing "Scaramouche" for Metro, and William Humphrey. Quite a contrast in the clothing worn in ancient and modern times.



Mother's pleading eyes vie with Turpin's in "Where Is My Wandering Boy This Evening?" which is released by Pathe.



Penrod and Sam

Booth Tarkington's sequel to Penrod. Scenario by Hope Lorin and Lewis Lighton. Directed by William Beaudine. Released by First National.



Jackie Coogan, star in Metro's "Long Live the King," tendering to Mayor Cryer of Los Angeles a letter he brought from Mayor Hylan of New York.



Jack Earle, the seven footer, and Billy Engle, who are co-starred in Century Comedies. Their first will be released in July.



These photos were taken from two of Paramount's big pictures. At left Cecil B. De Mille introduces Secretary of War John W. Weeks to an interpretation of "Rameses II," the greatest warrior of Egyptian antiquity. Charles de Roche is the player and the photoplay is "The Ten Commandments." At right Allan Dwan, with H. B. Warner, Hal Rosson and Dick Rosson looking over the "Zaza" love nest built on the W. W. Buhrman estate, Douglaston, L. I.



Anita Stewart and her wedding finery in "The Love Piker" produced by Cosmopolitan and distributed by Goldwyn-Cosmopolitan.



The Indians are rough but Paul Parrott is rougher in this one-reel Hal Roach comedy "The Uncovered Wagon," which is released by Pathe.



Scenes from the Series of 18 Single Reel Classics.

"Tense Moments" from Famous Plays and Great Authors. Released by Weiss Brothers, Artclass Pictures Corp. No. 1 Scene from "Macbeth" No. 2 Scene from "David Garrick" No. 3 Scene from "Sappho" No. 4 Scene from "The Lady of the Camellias" No. 5 Scene from "The Merchant of Venice" No. 6 Scene from "Fagan" in "Oliver Twist" and No. 7 is a Scene from "The Hunchback of Notre Dame."

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Speaking About Summer

ANY exhibitor whose business has withstood the onslaughts of old man temperature during the past fortnight should be able to look with measurable equanimity upon the prospects for the remainder of the season. If the theatre owner has not been too hard hit during the torrid spell it seems safe to assume there is nothing left in the Weather Man's bag of tricks that can work to his serious disadvantage, at least so far as torridity is concerned.

Loew's Suggestion

THAT was a practical suggestion made by Marcus Loew at the banquet closing the convention of the Motion Picture Theatre Owners New York State and which will be found on the opposite page. Congressman McGregor of Buffalo, who had introduced a measure afterward defeated designed to eliminate the tax on admissions to theatres, had promised to stand sponsor for a similar bill in the coming session and had pleaded for support from theatre owners, pointing out that without organized effort such a measure would have no chance of passing.

Mr. Loew suggested that the project be laid before the F. I. L. M. clubs throughout the country, all of them, and that the exchangemen represented in all these bodies be requested to solicit the active co-operation of exhibitors, which means of course all the theatre owners in the country.

With all of the exhibitors writing to their congressmen asking support for the measure and sending copies of the letters to the local club, Congressman McGregor would have in a most substantial form the backing which he declared was so urgent. New York State Theatre Owners have appointed a committee acting under instructions to seek nation-

wide co-operation in fortifying the work of tax repeal in Washington.

The Theatre Owners of America also is working toward the same ends. That organization last week issued a statement saying it is bringing the facts of the situation to the attention of Congress members.

Naturally, the first thing to be done is to make sure there is no duplication of effort, or what is worse, of conflicting effort, that there is no working at cross purposes. If the industry can get together on one measure and one chief spokesman much may be accomplished.

A Two-Day Convention

THE convention of the New York State Theatre Owners last week in Syracuse established a worthwhile precedent, and if it didn't establish it, it certainly fortified it. The sessions opened on Tuesday evening and were concluded with the banquet on Wednesday evening. In other words, exhibitors living 300 miles from the convention city were able to "take in the show" and the whole show involving an absence from home of but two days and nights.

Of course the proceedings were conducted with precision, with a dispatch reminiscent of the national gathering at Cleveland in 1920. The executive committee, a large and representative body, was in session preceding the opening of the convention and again in the small hours following it. In these two meetings were discussed the more important matters to be brought to the attention of the delegates.

The result was a maximum of harmony throughout the two business sessions. There was speed, too, in spite of the intense heat.

In the election of William Brandt as president, the organization has chosen a man with a hard-earned reputation for efficiency, who has initiative and go-gettiveness combined to an unusual degree.

Help If You Can

IF you have a film or any part of it, or know anyone who has, of the late Theodore Roosevelt in action advise the Roosevelt Memorial Association, 1 Madison Avenue, New York City.

The association has enlisted the aid of Will Hays in this connection.

It is a great chance to do your bit toward preserving for posterity the history of a man who believed in the motion picture from start to finish, because as he once put it, "it is one great blessing that came to mankind in the twentieth century."

Better Music

IN The Modern Theatre Department of this issue important consideration is given to Theatre Music. If you supervise your theatre music it will pay you to look it over; if your musician handles that end of the theatre call his attention to it.

We don't need to tell you how important music is. A theatre owner never appreciates its value until his opposition begins to spread himself on music and the crowds throw their patronage his way.

AT the banquet of the New York State Theatre Owners in Syracuse Toast master "Jimmie" Walker introduced a word into the film vocabulary, transferring it from the realm of politics. "Syracuse is the home of some very important conventions," said the Senator, "one of which was held not so long since, to which I look back with a great deal of gratification. Not so long since I 'keynoted' in this town."

WHICH brings us to the point of the particular tale. The title of "Key-noter" would seem to fit Marcus Loew, aside from the fact that the person sounding the keynote of a convention usually starts proceedings, while Mr. Loew's addresses as a rule are delivered either at the banquet at the end or on the floor near the close of the proceedings.

Mr. Walker opened the introduction by saying no convention is too far removed to keep Marcus Loew away. "Marcus would be probably the most wonderful man in the world if he were not a producer," said the toastmaster with a grim smile. "Every exhibitor does not appreciate Marcus as an exhibitor," he continued. "Every exhibitor does not appreciate Marcus as a producer, but every man, woman and child in the world appreciates Marcus Loew as a genuine friend and a genuine gentleman. So as I have gone down through these dinners there would absolutely be a cavity in any of them at which Marcus did not appear.

"Marcus was there in Cleveland, in Minneapolis, Marcus was in Washington (laughter), but Marcus came back and is in Syracuse. Now we are back on the new order of progress."

HEARTY applause greeted Mr. Loew as he arose. "This is a tough position to be in, as we say in vaudeville," he remarked. "First, following all the big acts (laughter), and second, being introduced in the way I was. I had mapped out a great speech, but Jimmie knocked it all out of me when he mentioned Washington. (Laughter).

"For the first time in my business life I have attended a convention which was conducted on the most constructive lines. There were a number of things brought up and always will be brought up. There was the better understanding which General Hays spoke to you about. That really has come into existence. There was the proposition that Congressman McGregor talked to you about last night.

"I have given that matter a great deal of thought, this elimination of the admission tax, because it would be foolish to lose the opportunity that we would have if we started right. It is going to be very hard for us to do this alone. I think I have an idea, and with the General's assistance it can be done successfully.

"A few months ago there were organized, I believe, F. I. L. M. clubs in twenty-nine or thirty exchange centres. If we cooperate with or work through these clubs, which cover every single exhibitor in the United States, we can reach every exhibitor, and we can surely accomplish a great deal of good.

"The producers can make trailers and put them on all pictures that go out. Don't let us wait. It is very important and very serious. If we don't have the admission tax removed we are facing a very disastrous season.

"We have got to advance our admission

Just Between Ourselves

prices. Ours is the only industry on earth that has to pay more and more not only for our merchandise but also for our help as well and never pass it on to the public. If a clothing man pays more for woollens you have got to pay him more for your clothes, and so it goes in every industry but ours.

"I am sure that with what we are up against now, unless the admission tax is removed we will be compelled to raise our prices in the fall. You know that I have always been opposed to charging higher prices, but with conditions as they are and with the class of pictures that are being made it is impossible to continue under the present circumstances.

"I can remember when we used to make, when I first got into Metro, about forty or fifty pictures a year. The first year I was in we spent less than \$3,000,000 to make those pictures and thought we were quite extravagant at that.

"The coming year we are making thirty-three pictures costing almost twelve millions. Just stop and think what has happened in three years. What has happened is true not only in the case of Metro but in the case of every one of the producing companies.

"That means that the pictures are made better and are getting bigger in every way, but that it is utterly impossible, which common sense will tell you, to sell them now at the admission prices at which you sold them formerly. How you are going to reconcile the situation this year is something I cannot fathom.

"I think I have covered pretty much everything I wanted to talk about. Jimmie has just reminded me the train is soon leaving. I have really, honestly and truly enjoyed this convention. I have been going to these conventions now for twelve years, going because I wanted to see what was going to happen. That covers a long period before I was a producer, and as Jimmie said I was a much better man before than I am now. (Laughter.)

"I have enjoyed the convention immensely. It has been conducted in a most constructive way. You have elected a president who is a glutton for work, and if he doesn't pester you to death then I am greatly mistaken.

"A lot of you made a lot of promises today. Don't think they were idle because he won't let you. Don't you let them (turning to Mr. Brandt). You are on the road to a successful organization. You need that organization. You need it as badly as you do the pictures that are being made, and I say to you go out and get everybody to join because you have got the right kind of organization, the organization

that will protect the man who puts his money in the game.

"I want to disagree with those who think we don't need organization. I want to tell them we do. I am protecting my organization as well as your own by advising you to go out and build up the biggest organization that has ever been known."

PRESIDENT BRANDT spoke briefly at the end of the after-dinner proceedings. He made reference to public service, which during the convention and the banquet had been so strongly stressed by several speakers. He referred to the public service being given by the educational force of the motion picture and cited as an example the downtown district represented in the Senate by the toastmaster.

Mr. Brandt had started to enumerate some of the many nationalities living there, when Mr. Walker interjected "a league of nations."

"How he makes himself understood I don't know," said the speaker.

"I don't know," said the toastmaster.

"Many of his people cannot read and write," said the president.

"That's why I get by," said "Jimmie."

AS Mr. Brandt as the president of New York state becomes a figure of national importance in exhibitor organization it may interest theatre owners in other states to listen to a bit of the talk delivered by Mr. Brandt in his few moments conversation at the close of the dinner.

"Please remember I am only your agent," he said, "only your representative. I can only do things with your assistance. And I demand that assistance. I have a right to demand it, and if it is not forthcoming you are going to hear from me. I took this job with the sole understanding I am going to get co-operation. I am going to get it, I know I am."

BEFORE us is No. 1 of Volume 1 of The Rivoli Times, a four-page leaflet in regular publication form devoted to the interests of the Rivoli Theatre. Louis Gardy, publicity director for the Rialto, Rivoli and Criterion theatres, is ye editor of the miniature newspaper, as he also is of its two contemporaries, the contents of which is similar except in those parts devoted to the program. The Times will take the place of the programs formerly used. In the pages are short articles telling of Paramount plays and players, with several photographs included. The publication is one that will be taken to the home for more careful perusal. It carries no outside advertising.

AND while speaking of the Rivoli, put a pin in "Peter the Great," you who admire the work of Emil Jannings. The production is on this week at the Rivoli, and last night, in spite of the extreme heat, the house was filled. When you see the great player in the role of the greatest Russian you may agree with us it is his best work since he played Henry VIII. We won't quarrel with you if you say it is even better.

There are comedy touches, too, in the course of the picturesque historical tale, and Jannings is a part of the fun. Aiding him is Dagny Servaes, a player possessing real ability, who makes the most of the dramatic role of Catherine. Bernhard Goetzke as Menchikov is as implacable, as unemotional as a Javert. Buchowetzki is a "sure enough" director.

BLAIS.

GOOD TALKS AT STATE BANQUET

*New Yorkers Hear Among
Others Will H. Hays and
Marcus Loew*

Syracuse, N. Y.—Senator James J. Walker was the toastmaster at a well attended banquet of the New York State Theatre Owners on the evening of June 20 at the Hotel Onondaga. The chief speaker was Will H. Hays, who had journeyed from New York to attend the dinner. Others who addressed the diners were Mayor Walrath, Chancellor Flint of Syracuse University, Marcus Loew, Peter J. Brady of the American Federation of Labor, Congressman Clarence McGregor of Buffalo and the new state president William Brandt. It was a strong and well-balanced program.

Mr. Walker was in his happiest mood and also in his wittiest. The only reference to other conventions was an allusion to the heat being about the usual thing, but staffing that at Syracuse it was a healthy heat. He suggested that some time there should be a convention held in the winter so that the exhibitors might at least see the fur overcoats of the producers and distributors.

Dean Flint of Syracuse University, an institution carrying on its roster six thousand young men and women, began in a facetious mood, but soon shifted to a serious discussion of service to the public. In opening he said he had heard much from both sides of the censorship question and he welcomed the opportunity of meeting and getting acquainted with the men responsible for the "new type of education."

"Those who profit by ministering to the tastes of the people have an inescapable responsibility of educating that taste to a higher level," said the dean in conclusion. "It is a moral and a patriotic duty."

In opening Mr. Hays, following the lead of Senator Walker in calling attention to a number of signs in the booths circling the room, said there was one just around the corner.

"Our Gang," said a voice.

"Our gang," I am glad to say, Senator," continued Mr. Hays. "Our gang," not "Your gang," but "Our gang." There has been a good deal said about service. Service is the supreme commitment of life. Public service is no light matter. It is a great responsibility, with at times little reward and much grief.

"The great problem of non-theatricals is much on our minds and it will be worked out.

"I am going to give all I have got. I pledge that. I am going through with that. There has been a good deal done in the last year. We had our annual meeting the other day to sort of check up, and not without some feelings that the thing had commenced to start, that it is on the way.

"It is your job, it is your undertaking, the success of what we are trying to do. It is your success as much as any of ours. Don't forget it is all for one and one for all; that together with confidence and co-operation between the producer and distributor and between them and the exhibitors, and then, with the coalesced industry, if we go out and bring to us the confidence and co-operation of the public nothing can stop the progress of this industry to its maximum usefulness to the world."

Letters of regret at the inability of their writers to be present were read from J. A. Sillar and twenty-one other theatre owners of Illinois; Thomas Meighan, R. F. ("Pete") Woodhull, President of the New Jersey Theatre Owners; Adolph Zukor, Lieutenant-Governor George R. Lunn and H. O. Schwalbe.

NEW DEVICE TO PRESERVE PICTURE FILM

Culver City.—The Goldwyn studio has invented a new device which guards the big store of film always in the vaults there. Windows which allow circulation of cool air, but which automatically shut out danger in case of fire, have been installed in the vaults where 11,000,000 feet of negative is kept.

Goldwyn experts have perfected the delicate anti-fire mechanism which is so sensitive to warm air that if a fire should start in the vicinity of the vaults, the increase in the temperature causes a wire to separate and steel windows to drop into place.

Ventilation in the vaults preserves the film in better condition, and enables workers to file film without the danger of suffocation. It is said the device can be used wherever film is stored.

TWO-REEL COMEDIES WILL BE REISSUED

New York.—Paramount will re-issue, on regular schedule, twenty-five of the Paramount-Mack Sennett two-reel comedies during the coming season. The first will be released August 5 and thereafter one will be released every two weeks throughout the season of 1923-24.

Featured in these comedies are Ben Turpin, Charlie Murray, Marie Prevost, Louise Fazenda, Charles Lynn, Chester Conklin, Ford Sterling, Kalla Pasha, Jim Finlayson, Vera Steadman, Myrtle Lind, Harriet Hammond, Alice Maison, John Henry, Jr., Mary Thurman, "Teddy," the Great Dane; "Pepper," the cat; Phyllis Haver, Tom Kennedy, Bert Roach, Harry Gribbon, Al McKinnon, Bill Armstrong, Eddie Gribbon, Baldy Belmont and others.

The complete list of pictures chosen follows: "Roping Her Romeo," "Two Tough Tenderfeet," "Are Waitresses Safe?" "Room 23," "East Lynne With Variations," "Friend Husband," "His Hidden Purpose," "His Smothered Love," "Movie Fans," "No Mother to Guide Him," "Salome vs. Shenandoah," "Uncle Tom Without a Cabin," "The Village Smith," "It Pays to Exercise," "She Loved Him Plenty," "The Battle Royal," "When Love is Blind," "Village Sleuths," "Hide and Seek, Detectives," "Riley's Wash Day," "The International Sneak," "Those Athletic Girls," "Watch Your Neighbor," "Summer Girls," "Rip & Stitch, Tailors."

Harold Lloyd Finishes His Latest "Why Worry"

Culver City.—Harold Lloyd finished his latest picture which has been seven months in the making. He has decided to call it "Why Worry." It is not a thrill picture as was "Safety Last"; in fact Lloyd says he will make no more thrill productions. The comedian and his wife, who was Mildred Harris, his former leading woman, are on their way to New York for a brief visit.

Speaking of leading women, Lloyd is said to have made a find in Jobyna Ralston, who is expected to prove a sensation.

The star has decided to get busy on another production upon his return from New York; something on the order of "Grandma's Boy."

Endorse Picture

Yonkers, N. Y.—"Loyal Lives," the romance of the U. S. Mail Service, was endorsed by the National Letter Carriers Association of Washington and postmasters throughout the country will aid in exploiting the picture.

FAMOUS THEATRES JOIN STATE BODY

*Managers Sit in Convention of
North Carolina Ex-
hibitors*

Wrightsville Beach, N. C.—An invitation extended through Secretary Henry B. Warner, secretary of the North Carolina M. P. T. O. to attend the Wrightsville Beach convention of that organization June 28 and 29 has been accepted by Harold B. Franklin, director of theatres for Famous Players-Lasky Corporation and Mr. Franklin will make an address.

It is also announced that, for the first time in the history of the southern theatrical chain now owned by Famous Players, these theatres through their managers will at the Wrightsville Beach convention become affiliated with the M. P. T. O. Heretofore all theatres under the supervision of the Paramount group have remained outside exhibitor organizations in this territory, and Secretary Varner, as well as President Percy W. Wells and other officials of the North Carolina M. P. T. O., are pleased at the decision.

Frank J. Rembusch has accepted an invitation to attend and make an address and also Chas. C. Pettijohn, New York; Harry M. Crandall, Washington; Jake Wells, Richmond; Willard C. Patterson, Atlanta, and J. H. Borosky, Chattanooga. Stacy W. Wade, state insurance commissioner, will speak on the matter of fire insurance of theatres, the rate in North Carolina being the highest on this class risk of any state in the United States.

President Wells and Secretary Varner have announced they will refuse to be considered for election to their offices for another term.

McCUTCHEON TO DIRECT

New York.—Schuyler Grey, President of Motion Picture Arts, Inc., announced that his company had begun work on its latest screen production, entitled "Opportunity," at the A. L. Fischer Studios in New Rochelle.

John L. McCutcheon, who directed "Man and Woman" and "The Message of Emile Coue," and who has handled the megaphone on numerous big film features, is directing the picture, and J. S. Brown, Jr., is doing the camera work.

Leslie King, George Duryea, Paul Walters and Eleanor King are the principals in the cast. The exteriors will be made in Connecticut.

No announcement has been made as to the releasing arrangements, but it is understood that the feature will be distributed independently.

Fight Union Move

Kansas City.—A committee of four exhibitors was appointed by Adolph Zukor, president of the Kansas City Division of the M. P. T. O. A., at a meeting of the board of directors Tuesday, to meet with the Allied Amusement Union in Kansas City in an effort to reach an agreement pertaining to the union's campaign to "unionize all Kansas City motion picture theatres." The Allied Amusement Union consists of musicians, operators, stage hands and bill posters.

The exhibitors, according to Mr. Eisner, refuse to be dictated to in the employment of persons connected with the theatres. Unless exhibitors are allowed to employ as many or few union men, regardless of the presence of non-union men, there will be a deadlock and the exhibitors will employ all non-union men.

Committee Reports "Conditions Improving"

MOVING TOWARD BETTER RELATIONS

Survey of Public Service of Industry Shows Interesting Growth

New York City.—An interesting survey of accomplishments for the general betterment of the industry has been given out by the Committee on Public Relations which, through Jason Joy, is cooperating with the Motion Picture Producers and Distributors of America Inc.

The survey, briefly, covers the following:

Pedagogic Survey Initiated

At a recent conference participated in by representatives of the National Educational Association and of the Motion Picture Producers and Distributors of America, the following four-point program was adopted:

(a) The motion picture companies are to survey the material now in their vaults to determine what subjects are capable of being adapted for class-room use.

(b) National Education Association and the Motion Picture Producers and Distributors of America are to cooperate in the production of an experimental pedagogic picture.

(c) The National Education Association is to make a survey of existing school facilities, to suggest ways and means of distributing educational films.

(d) The National Education Association is to study and make recommendations concerning the use of pictures as a visual aid to instruction.

The Motion Picture Producers and Distributors of America have also contributed a sum of money to be used in paying expenses incurred by the National Education Association in making these various studies, and have offered, in addition, facilities of the industry.

Celluloid Histories

President Harding, at the suggestion of Mr. Hays, will provide a vault in the White House for copies of historical films. The inauguration of President McKinley in 1897, the earliest example of the industry, with subsequent inauguration scenes, the landing of American troops in France, the burial of the Unknown Soldier and scenes at the Arms Conference will be included in the films.

David Belasco Enters Pictures

David Belasco will personally direct the production of motion pictures beginning July first. His comment relative to the industry is:

"The stories, I think, will change; even now they are changing. Audiences today are more analytical. Therefore, they seek logic back of the emotions. The trend of the new plays, photoplays, will be to represent normal human beings as they are.

Book Reading Stimulated

Motion pictures are stimulating interest in reading the books which have been filmed.

Libraries are establishing book shelves labelled "These books have appeared in Motion Pictures."

Indiana Indorsers

The Indiana Indorsers of Photoplays held its ninth annual meeting in Indianapolis last month. It cooperates with the exhibitors of that city in attaining the finest possible pictures and advises its members when these pictures are to be shown. This is perhaps the oldest organization engaged in making "Better Pictures Pay." It derives its support from the Community Chest.

Laemmle Screen Scholarship

The Universal Picture Corporation has established a scholarship for undergraduates in American colleges and universities. \$1,000

will be given to the student who writes the best scenario, in the judgment of a Committee to be appointed by the president of the Universal Picture Corporation, Mr. Carl Laemmle—and \$1,000 will be given to the college or university in which the winner is a student.

Children's Matinees

Saturday Morning Matinees for children, have been carried out with unusual success by The Better Films Committees located in the Southeastern States. Programs are put on under the joint auspices of exhibitor and the Committee on Better Films. It is reported that every Saturday morning the theatres are well filled. The Better Films Committees have a part in the selection of the pictures. An admission charge of Ten Cents is usually made, and one-half of the proceeds are returned to the Committees.

Arbitration Effective

One of the important points in the "Uniform Contract" which is now being put into effect by Producers, distributors and exhibitors, is the Arbitration Clause. Dr. Samuel McCune Lindsay, President of the Academy of Political Science and Acting President of the Arbitration Society of America, recently said:

"It is both interesting and encouraging to learn that one of the newest of America's industries and at the same time one of the most important of our industries is settling its business difficulties by means of arbitration boards, rather than by recourse to the courts."

Special articles dealing with the subject of motion pictures have appeared recently in periodicals published by organizations affiliated with the Committee. Many of these articles have mentioned specific pictures which merit commendation and support.

DOUGLAS FAIRBANKS, JR. GETS ROUSING WELCOME

Los Angeles, Cal.—"Oh Boy, it's great!" exclaimed Douglas Fairbanks, Jr., to the rousing welcome he received upon his arrival at the Sante Fe depot. Besides his relatives and Jaqueline Logan, who extended the greetings of the Lasky studio where young Doug will work, there was a delegation of boy scouts to welcome him. It was half an hour before reporters and photographers allowed him to rejoin his relatives.

Joseph Henabery has been chosen to direct the young Paramount star.

ADMISSION TAX FIGURES FOR 11 MONTHS

Washington, D. C.—The total monthly collections from admissions to theatres or other places of entertainment (Sec. 800, Revenue Act of 1921) during the current fiscal year were as follows:

1922	
July	\$4,620,893.78
Aug.	4,710,470.46
Sept.	4,789,391.33
Oct.	5,396,461.17
Nov.	5,484,790.03
Dec.	6,825,249.80
1923	
Jan.	6,766,208.76
Feb.	5,877,392.31
March	6,700,355.51
April	6,051,246.58
May	6,582,246.27
Total	\$63,804,706.00

LUBITSCH SIGNED BY WARNER BROS

Will Direct Debarau and Then Handle Megaphone on Three Others

Hollywood.—The big news of the week here is the signing of Ernst Lubitsch, German director, by Warner Bros. to make "Debaran" and three other stories for them. The announcement came right on top of an interview with the director in which he condemned American made pictures in general, and the Lasky lot in particular.

Jesse L. Lasky thought it timely to say a few words after he read the director's remarks.

"Mr. Lubitsch never has had a contract with Famous Players," said Lasky. "Only a contract with the Hamilton Theatrical Corporation, to make pictures in Germany only. He came to America because the Hamilton Corporation loaned him to Mary Pickford. As the Hamilton Corporation has stopped making pictures in Europe, the contract with Mr. Lubitsch was terminated in a friendly manner."

The Warner Bros. pulled a neat stroke in signing him in the face of several other producers.

ADMISSIONS DOWN 100% IN COAST THEATRE

Los Angeles.—The Kinema Theatre has made a radical departure in its policy of operation. The prices for Saturdays, Sundays and holidays are scaled at twenty-five cents all over, ten cents for children and fifty cents for the big loge chairs. During the rest of the week general admission to all parts will be twenty-five cents excepting loges. The tax is added.

The first two weeks of this new policy did a tremendous business. West Coast Theatres, Inc. have a slogan "the picture is the thing" for the Kinema and eliminate all stage embellishments. Greatest care is devoted to music and short subjects.

FISHER TO ENLARGE

PRODUCING ACTIVITIES

Los Angeles, Cal. — Victor B. Fisher, producer, and Mrs. Lillian Ducey, director of "Youth Triumphant" are in San Francisco arranging for the enlarged producing activities of Fisher Productions.

Starting July 1, the producing schedule will double the output originally planned. Another director will be engaged to work simultaneously with Mrs. Ducey. Her next story will be an original drama.

ZEIDMAN ON VACATION

New York City.—B. F. Zeidman has gone to California for a four weeks' vacation as the guest of Douglas Fairbanks and Mary Pickford, following the editing of "Bright Lights of Broadway," one of Principal Pictures Super Five.

As an independent producer, Mr. Zeidman has his own method. He carries no studio overhead but engages his staff separately for each production and secures the best talent available.

LLOYD AND ROACH DEAL TERMINATED

*Long Business Association of
Star and Producer Ends
by Mutual Consent*

Los Angeles, Cal.—The long business association of Harold Lloyd and Hal Roach has been terminated. The arrangement was made for the mutual advantage of star and producer and will not affect the releasing contract which Pathe Exchange, Inc., holds with Lloyd. Mr. Roach's activities have grown with great rapidity and he could not devote the time to Lloyd's efforts which he felt was due the comedian. Lloyd, on the other hand, was crowded for space. There is no "split" between the two. The separation was effected only to give both a chance to expand. Their relations are so friendly that arrangements have been made for an interchange of players and Roach hopes to make a trip around the world with Lloyd sometime in the future.

Mr. Lloyd's entire staff has been released by Mr. Roach and will go over to the comedian. Sam Taylor and Fred Newmeyer will direct, Jobyna Ralston, who has taken Mildred Davis' place as Lloyd's leading lady, will continue with the comedian, as will Gaylord Lloyd, Roy Brooks, Charles Stevenson and Wallie Howe. Wm. A. Fraser, Lloyd's uncle and business manager, will take charge of the Lloyd company and Joe Reddy will handle the publicity. Mr. Lloyd is unable to announce where he will produce on his own account but he is certain that the type of comedy he will produce will be the same as in the past. Plans for the Lloyd organization will be under the direction of Mr. Fraser while Lloyd is in New York, where he is going for a belated honeymoon with Mildred Davis, his bride of a few months.

UNIVERSAL SALES MEET IN CHICAGO

Chicago.—The middle west sales conference of the exchange managers and division managers of the Universal Film Exchanges, Inc., was held last week-end in the Congress Hotel. Complete instructions covering Universal's new production and distributing plan were outlined to the assembled sales executives, who in turn acquainted home office executives of the firm with the conditions in the field.

Art Schmidt, general sales manager of Universal, was chairman of the convention. He was assisted by Joe Friedman, assistant general sales manager in charge of feature productions, and N. L. Manheim, assistant general sales manager in charge of short subjects and serials. Another home office representative present in Chicago was R. V. Anderson, director of Sales promotion. Mr. Schmidt, in outlining the prospects of

YOUNGEST DIRECTOR IN MOTION PICTURES

New York.—George William Hill is the youngest feature picture director. Ten years ago he was the youngest cameraman in the picture industry. This was at the age of 17 years, when he was turning the crank on Kalem pictures. Today he is directing an all-star cast, including Forrest Stanley, Colleen Moore, Tom Santschi, Eddie Phillips, George Cooper, Margaret Seddon, Carmelita Geraghty, Wade Boteler and Kate Lester in the Cosmopolitan Production, "Daughter of Mother McGinn."

MERRY GO ROUND OPENS JULY 1st IN RIVOLI

New York.—"Merry Go Round," the Universal Super Jewel directed by Rupert Julian with Mary Philbin and Norman Kerry in the featured roles, will have its public premiere July 1 in the Rivoli Theatre, here. This booking marks an innovation in Broadway history. Universal Jewel productions have been played repeatedly in every other Broadway house, but never before has the Rivoli opened its screen to long features of the Universal Pictures Corporation.

The presentation, under the direction usual elaborateness, and it is under-ood of Dr. Hugo Riesenfeld, will be of understood, will be featured by special music especially adapted for the picture. The showing is being accompanied by a general campaign engineered by the Universal home office exploitation staff, which has its maximum application in the metropolitan district. It includes tie-ups with taxicabs, restaurants, and an unusual amount of sniping and window card displays.

the 1923-24 season stressed the point that Universal is through with program pictures and that the Universal Sixty, the company's entire output of feature pictures for the coming year, includes nothing but Jewels and high class five and six reel productions.

HUNCHBACK FINISHED

Hollywood.—When a siren sounded on the Universal lot the other day everyone who heard it dropped what they were doing and cheered. It meant the finish of "The Hunchback of Notre Dame."

For six months 1500 persons off and on have been engaged in the production for this big feature and a cast of fifty well known players has been held together. For the first time "loud speakers" were introduced with success on the set and an 80,000,000 candle power lighting project was used.

Cutting went on while the picture was being made, as far as possible, and the first rough cut is in 24 reels out of the more than 100,000 feet of film shot. Editing is being rushed so that the picture may be hurried to New York for a pre-release showing.

CIRCUS DAYS TO BE RELEASED IN JULY

New York City.—"Circus Days," the First National attraction starring Jackie Coogan, which is scheduled for release next month, is an adaptation of Jas. Oti's story "Tobby Tyler," or "Ten Weeks with a Circus."

Sol Lesser endeavored to produce the most elaborated and accurate picturization of circus life ever made. A complete circus, with its freaks, animals, band wagons and lithographs, supply the proper atmosphere.

The story concerns a youngster, who to save his mother from dependence upon a penurious brother-in-law, runs away to join the circus where he finds a job as a "lemonade kid," and wins stardom by successfully taking the place of a little bareback rider.

Management Praises Picture

San Francisco, Cal.—The management of the New Century Theatre here proclaimed Vitagraph's "The Man Next Door" a relief from costume dramas. It is a strictly modern picture and its advance Paris fashions should appeal to the women.

C. C. BURR SIGNS CONSTANCE BINNEY

*Will Star in Four Features
Which Associated Exhibi-
tors Will Distribute*

New York City.—Constance Binney has signed a starring contract with C. C. Burr and will make a series of four feature films for the coming season, which will be distributed by Associated Exhibitors.

Miss Binney's first picture under her new contract will be "Clipped Wings" from the story by Mann Page. The supporting cast will include Richard Thorpe, Edmond Breese, Russell Griffin and Mary Carr. Production has started at the Burr studio at Glendale, Long Island.

Miss Binney who returned recently from England where she made "A Bill of Divorcement," expressed her delight in having Associated Exhibitors handle her pictures. She said it was Arthur S. Kane's exploitation of her first star picture "Erstwhile Susan" that gave her her real start. "Clipped Wings" will give Miss Binney an opportunity of doing some of her dancing which she greatly enjoys.

VIRGINIAN PRODUCTION UNIT ON LOCATION

Lone Pine, Cal.—Stars, directors, writers, cowpunchers and tons of equipment passed through this little mountain hamlet on their way to the deepest recesses of the mountains to establish a motion picture camp for the filming of Owen Wister's story "The Virginian," a Preferred Picture. The film will be directed by Tom Forman.

In the cast are Kenneth Harlan, Florence Vidor, Russell Simpson, Raymont Hatton, Pat O'Malley and Edward Brady. Miss Vidor and Mrs. Louis D. Lighton, who with her husband is preparing the screen version of the story, are the only two women of the party and are among the few women who have ever attempted to make a long stay as far up in the Sierras as this camp will be established. All carried rifles as they hope to participate in hunting trips.

Capt. Salisbury in New York

New York City.—Captain Edward Salisbury, producer of the Pathe feature "Black Shadows" has reached New York after two years of voyaging among different races of the tropical islands. He will go to the coast to deposit his collection of trophies and curios with the Southwestern Museum of California.

Lee DeForest Returns

New York City.—Lee DeForest has returned from a two months' trip to France and England where he demonstrated his Phonofilm.

WANT MOTION PICTURES OF COLONEL ROOSEVELT

New York City.—Who has any film showing the late Theodore Roosevelt in action?

The Roosevelt Memorial Association, 1 Madison Ave., the object of which is to perpetuate T. R.'s part in our history, is eager to collect as many motion-views of him as may be had, so that the generations to come may visualize the living Roosevelt.

Col. Roosevelt was an enthusiastic champion of the motion-picture, and from its beginning sensed its importance to the nation.

Hepworth Company Enters U. S. Field

WILL DISTRIBUTE ENGLISH PICTURES

Hepworth Corp. Will Handle Complete Product in This Country

New York City.—An important announcement is made by Captain Paul Kimberley, director and general manager of Hepworth Picture Plays Ltd., of London, of a deal with the Hepworth Picture Corporation, New York and Los Angeles, whereby the latter handles complete distribution of Hepworth product in the United States. Heading the American company are R. T. Cranfield, president and general manager, and Joseph Di Lorenzo, general sales manager. Exchanges in the larger key cities will be established.

Hepworth Picture Plays Ltd., of London, is one of the powerful and oldest English producing companies. Cecil M. Hepworth, twenty-four years head of the English company, is one of the foremost pioneers of the industry.

Distribution rights for the first four pictures with two to follow, have been closed with Eastern Feature Film Co., Boston, for New England, Royal Pictures of Philadelphia for Eastern Penn. and Super Film Attractions, Washington, D. C. These exchanges will handle "Tansey," "Bargains," "Sunken Rocks," and "Lunatic at Large." The Renown Exchanges in New York, Buffalo and Chicago have purchased the rights for "Tansey," "Bargains" and "Sunken Rocks." The second batch of specials which will probably be released on the franchise plan are "Tit for Tat," "Pipes of Pan," "Lily of the Alley," "Mist in the Valley," "Strangled Threads," "Daughters in Revolt," and "Coming thru the Rye." Of this second series all but the last two "Daughters in Revolt" and "Coming thru the Rye" have been completed.

Capt. Kimberley says that the realism predominant in Hepworth Productions is obtained through use of natural locations instead of the conventionalized studio sets. "In England," said Capt. Kimberley, "80 per cent of the scenes are taken outdoors so that the natural beauty of English garden spots are transferred directly to the screen."

PASSION'S COME BACK

New York.—"Passion," the First National picture which introduced Pola Negri to the American public, is still able to fill the largest theatre in the world, although two and a half years have elapsed since its first presentation upon an American screen. This production is completing this week a return engagement at the Capitol theatre, marking the first time in the history of that house that a feature picture has been brought back. The official United States premiere of this feature was in December, 1920, at the Capitol.

Although the city was in the midst of one of the hottest spells it has experienced in many years, this picture drew large and representative crowds to the box office, and the opening day, despite the terrific heat, was reminiscent of Sunday, December 12, 1920, when thirty-five thousand people crowded about the theatre in the course of the day in an effort to see the famous Continental star.

With the cooling weather that came in the latter half of the week, the Capitol reported a tremendous business and a keen appreciation on the part of the audience for the picture that is generally called "one of the few great film classics of all time."

FOX DENIES RUMOR

New York City.—In a statement issued by Fox Film Corporation complete denial is made of the rumor which points to the closing down of the New York Studios of the producer at Tenth Avenue and Fifty-fifth Street as soon as the recently announced buildings near Los Angeles are finished.

At the present time three feature pictures are in the course of production in this city, namely, "Six Cylinder Love," "No Mother to Guide Her" and "The Governor's Lady." The future picture program decided upon by the Fox organization will require all the space which the new western and the present eastern studios can furnish. Plans formulated for the new studio will be acted upon and ground broken for the construction work within the next two months, it was announced at the New York offices of the company.

The new site is 450 acres and forms a part of the old Wolfskill Ranch on the outskirts of Los Angeles.

New Ray Company

Hollywood.—Charles Ray's new producing organization, the Charles Ray Enterprises, has \$1,000,000 capital stock divided into 100,000 shares at \$10 a share. The directors are Ray, Albert Kidder, Jr., Walter H. Grant, Charles S. Ray and Arthur W. Green.

Open Air Fight

Albany.—Rev. Albert V. Patten, pastor of the Community church there, has secured a court injunction restraining open air shows in front of the parsonage. It is claimed that the crowds trespass on the parsonage lawn.

WITH SALES FORCES

The Selznick Distributing Corporation announces through David R. Blyth, Director of Sales, the appointment of twenty-one new salesmen throughout the field. All of these men are well known to the exhibitors in their respective territories, having been selected in most instances from the former field forces of Selznick or American Releasing.

Goldwyn has transferred Anthony Philbin, formerly office manager and salesman in its Chicago exchange, to the home office in New York for special sales work as assistant to J. E. Flynn of the Goldwyn-Cosmopolitan executive offices. Stephen MacGrath has also joined the Goldwyn force as assistant to E. C. Grainger who is in charge of the contracting department.

The third of Goldwyn-Cosmopolitan's new branch exchanges to be opened is at Des Moines, Iowa, which began operations June 25 with C. F. Lynch as resident manager. The branch at Charlotte, N. C., is running with W. J. Clarke as resident manager. J. H. Hill, formerly of the Kansas City office, is in charge of the new exchange in Oklahoma City, Okla. The fourth new branch at Butte, Mont., will be opened before the end of June when James R. Grainger, general manager of sales, reaches that city en route East.

The Universal Pictures Corporation has opened a new foreign exchange at No. 16 Kirkgaten, Christiania. This office, for the present, will handle Universal's Swedish business.

LAEMMLE CONTEST ENDS THIS WEEK

Awards Not To Be Made To Students Until October 1

New York City.—The Laemmle Scholarship Contest, in which several thousand students in leading colleges are writing prize scenarios, will come to a close this week. Work of reading, classifying and judging the scenarios will begin. The awards will be made October 1st.

The Laemmle Scholarship award will consist of \$1,000 to the student submitting the prize scenario, \$1,000 as an endowment fund to the college in which that student is matriculated, and at least \$500 for the screen rights to the winning scenario. Universal also may buy the screen rights of the runners-up in the contest, at \$500 each or more.

Among the best known colleges and Universities participating in the scholarship Contest are the U. of Arizona, the U. of Arkansas, Barnard College, Boston University, Bowdoin College, Brown University, California Tech., U. of California, Carnegie Tech., Center College, U. of Chicago, City College, N. Y., Colorado School of Mines, Colgate University, U. of Colorado, Columbia University, Dartmouth College, Drexel Institute, Franklin & Marshall, George Washington University, U. of Georgia, Hamilton College, Indiana U., Iowa State, Johns Hopkins U., U. of Kansas, Kansas State, Lehigh, U. of Maine, U. of Maryland, McGill U., Michigan College of Mines, Mississippi A. & M., U. of Missouri, U. of Montana, N. Y. University, U. of North Carolina, Northwestern, Notre Dame, Oberlin, U. of Oregon, U. of Pennsylvania, Purdue, Rensselaer Polytechnic, Stanford U., Syracuse, U. of Texas, Trinity College, Tufts, Vanderbilt, Vassar, U. of Washington, William & Mary, U. of Wisconsin, West Point, Yale University, U. of Alabama, Louisiana State, U. of the Philippines, Radcliffe, Stevens Institute, Tulane U., and Washington University.

CONTRACT CLOSED

New York City.—Contract was closed recently for the distribution of "Tipped Off," by Playgoers. It is expected that the film will be released in August. Many of the scenes are laid in the heart of the underworld and a thrilling episode is the fistic encounter between Noah Beery and Tom Santschi.

Boosting Kansas M. P. T. O.

Kansas City.—The M. P. T. O., Kansas, appears to be headed for a real membership record, according to C. E. Cook, business manager, who returned to Kansas City this week from a tour over the southern section of the state. In an eight-day campaign Mr. Cook alone raised approximately \$1,000 in cash and pledges towards new memberships in the organization.

TWO MANUEL HOPE JONES UNIT
10 stops, FOR SALE. CHEAP,
LIBERAL TERMS. Apply Op-
pera House, Dover, Delaware.

RAY'S NEXT AN OCTOBER RELEASE

Courtship of Myles Standish to Be Handled By Associated Exhibitors

New York City.—After three months of competition, Associated Exhibitors won the distribution of "The Courtship of Myles Standish," which is now being edited.

The execution of the contract will begin in October, when the Ray picturization of Longfellow's poem will be released and it will mark the retirement of this star from the United Artists group. The picture will be the first of a number of super-productions to be made by Charles Ray for Associated Exhibitors.

According to Arthur S. Kane, president of Associated Exhibitors, the picture is the greatest of Mr. Ray's career and is bound to have an audience of millions because the poem is taught in practically every school. Besides, there are some 300,000 persons claiming descent from the Mayflower Pilgrims, whose deeds it glorifies. The film will have the same interest in Holland and England. Mr. Kane stated that the picture is one of immense dramatic sweep, spiritual power and technical beauty.

One of the most extensive exploitation campaigns ever launched for a production is to be a feature of the Fall release. In all probability "The Courtship of Myles Standish" will be "road-showed" by Mr. Ray in legitimate theatres of the largest cities prior to its release to the picture houses. Because of its educational nature it will be shown in thousands of schools and colleges.

Attends Private Showing

New York.—W. B. Maxwell who has supplied the English and American reading public with some of the recent "best sellers," was the guest of Thomas Dixon at a private showing of the picturization of Mr. Dixon's "The Beast," under the title of "The Mark of the Beast," in the projection room of the W. W. Hodkinson Corporation.

FOR SALE

**POPE PIUS XIth IN
POWERFUL PICTURIZA-
TION OF HIS HOLINESS IN
ROME THE ETERNAL CITY
DURING EUCHARISTIC
CONGRESS. HIGHEST DIG-
NITARIES AND HUNDREDS
OF THOUSANDS IN THIS
SURPASSING 6 REEL PRO-
DUCTION. STATE RIGHTS
GOING RAPIDLY. GET
YOURS NOW AND MAKE
SOME REAL MONEY. AD-
DRESS W. F. P., Care of EX-
HIBITORS TRADE REVIEW,
NEW YORK.**

BOOKINGS REPORTED

"Daughters of the Rich," (Preferred) The Alcazar, Birmingham, Ala.; Knickerbocker, Nashville, Tenn.; Proctor's, Albany, N. Y.; Proctor's, Schenectady, N. Y.; Rialto, Brockton, Mass.; Ymans, Fall River, Mass.; Strand, Springfield, Ill.; Apollo, Indianapolis, Ind.; Alhambra, Milwaukee, Wis.; Hippodrome, Youngstown, O.; Columbia, Dayton, O.; Lyric, Cincinnati, O.; Desmond, Pt. Huron, Mich.; Nemo, Johnstown, Pa.; Ellanay, El Paso, Tex.; Crown, Mobile, Ala.; Capitol, Passaic, N. J.; Lyric, Asbury Park, N. J.; and the Orpheum, Philadelphia, Pa.

"The Spider and the Rose" and "Temporary Marriage" (Principal Pictures), have been booked for first-run showings at the Granada, San Francisco.

"Are You a Failure?" (Preferred Pictures). Recent bookings include the Bijou, West Palm Beach, Fla.; Liberty, Herkimer, N. Y.; Auditorium, Fulton, N. Y.; Strand, Hartford, Conn.; Rialto, Chicago, Ill.; Five Points, Cleveland, O.; Colonial, Cambridge, O.; Columbia, Erie, Pa.; Capitol, Houston, Tex.; Strand, New Orleans, La.; Hillstreet, Los Angeles, Cal.; Great Northern, Philadelphia, Pa.; Hippodrome, Spokane, Wash.; and the Strand, Washington, D. C.

James R. Grainger, General Manager of Sales for Goldwyn-Cosmopolitan has booked up Jensen & von Herberg's four Portland theatres for a solid Goldwyn week, beginning July 7. He also arranged for an extended first run showing of "The Spoilers" at the Roosevelt, Chicago.

"Poor Men's Wives," Preferred Pictures, was booked at the following theatres: Bijou, West Palm Beach, Fla.; Liberty, Herkimer, N. Y.; Capitol, Oswego, N. Y.; Star, Groveton, N. H.; Strand, Kokomo, Ind.; Elite, Appleton, Wis.; Hippodrome, Youngstown, O.; Strand, Shelbyville, Ky.; Richard, Flint, Mich.; Grand, Republic, Pa.; Best, Hillsboro, Tex.; Curran, Boulder, Colo.; Orpheum, West Bend, Ia.; Mayflower, Florence, Kan.; Moon, Wilbur, Neb.; Cozy, Lang Prairie, Minn.; Crown, Mobile, Ala.; Franklin, Union Hill, N. J.; Fulton, Hempstead, L. I.; California, Long Beach, Cal.; Santa Cruz, Santa Cruz, Cal.; Victoria, Mt. Carmel, Pa.; Hippodrome, Joplin, Mo.; Rialto, Wenatchee, Wash.; and the Rialto, Baltimore, Md.

"The Girl Who Came Back," was booked by the Fairfax, Miami, Fla.; Liberty, Herkimer, N. Y.; Temple, Lockport, N. Y.; Poli's, Hartford, Conn.; Dicks, Downers Grove, Ill.; Climax, Milwaukee, Wis.; Hippodrome, Youngstown, O.; Strand, Shelbyville, Ky.; Diamond, Port Huron, Mich.; State, Erie, Pa.; Phillip's Egypt, Fort Worth, Tex.; Curran, Boulder, Colo.; El Dorado, El Dorado, Kansas; Lyric, Asbury Park, N. J.; Grauman's Million Dollar, Los Angeles, Cal.; Hamilton, Lancaster, Pa.; Regent, Billings, Mont.; Cosmos, Washington, D. C.

"Divorce" (F. B. O.) has been booked to Grauman's Rialto, Los Angeles for an eight week run. John E. Dowling, Ark Theatre, Logansport, Ind., has booked "The Ninety and Nine," Vitagraph's super-feature for a return engagement.

"Soul of the Beast," (Metro) is scheduled to be shown in twenty theatres around Greater New York within the next few days. Among these are Loew's State, American, Metropolitan, 83rd Street, Lincoln, Greeley, New York, Victoria, Orpheum, Delancy, Avenue B, Circle, 42nd Street, 86th Street, 115th Street, Seventh Avenue, Audubon and a Glen Cove N. Y. house.

OHIO PERMITS SHOWING OF FOOLISH WIVES

Toledo, Ohio.—Ohio has finally been permitted to view Universal's much advertised "Foolish Wives" after it had been rejected a number of times by the state censor board. Ohio was the only state in which the picture was held out this long. The Temple Theatre was barely filled the opening day either because the fans had grown tired of waiting for it or were aware of the fact that the film was greatly cut by the censors.

The press reflected the public's disappointment. "The Times," "The Blade" and the "News-Bee" all scored the censorship.

Fairbankses Back

Hollywood.—Mary Pickford and Douglas Fairbanks have returned to work after a brief vacation camping at the beach between Los Angeles and San Diego.

Mr. Fairbanks will probably start work on "The Thief of Bagdad" next week when the first set will be completed. Miss Pickford is contemplating doing "Dorothy Vernon of Haddon Hall."

HART RETURNS AS PARAMOUNT STAR

First Picture Will Probably Be Released During the Winter

New York City.—Adolph Zukor has announced the immediate return of Wm. S. Hart as a Paramount star. His new contract calls for a series of pictures of the kind that made him famous. Present plans call for four pictures a year. Production on the first will start immediately and it will probably be released the coming winter.

Mr. Zukor stated that it was only after Mr. Hart's detractor had made a complete confession of the falsity of the charges brought against him that he consented to appear once more in pictures. His popularity among young boys has been tremendous and Mr. Hart said he would not make another picture until he could look these boys in the eye from the screen.

During his trouble he received thousands of letters from boys all over America expressing their faith in him and asking him to return to the screen.

RABBI VISITS DeMILLE

New York City.—Rabbi Silverman of this city, minister of the largest Jewish synagogue in America, recently concluded a visit with Cecil B. DeMille at Guadalupe, California, where he watched the filming of scenes for the Biblical prologue of "Ten Commandments."

Dr. Silverman stated that for many years, he has been a strong believer in the motion picture as a factor in educational and ethical advancement. He entirely approved of the manner in which Mr. DeMille is handling the technical and historical details of the Biblical scenes and congratulated Theodore Roberts upon his portrayal of Moses.

FOOTAGE REDUCED

Los Angeles, Cal.—"Going Up," Douglas MacLean's first independent starring vehicle which will be released through Associated Exhibitors, underwent successfully five previews in suburban theatres here. The film was first shown in 7,800 feet but every scene that dragged in the slightest degree was cut out and it is now an even 6,000 feet.

JAPANESE CHARACTER NOT IN THE CHEAT

New York City.—The first print of George Fitzmaurice's production of "The Cheat," starring Pola Negri, has arrived at the Paramount home office.

In Mr. Lasky's estimation there has never been a more appealing or more perfectly produced picture made under the Paramount banner. The most important alteration being the elimination of the Japanese character originally played by Hayakawa. The villain in the new version is a white man who, for the purpose of dealing in Indian treasures, assumes the clothing, make-up and personality of an East Indian nobleman in order that he may trick the public. This is the part played by Charles de Roche, the French actor, who made his American debut in "The Law of the Lawless."

Producers Join Nationwide Contest Stunt

MOTION PICTURE MEMORY CONTEST

Plan Involves the Distribution of \$100,000 in Prizes to Theatre Patrons

New York City.—The Cinema Contest Syndicate of Hollywood announces a new idea, the Motion Picture Memory Contest, a nationwide plan involving the distribution of \$100,000 in prizes to theatre patrons. In conjunction with the theatres showing the memory contest films, one newspaper in each city will tie up with the contest. The plan has been endorsed by exhibitors, distributors and producers.

The contest will consist of scenes from forty to fifty feet in length, the punch scenes of the subjects, selected from thirty-nine successful motion picture productions, each with a different star. The main title of each production will be used as the title for each scene installment with the exception that the name of the photoplay will be blocked out and "Installment No—" inserted instead. Following this will appear the scene showing the star.

These thirty-nine installments will be shown simultaneously at theatres at the average of three per week, so scheduled that each will be shown continuously for six or seven days (according to whether there is Sunday closing) at each theatre. This requires thirteen weeks for the contest which is followed by a contest review week, when all of the thirty-nine scene installments, totaling about two thousand feet, will be shown at every performance. Contestants who missed seeing any given installment may see it or review entire contest.

While the theatre is showing the scene installments, a newspaper contest of the same name will be in progress in every city.

The rules and regulations of the contest, which have been approved by the Post Office department, request the theatre patrons to answer four questions each of the thirty-nine motion picture productions, namely:

1—State name of producer. 2—State name of production. 3—State name of star. 4—In twenty-five words outline the moral taught by the story of the photoplay.

The awards to be given by the Cinema Contest Syndicate, consisting of \$100,000, will be divided as follows:

First	\$10,000.00
Second	7,500.00
Third	5,000.00
Fourth	4,000.00
Fifth	3,500.00
Sixth	3,000.00
Seventh	2,500.00
Eighth	2,000.00
Ninth	1,500.00
Tenth	1,000.00
Next 100 winners	each 200.00
Next 400 winners	each 100.00

The scene contributing firms are: Universal pictures, Principal Pictures, Mack Sennett Comedies, Thomas H. Ince, Famous Players-Lasky, Goldwyn Pictures, Film Booking Offices, W. W. Hodkinson, Inc., Selznick Pictures, Marshall Neilan, Irving Cummings, James Young Productions, Selig-Rork, Tristone Pictures, D. W. Griffith, Inc., B. P. Schulberg, L. Lichtman Corp. Preferred Pictures, Metro Pictures, Truett Pictures, Arrow Film, Cosmopolitan Pictures, Hope Hampton Productions, Jess Robins Productions.

The Citizens Trust and Savings Bank of Los Angeles will act as trustee of the award funds, and distribute the \$100,000 following discussions by a judging committee composed of five nationally known people.

The Cinema Contest Syndicate will sell to exhibitors a complete set of positive prints

of the thirty-nine installments together with an introductory installment to be shown prior to the opening date of the contest, which will explain in word titles and pictures how the contest will be conducted.

The active head of the Cinema Contest Syndicate is J. C. Jessen, who is now in Hollywood. The distribution of the Motion Picture Memory Contest installments has been placed in the hands of three well known distributor executives: John S. Woody, formerly general manager of Select Pictures; Fred Quimby, former general manager of Pathe Exchange and Ralph Proctor, until recently the Mountain and West Coast States sales representative for Cosmopolitan Pictures Corporation. Offices are in the Fisk Building at 250 West 57th Street, New York City. At an early date additional sales offices will be opened. Distribution of the film installments will be made direct to the theatres from the film laboratories in Hollywood.

WILLIAMS' PLANS

Hollywood.—J. D. Williams, founder of the Ritz Carlton Pictures, and formerly general manager of Associated First National, is here preparing to go to Europe after making a trans-continental tour in the interest of his company.

According to his present arrangements he will have no pictures ready before the first of the year, although it was reported that releases of the Ritz pictures would start Sept. 1. It is possible that he will make one picture in Europe and co-operate with foreign producers in the making of others.

AMONG ARTISTS

Carlyle Blackwell, who is producing "The Beloved Vagabond," has arrived in Vannes, France, with a company of French and English actors.

Harry Myers has been engaged to play a prominent part in "The Bad Man," which Edwin Carewe is to produce and direct for First National, with Holbrook Blinn in the title role.

Estelle Taylor, who has the feminine lead in Richard Thomas' production "Phantom Justice" will have one of the stellar roles in Mr. Thomas' next special.

Miss Kathryn McGuire, "baby star of 1923," who won the beauty contest of a national magazine, has the leading ingenue role in "The Silent Accuser" and "Phantom Justice," Richard Thomas specials. Distinctive Pictures Corporation has cast Faire Binney for the role of Helen Remick, the flapper, in "Second Youth," featuring Alfred Lunt and Mimi Palmeri.

Kenneth Harlan has signed a new contract with Preferred Pictures. His characterizations in "The Girl Who Came Back," "April Showers" and "The Broken Wing," have won him the title role in the forthcoming production of Owen Wister's novel "The Virginian."

One of the interesting features of "Daughters of the Rich," Preferred Pictures' next release, is the initial appearance of Ethel Shannon. Miss Shannon is one of the thirteen embryo stars introduced to the picture colony at the annual Wampas Club Frolic.

Following the signing by Allene Ray of a contract to appear in a number of Pathe serials, negotiated by Bert Lubin through the offices of Edward Small, it is announced that Lubin has released Miss Ray from the contract with him.

An arrangement was effected by wire between D. W. Griffith and General Manager Emil Offeman of the Powers studios of the Film Booking Offices of America, Inc., whereby Tom Wilson, premier blackface artist of the screen, is loaned to the famous producer for a production in which Al Jolson is to be starred.

One of the important contracts signed recently in Hollywood is that in which Maryon Aye signed up with Truett for five years.

Carmelita Geraghty, daughter of the well known newspaperman and writer, Tom Geraghty, will be seen in the Cosmopolitan Production "The Daughter of Mother McGinn."

RICHARD THOMAS IS IN NEW YORK

With William LaPlante Will Arrange Distribution of Two Specials

New York City.—Richard Thomas, producer-director, accompanied by William LaPlante, his personal representative, arrived here and is stopping at the Algonquin Hotel.

Messrs. Thomas and LaPlante came east to award the distribution rights of the former's two "specials," "The Silent Accuser" and "Phantom Justice."

Both productions, which are filmed at Hollywood, have a definite audience appeal, states Mr. LaPlante. "The Silent Accuser" will lead itself to various exploitation angles, as it has several highly effective minor themes which can be used to good advantage by first run theatres. One of these angles is the finger print system, which is explained in detail as the picture approaches the climax. In the cast are Carmel Myers, Melbourne McDowell, Spottiswoode Aitken, Clyde Fillmore, Kathryn McGuire, Carol Holloway, Edward Borman, Rex Ballard, and Charles Force.

"Phantom Justice," besides being an entertaining picture, has a decidedly pointed moral, says Mr. LaPlante, which is skillfully developed through the introduction of ideas and novel climaxes never used in a picture before. "Phantom Justice" tells the story of a young criminal lawyer who, as he says, "practices law, not justice." He becomes enmeshed in the machinations of a gang of crooks, only to find that instead of serving them to outwit justice, he has become their tool.

KELLERMAN PICTURE

Hollywood.—The first tip that Annette Kellerman is to bring her pulchritude back to the screen came when James Sullivan, the swimming star's husband and manager, got into town from New Zealand with a print of "Shona of the South Seas," which has been made quietly down in the South Pacific with Miss Kellerman as the star.

Shirley Mason's New Company

Hollywood.—With the completion of Shirley Mason's contract with Fox, and as soon as Miss Mason is able to be about, she will complete the details of a new organization to make pictures in which she will be starred.

FAMOUS PLAYERS-LASKY DIVIDENDS

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies owned 90% or more) reports for three months ended March 31, 1923, net operating profits of \$1,018,100.29 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of \$14.66 on the common stock outstanding.

NETTA WESTCOTT ON HER WAY HERE

The Most Perfect Profile in England Will Portray Featured Roles

New York City.—Netta Westcott, possessor of "the most perfect profile in England," will arrive here on the Adriatic on her way to Hollywood to play featured roles in Preferred Pictures. Miss Westcott was discovered by Al Lichtman during his visit to London this Spring. He was so impressed by her beauty that he determined to introduce her in some of the fifteen popular stories and stage plays recently acquired by Preferred for release during the coming year.

Miss Westcott has never appeared in pictures but she is familiar to the dramatic world. Her stage career abroad was sponsored by Alfred Sutro, noted playwright, who saw her in a semi-professional performance at the Royal Academy of Dramatic Art and immediately engaged her for the lead in his play "The Perplexed Husband." She was then chosen for the revival of Ibsen's "The Pretenders." Dion Boucicault famous playwright-actor with whom she played two seasons, believes her to be the most gifted young actress on the English stage.

CHILDREN FEATURED

Los Angeles, Cal.—At least one of the Mack Sennett studio units will specialize in comedies featuring children and animals. For some time past, the Sennett Studio has been adding to its collection of animals and some promising children have been added to its bevy of clever juveniles. A new "Beauty Brigade" is also included in the Sennett plans.

Director to Form Company

Hollywood.—Harry B. Harris, director, has organized his own company. Harris, for many years on the Universal staff where he guided Gladys Walton and other stars, has formed the Harry B. Harris Productions, and will produce for release through Film Booking Office. His first will be "Rose of the Ghetto."

Tie-Up With Navy

Brooklyn, N. Y.—The U. S. Navy will furnish every exhibitor booking Vitagraph's "Masters of Men," his choice of half a dozen short navy films and send a man from the Navy to the exhibitor's town to exploit the picture.

FELD SHOWS BANDIT HOW ROBBERY WOULD FAIL

Kansas City.—A bandit whom Milton H. Feld, managing director of the Newman Theatres, Kansas City, recognized as the same man who successfully held up the Newman theatre, March 4, and escaped with \$10,000, made another daring attempt to rob the theatre Monday. This time he got nothing.

The bandit's failure to obtain the box office receipts of the Newman, Royal and Twelfth Street theatres failed when Mr. Feld warned the bandit that an attempt to open the safe would bring the police. An automatic alarm system connected with the safe was shown the bandit by Mr. Feld. Convinced that another hold-up would be unsuccessful, an agreement was made between Feld and the bandit to allow five minutes before the police were called.

PRODUCTION NOTES

E. Mason Hopper, started work on the second of his series of five Cosmopolitan productions. This second picture, "Cain and Mabel," went into production at the Tilford Studios on West Forty-fourth street.

Owing to the illness of Waldemar Young, the task of adapting "The Virginian," for Preferred Pictures, has been turned over to Hope Loring and her husband, Louis D. Lighton.

Seven-Hundred-Thousand feet of lumber were bought for "The Thief of Bagdad," Douglas Fairbanks' next picture.

The memorable sea battle between the Merrimac and the Monitor, in the Civil War, will be reproduced as one of the dramatic episodes of "Barbara Freitchie," which Thomas H. Ince will produce for First National release.

Tom Mix is now busy on a screen version of Zane Grey's novel "Lone Star Ranger," at the William Fox West Coast Studios.

John Gilbert, who has the title role in the Booth Tarkington and Harry Leon Wilson play which William Fox is turning into a screen drama will have the support of Gertrude Olmsted and Jean Arthur, in the characters of Adele Randall and Ann Playdell respectively.

Charles Jones has just started a new feature picture at the William Fox West Coast Studios. It is called "Skid Proof," and was written by Byron Morgan. It is being directed by Scott Dunlap.

"The Governor's Lady," a Belasco stage play which is being put into film form at the William Fox New York Studios, is the next picture to be directed by Harry Millarde. The Belasco drama was written by Alice Bradley.

Commodore J. Stuart Blackton is making preparations for the first of the Blackton Productions which will be released by Vitagraph.

Rupert Hughes has completed continuity for his original screen story, "Law Against Law." It is a story of the divorce situation in the United States.

Marshall Neilan, is in New York City on a brief vacation and to arrange for the premiere showing of "The Eternal Three."

Sheridan Hall, who directed Distinctive Pictures' "The Steadfast Heart," has finished preliminary cutting. Marguerite Courtot has the leading feminine role and Joseph Striker is the boy hero.

Realism is the keynote of "The Master of Women," Reginald Barker's latest production for Louis B. Mayer presentation through Metro, which is rapidly nearing completion, following the company's return from the second location trip into Canada.

The cast of "Desire," the forthcoming Louis Burston special for Metro includes John Bowers, David Butler, Estelle Taylor, Marguerite De La Motte, Ralph Lewis, Edward Connelly, Frank Currier, Nick Cogley, Walter Long, Noah Beery, Hank Mann, Chester Conklin, Russell Simpson, Lucille Hatton and a number of others.

Work has begun on the Paramount production of Harry Leon Wilson's story, "Ruggles of Red Gap," starring Edward Horton.

Production has begun at the Famous Players-Lasky studio, in Long Island City on the Kena Corporation's second production starring Madge Kennedy, the working title of which is "Beyond the Salt Frontier." It will be completed early in August.

Work has been begun on the mob scenes of "Scaramouche," Metro's photoplay of the French revolution. Twenty-two cameramen and assistants photographed the storming of the Palais de Justice and nineteen assistant directors led the mobs.

Clarence G. Badger will direct the Metro-SL special "The Shooting of Dan McGrew." Mr. Badger was a newspaper man and scenario writer before becoming a director.

Joseph M. Schenck has decided that "Ashes of Vengeance" will be the release title of the Norma Talmadge picture of sixteenth century France, which Frank Lloyd is now completing on the West Coast. It will be an Associated First National release.

Arthur H. Jacobs, producer of Frank Borzage productions, has finally selected the release title "Against the Grain" for his adaptation of Dixie Wilson's novel.

Donald Crisp, prominently identified with motion pictures since their inception, has been signed to direct "Ponjola" the Cynthia Stockley story of South African life which Producer Sam E. Rork is to present through First National.

William La Plante, personal representative for Richard Thomas, producer-director of "The Silent Accuser" and "Phantom Justice" will resume production activities this fall.

George Arliss has finished his work in the Distinctive Pictures melodrama, "The Green Goddess," but Alice Joyce, David Powell, and Harry Morey still have a week or so to go. Mr. Arliss has begun work in the leading role of "The Adopted Father."

National Board Passes Picture

Brooklyn, N. Y.—"Smashing Barriers," the six-reel version of the Vitagraph serial was passed without elimination by the National Board of Review.

FEDERAL BOARD IN PHILADELPHIA

Stanley Company's Relations With Famous Outlined by John J. McGuirk

The hearings of the Federal Trade Commission in its charges against the Famous Players-Lasky Corporation, which were last week concluded for the present so far as New York is concerned, opened in Philadelphia, June 25.

The witnesses heard were, on Monday John J. McGuirk, vice president of the Stanley Company, and Fred G. Nixon-Nirdlinger; on Tuesday Jack Belmar, booker for the Stanley Booking Corporation; Robert Lynch, manager and Morris Wolf, secretary, of the Metro exchange; Walter Vincent of the Wilmer & Vincent Theatre Company; Edgar Moss, manager for Goldwyn-Cosmopolitan; Charles Henschel, William Humphries and Joseph Hebrew of the Pathe, Hodgkinson and Fox exchanges.

Mr. McGuirk outlined the financial relations of the Stanley organization with the Famous Players and told of the beginning of the company with which he is connected. W. H. Fuller conducted the examination for the government, delving into the dealings between the Nixon-Nirdlinger interests and the Stanley company and between the latter concern and M. E. Comerford.

On Wednesday Mr. Belmar said the Stanley company during 1922 spent \$1,614,044 on rentals, \$483,722 of this sum going to Famous Players. In the same period \$317,965 was paid to First National and \$113,775 to Metro. To companies producing short subjects and features not classed as competing with the products of the companies mentioned the Stanley company paid \$302,317 and to competitors \$396,275. Of this latter amount \$170,000 was paid to Fox.

It is announced that at the conclusion of the hearing in Philadelphia the commission will proceed to Atlanta.

SATISFIES AUDIENCE

St. Mary's, Pa.—Recently the Associated Exhibitors exchange at Pittsburgh sent "Grandma's Boy" which was booked for the Family Theatre here, to St. Mary's, West Va. Since the film could not be brought by train in time for the showing, a jitney rushed it to Pittsburgh where it was taken by a messenger of the exchange who brought it to Du Bois. Mr. Bayer, manager of the Family, apprised of this by long distance, sent a local taximan, V. G. Schaut, to get the film which reached the theatre at 9:31.

Eleven at United

Hollywood.—Production is moving at the United Studios and M. C. Levee, president of the company, has just announced that contracts have been signed for eleven companies and negotiations for five other companies and negotiations for five other companies to the studios are about completed. The principal companies now producing there include the Talmadges, Tournour, Sam Rork, Arthur Jacobs, Edwin Carewe, Joseph de Grasse, Frank Lloyd, Jack Dillon, Lynn Reynolds and John McDermott.

Holds Revival Week

Cleveland, Ohio.—"Revival week" will be held shortly at Loew's Stillman as a means of combating hot weather dullness. The program will be changed daily and will consist of "The Mollycoddle," "Way Down East," "Orphans of the Storm," "Dream Street," "Little Lord Fauntleroy," "Robin Hood" and "The Three Musketeers," all of which had a first run at the Stillman.

Statesmen on Way to Motion Picture Exposition

DIPLOMATS START FOR CENTENNIAL

Party Will Be Entertained in Many Cities By Business Men.

Washington, D. C.—A large delagation of diplomatic representatives from the ministries of South American countries left June 27, by special train for Los Angeles, where they will visit the Monroe Doctrine Centennial and the first annual American Historical Revue and Motion Picture Industrial Exposition, which opens July 2 and closes August 5.

The party, which is in charge of Frederick H. Elliott, aided by Jack S. Connolly, Washington representative of the Motion Picture Producers and Distributors, includes Conrado Traverso, secretary, Argentine; Roberto Mendes Goncalves, secretary, Brazil; Don Augusto Chazariz, attache, Chile; Don Jose Maria Coronado, secretary, Columbia; Don J. Rafael Oreamuna, minister, Costa Rica; Dr. Jose T. Baron, secretary and charge d'affaires, Cuba.

Emilio C. Joubert, minister, Dominica; Don Juan Barber's, secretary, Ecuador; Don Francisco Sanchez Latour, minister, Guatemala; Don R. Camilio Diaz, secretary, Honduras; Don Emiliano Chanmorro, minister, Nicaragua; Dr. Don Richardo J. Alfaro, minister, Panama; William Wallace White, consul general, Paraguay; Dr. Santiago F. Bedoya, secretary, Peru; Don Luis Churion, secretary, Venezuela; Francisco Yanes, Pan-American Union.

In Chicago June 28 the party will be entertained by the Association of Commerce and by the Mayor's committee. Another stop on the way to the coast will be made at Albuquerque, N. M., where an Indian show will be put on for the entertainment of the delegates.

The diplomats will remain in Los Angeles from July 1 until July 6. On the return journey stops will be made at San Francisco, Salt Lake, Denver, Colorado Springs, Kansas City and St. Louis. In each city the party will be the guests of the local Chambers of Commerce.

The train will be equipped with a portable projector, and a large number of motion pictures will be shown en route. A portable radio outfit has been installed, as well as a phonograph supplied with up-to-date records. The party is due back in Washington, July 14.

ENGLISH PREMIERE

New York City.—The English premiere of Buster Keaton's first five reeler "The Three Ages" was reported to be the most brilliant compliment paid to an American film. Royalty attended in force. Margaret Leahy who was chosen as England's most beautiful girl, plays the feminine lead and made a personal appearance at the London premiere.

NEARING COMPLETION

New York City.—E. K. Lincoln's super-feature "The Right of the Strongest" produced by the Zenith Pictures Corporation is fast nearing completion. The cast includes Helen Ferguson, June Elvidge,

George Seigmann, Tom Santsehi, Tully Marshall, Robert Milasch, Niles Welch and Winter Hall.

The picture contains some striking storm scenes which it is said set a new mark in this branch of screen photography, as well as other unusual shots.

While no announcement has been made as to release, it is said that "The Right of the Strongest" will probably be distributed by one of the larger releasing companies.

FEATURE PRAISED

London.—Cosmopolitan's "Enemies of Women," upon its London premiere received a glowing tribute from the press. The following newspapers expressed their praise: Daily Telegraph, Daily Graphic, Daily News, Daily Herald, Daily Express, Westminster Gazette, Daily Chronicle, Evening News, The People, News of the World, Sunday Express, The Referee, Sunday Pictorial, and the Sunday Illustrated.

Hearty approval of the picture was also given by Prince Serge Obolenski, Lord Loughborough, Sir Mathew Wilson, Lady Islington, the Countess of Rosslyn, Lady Abdy, Sir Francis Towle and Lady Wilson.

"The Love Piker"

New York City.—Anita Stewart's first photoplay for Cosmopolitan Pictures Corporation, "The Love Piker," is scheduled for early release by Goldwyn-Cosmopolitan. It is a picturization of a story by Frank R. Adams, and has been directed by E. Mason Hopper. Miss Stewart is featured in the role of Hope Warner, a snobbish, wealthy society girl who falls in love with a self-made engineer. Robert Frazier plays opposite her.

Location Sought

Hollywood, Cal.—The Research Department of the Vitagraph Studios in this city has been working for weeks to find historic locations for "Pioneer Trails" which deals with the great West before and during the building of the trans-continental railroads. The locations are to be actual "unbroken trails" in the wildernesses of the western prairie and unexplored districts of the Rocky Mountains. Cullen Landis and Alice Calhoun will play the leading roles.

BOX OFFICE RECORDS

ENEMIES OF WOMEN

"Enemies of Women," is out after more long run records. It has now captured the record for the Imperial Theatre, San Francisco, where it has just completed a six weeks' booking. It ran seven weeks at the Roosevelt in Chicago. It is now in its ninth week in New York. It will be shown at Goldman's King Theatre, St. Louis, in the fall.

ONLY A SHOPGIRL

Public demand in Seattle, necessitated the holding over at the Blue Mouse Theatre there, of "Only a Shopgirl," the C. B. C. Film Sales Corporation feature.

THORNS AND ORANGE BLOSSOMS

"Thorns and Orange Blossoms" played to \$6,000 at the Royal Theatre, Kansas. The Royal seats 890 and its admission scale is between thirty-five and fifty cents.

HUMAN WRECKAGE

Mrs. Wallace Reid's photo-production "Human Wreckage" in the first week of its world premier at the Ackerman-Harris Century Theatre, San Francisco, Cal., has broken the attendance records for this house.

FRANK A. TILLEY DISCUSSES TRADE

Says Sweden Leads the World From An Artistic Standpoint

Chicago, Ill.—Frank A. Tilley, editor of "Kinematograph Weekly," British film trade paper, while visiting Watterson R. Rothacker here, discussed the American foreign market situation with A. L. Parker, Rothacker publicity man.

In Mr. Tilley's opinion, unless American pictures improve, the United States will not long produce 85% of the world's photoplay supply. America's monopoly is due to economical reasons alone, he stated. An American producer, spending \$500,000 for a picture, can make a profit from only home consumption. \$20,000 production expense is the British director's limit, and the American producer can sell his \$500,000 picture in Europe for a lower price than a British, French, Swedish or German producer can sell a \$20,000 picture.

From an artistic standpoint, Sweden leads the world. Censorship abets America's youth madness in producing silly stuff which is too shallow to make a lasting impression abroad. Mr. Tilley believes that unless American photoplays contain more red meat, another country will get the business, as soon as it is economically possible.

LEAVES FOR MEXICO

New York.—David Stock, a native of Mexico City, Mex., but American by parentage and adoption, who has achieved some little reputation as an expert on international law and international relations, left here Monday, June 25, with a commission from Louis B. Mayer Productions, Inc., to represent them in the republic of Mexico on a number of matters having to do with the motion picture business, and particularly concerning the Anita Stewart Productions.

Mr. Stock expects to be absent from the United States for a period of three months or more.

Douglas Fairbanks Selects Cast

Hollywood.—Douglas Fairbanks searched for new and distinctive types for his next picture, "The Thief of Bagdad." Almost every player engaged so far is unknown to motion picture audiences. Julianne Johnston, a dancer, will play the most difficult feminine role, a princess of Bagdad. Her grace and lithesome figure were responsible for her engagement. Sadakichi Hartmann, who is partly Oriental, has been cast as the villain. Brandon Hurst, Snitz Edwards, Charles Belcher and Anna May Wong are others chosen.

Vignola to Direct "Yolanda"

New York City.—Robert G. Vignola, who directed Marion Davies in "When Knighthood Was in Flower" and other productions, has been engaged by the Cosmopolitan Corporation to direct the same star's next super feature, "Yolanda," work on which will be started some time in July. Vignola recently returned from a six months' tour of the world, which trip he started on shortly after finishing "Adam and Eva" starring Miss Davies.

Looking Ahead In Hollywood

By Will C. Murphey

Hollywood, June 26—Production has increased slightly this week. There are 112 companies at work against 108 the week previous. With the determination of the producers to pay more attention to the story, all-star productions have overhauled the one-star units and will pass them in number of pictures in a few weeks. This week shows forty-five all-star specials and forty-five star pictures on the production schedules. These with twenty comedies and two educational complete the list.

"The Courtship of Myles Standish," Charles Ray's most pretentious production is finished. It will be his first release with Associated Exhibitors.

Frederick and Fanny Hatton are busy on the script of "Shadows of The East," which will be a Fox special under way in a few weeks.

Marshall Neilan has completed "The Rendezvous," and is in New York to discuss productions plans with Goldwyn.

Production of "A Dangerous Maid" with Constance Talmadge has started at the United Studios with Victor Heerman directing. Eight new players engaged this week include Marjorie Daw, Charles Gerard, Tully Marshall, Kate Price, Arthur Rankin, Lou Morrison, Philip Dunham and Kenneth Gibson.

A report reaches here that the future of Mary Miles Minter has been decided by her signature to a contract calling for a vaudeville appearance over the Keith Circuit.

Douglas Fairbanks, Jr., is here, and Julian Story, famous novelist, has arrived with a story written by Mr. Street for young Fairbanks' first starring picture for Famous Players. It has the Boy Scout movement as a background.

Following the completion of "The Wanters" John Stahl will make "Why Men Leave Home," an Avery Hopgood stage play that attracted some attention last season. This is to be followed by "Women Who Pass in the Night." Both are productions for Louis B. Mayer.

Thomas J. Geraghty got back in town this week with the script of "All Must Marry," which will be Thomas Meighan's next story for Famous Players. Alfred E. Green will direct. Booth Tarkington also has written a story for Meighan, which will be adapted by Geraghty and directed by Green.

Fox's "Enchantment," a water picture with a bevy of pretty girls now under way with Henry Otto directing, has as its principal players Phyllis Haver, William Boyd, Dave Butler, Jean Leon, Leon Barry and Marion Harlan. It is to be a big production. The story is by Katherine Carr.

Harry Garson has finished "Havoc" at Universal, and started cutting it down to eight reels. The scenes are laid for most part in the Island of Java. J. Warren Kerrigan and Anna Q. Nilsson head the cast. It is said to be a sensation.

Flames threatened \$11,000,000 worth of films in the rear part of the Goldwyn laboratory at Culver City this week. The blaze occurred at noon and was extinguished with shall damage, injuring four electrical workers.

Andor Novak, a Hungarian artist, has a photographic invention whereby dolls appear full of life and action. He has engaged a studio here, and will soon start production of pictures intended principally to entertain children. There are no humans in the cast.

Completed productions at Fox Studio this week are "The Man Who Won," starring Dustin Farnum, directed by William Wellman from the story, "The Twins of Suffering Creek," and "Times Have Changed," starring William Russell, directed by James Flood from his own story.

William Desmond will be seen as "a gentleman crook" in his next picture to be started next week at Universal with Robert Hill directing. Charlotte Kerrigan will be his leading woman supported by Albert Hart, Robert E. Homans, Alfred Fisher and Margaret Cullingham.

Hoot Gibson has gone to Arizona to film the first scenes of "The Rambler Kid," an adaptation of E. Richard Schayer's novel. Edward Sedgewick is directing and the principal players are Laura La Plante, William Welsh, Harold Goodwin, Carol Holloway and John Judd.

Metro started another picture this week when the first scenes on Peter Clarke McFarlane's "Held to Answer" were shot. Harold Shaw is directing. The adaptation was made by Winifred Dunn.

A special messenger is on his way East with "Master of Woman," Reginald Barker's new picture just completed for Louis B. Mayer. The first showing will be in New York.

Corinne Griffith is planning features of her own. With that end in view she has cancelled a trip to Europe this summer, and will try and get the first production under way.

Work on the first of the twelve two-reel comedies to be made by Harry Langdon, of vaudeville fame, started this week at the Sol Lesser studio. Al Goulding is directing "Johnny's New Car," the initial picture.

"Under the Border" has been completed at Universal by Francis Gardin. It is a Western mining story.

Jack Blystone is back at Fox after signing a contract to direct Buster Keaton pictures. Lou Anger generously waived the contract when Fox needed Blystone, and now he has signed a three-year agreement with his former employer.

Herbert Rawlinson has finished "The Victor" at Universal, an adaptation of Gerald Beaumont's sport story "Two Bells for Pegasus." It was directed by Edward Laemmele with Dorothy Manners in the feminine lead.

When "Harbor Bar" is released by First National, it will be known as "Loving Lies," a better box office title for the Peter B. Kyne story. The release title of Frank Borzage's "Dust in the Doorway," an adaptation of Dixie Wilson's novel, will be "Against the Grain." Mary Philbin has the lead.

"Flaming Youth" is the story selected by First National for their next production following completion of "The Huntress." This is a screen version of Warner Fabian's story of contemporary life.

Several companies are said to be bidding for Jane Porter's famous novel "Scottish Chiefs."

Dan Mason, of "Toonerville Trolley" fame, arrived this week to do a series of Pop Tuttle stories for the F. B. O. to be directed by Robert Eddy. The first starts in two weeks.

Charles Seeling has started production of "The Tango Cavalier" at the Horsely studio. George Larkin is featured.

Ingram Shooting Big Scenes

New York City.—More than 1,110 actors appear in the 18th century Theatre Feydou scenes of Metro's "Scaramouche" with Alice Terry, Ramon Novarro and Lewis Stone. Rex Ingram gave strict attention to atmospheric detail and the scenes are said to be remarkable achievement in technical and research work.

New Departure in Comedy

New York City.—Buster Keaton's first five reeler "Three Ages" is a new departure in comedy making. Instead of being a burlesque of a serious film, which can be enjoyed by only those who see the original picture, it is a satire of three important historical epochs.

Difficult Filming

Hollywood, Cal.—Paramount's expedition into the Tonto Basin, Arizona, for the filming of Zane Grey's story "To the Last Man" is said to be one of the most difficult ever attempted.

Premier Showing

New York City.—"The Fog" will soon have its world premier here. This is said to be a good summer picture and Metro plans an intensive distribution campaign.

Will Visit New York

Los Angeles.—Mike Rosenberg of Principal Pictures will come to New York for a week and then return to the coast with Irving Lesser.

MRS. REID ATTENDS NEW YORK PREMIERE

New York.—Mrs. Wallace Reid's anti-narcotic production "Human Wreckage" opened Wednesday evening June 27, at the Lyric theatre.

Like its opening at San Francisco a week ago the premier was attended by Mrs. Reid. From the moment of Mrs. Reid's arrival on Wednesday morning she was in constant demand by various Women clubs. On her arrival she was met by a delegation of representative women and several city and government officials.

At noon Mrs. Reid attended a luncheon tendered her by the Exceptional Photoplays Committee and during the afternoon received a delegation of clubwomen at her hotel. Her program for the coming week is outlined much the same as her first day in New York and will include many visits to hospitals and public institutions.

Among those who attended the opening performance were Dr. Ernest F. Bishop, expert on narcotics; Mrs. Elmer Blair, Mrs. F. E. Bradner, Mrs. E. A. Boole and Mrs. Harry Lily of the National Federation of Women's Clubs; Bird S. Coler, Mrs. Henry C. Coe, Mrs. Belle di Rivers, William J. Flynn, Raymond B. Fosdick, Judge Edwin L. Garvin, the Rev. F. M. Gordon, Mrs. Oliver Harriman, Dr. and Mrs. A. W. Hedrick of the American Public Health Association; Miss Julia Jaffray of the National Committee of Prisons and Prison Labor; the Rev. John B. Kelly of the Catholic Writer's Guild; Warden Lewis E. Lawes, of Sing Sing Prison; Dr. Perry Lichtenstein of the Tombs; Sophie Irene Loeb, George J. Ryan of the Board of Education; Mrs. William Cummings Story, Mrs. Livingston Schuyler, the Rev. Dr. Joseph Silverman of the Temple Emmanuel; the Rev. Dr. Stephen S. Wise, Frederick Wallis and Dr. Charles Terry of the Bureau of Social Hygiene.

Mrs. Reid is accompanied on her trip East by Mrs. Niles Welch, known professionally as Dell Boone.

Second Annual Outing

New York.—Preparations are now under way for the second annual outing of the employees of the offices and studios of Fox Film Corporation at Patchogue, Long Island, on Saturday, July 21. The entire Fox force will be transported from the studio building at Tenth avenue and Fifty-fifth street to the Pennsylvania Station by motor bus and thence to the Patchogue playgrounds by special trains.

Franchise Holders' Banquet

New York City.—Irving Lesser, general manager of Principal Pictures gave a banquet last Tuesday evening at the Ritz-Carlton Tavern to several of his franchise holders. Harry Rathner was toastmaster.

Aarons Visits Studios

Los Angeles.—George P. Aarons, general secretary of the M. P. T. O. A. recently made a tour of inspection of the western studios.

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Happenings in the Independent Field

GRAND-ASHER N. Y. OFFICES OPENED

*Complete Organization to
Handle Product Now in Work
at Coast Studios*

Los Angeles.—Announcement of the opening of a New York office for the Grand-Asher Distributing Corporation was brought today by Samuel V. Grand, who returned from the East for an extended stay in Hollywood while further developing his producing organization here.

An entire floor at 15 West 44th Street near Fifth Avenue, has been secured. From this office will be handled the output of the Grand Studio, and of the Berwillia (Ben Wilson) studio, where Mr. Wilson's productions are being made. At the Grand three comedy units headed by Monty Banks, Sid Smith and Joe Rock are now busy on a series of twelve each two-reel laugh pictures.

The Ben Wilson productions will, it is declared, be far superior to his past productions. One has already been completed and another started this week.

Further developments will be announced by Mr. Grand in the near future. "Both Mr. Harry Asher and myself," he says, "have been for many years in the exchange and exhibition business and we flatter ourselves that we do know what the public wants. Every effort will be extended in providing high-class dramatic and comedy features. We are surrounding ourselves with an organization that is composed of the very best men in each branch of the work."

ASHER BUYS TENSE MOMENTS SERIES

New York.—Max Weiss, Vice-president of Weiss Brothers' Artelass Pictures Corporation, announces the sale of the New England rights on "Tense Moments from Famous Plays and Great Authors," a series of eighteen single reel features, to Harry Asher of the American Feature Film Company, Inc., of Boston.

The sale is reported to be one of the quickest on record in local film circles. Mr. Weiss screened the first six releases for Mr. Asher, and in less than fifteen minutes after the conclusion of the showing the contract was signed and sealed. Mr. Asher is the New England franchise holder for productions released by Universal, F. B. O. and Al Lichtman.

COMPLETE HINES AND START ULRICH FILMS

Los Angeles.—At the Warner Brothers Studios camera work on "Little Johnny Jones," starring Johnny Hines in a screen version of the George M. Cohan play of the same title; and the commencement of actual filming of "Tiger Rose," the David Belasco stage success in which Lenore Ulrich will star, were the outstanding developments this past week.

The final scenes of "Little Johnny Jones" were filmed by Director Arthur Rosson at Riverdale, where a setting to represent the English Derby course at Epsom was erected. The cast in this picture includes Molly Malone, Windham Standing, Mar-

garet Seddon, Herbert Prior, Harry Myers, George Webb, Mervy Le Roy, Pauline French, and the canine star Brownie, in support of Johnny Hines.

The filming of "Tiger Rose" was started under the direction of Sidney Franklin when the cast to play with Lenore Ulrich was virtually completed with the selection of Claude Gillingwater, Joseph Dowling, Jane Ferrell, Anders Randolph and Andre De Beranger.

NEW FIRM FOR MID- WEST DISTRIBUTION

New York.—With Harry Charnas as its president, the Films Classics Company has been formed to handle exclusive distribution of the Warner Brothers forthcoming eighteen productions. The new concern will control territorial rights in four key cities and adjoining territory in the middle west. Headquarters are to be in Cleveland and offices will be opened in Cincinnati, Detroit and Pittsburgh.

The deal, said to involve a sum of \$500,000, was negotiated by Abe Warner and Sam Morris representing Warner Brothers and Mr. Charnas.

BROADWAY GOLD FOR SEPTEMBER RELEASE

New York.—Truart franchise holders will release "Broadway Gold," the first of the fifteen or eighteen features scheduled for next season by this concern, in September. The Elaine Hammerstein starring vehicle is to be followed by Truart features at intervals of three weeks. The second picture on the list is "The Unknown Purple," picturized from the play of the same name by Carlos Productions for Truart release.

Productions succeeding the two attractions named above include Larry Semon's first feature comedy under his new \$3,000,000 contract, and two features with well known stars, details of which are to be announced soon by M. H. Hoffman, vice-president and general manager of Truart.

Problem Themes Wanted— Brandt Reports Activity

New York. — Returning from a visit of two months at the C. B. C. studios on the Coast, Joe Brandt announced that the concern of which he is president will specialize in pictures based on modern problem themes. Stories of this type now in production or preparation by C. B. C. are, "Yesterday's Wife," "Suspected," which will be produced as "The Marriage Market," and "Forgive and Forget."

Mr. Brandt was enthusiastic over the strides being made at the studios. "Yesterday's Wife," now in production with a cast made up of Irene Rich, Eileen Percy, Lewis Dayton, Philo McCullough, Josephine Crowell, William Scott and Lottie Williams, is progressing nicely he says.

Arrow to Launch National Publicity Campaign July 1

New York.—W. E. Shallenberger, President of Arrow Film Corporation, has announced a national publicity campaign to be launched July first in "Mother's Home Life Magazine." The campaign was arranged by Aldrich and Montgomery, advertising agency, and is based on a drive for new personalities for the screen. A contest in which ten people are to be selected for an opportunity to act on the screen is the basis of the campaign.

PRINCIPAL PLANS PUBLICITY DRIVE

*Forthcoming Features to Be Ad-
vertised in Campaign of
National Scope*

New York.—Principal Pictures Corporation is completing plans for an intensive advertising campaign designed to reach the movie fans of the United States in the interests of the "Super Five Series" and "Mind Over Motor." The campaign is to be of national scope and as planned will utilize all such advertising mediums as newspapers, national magazines, trade papers—both national and regional—fan magazines, syndicate rotogravure sections, billboards, and exploitation feats. The drive will cover a period of six months.

The publicity drive, which is the idea of Irving Lesser, General Manager of Distribution, is the outcome of the ambitious production schedule mapped out for the new season by Principal Pictures. The feature in the group known as the "Super Five Series" are "Bright Lights of Broadway" and "The Spider and the Rose," both B. F. Zeidman productions; "Temporary Marriage," "East Side, West Side," the James Oliver Curwood story "Gold Madness," which is adapted from the magazine story "The Man from Ten Strike."

"Chic" Sales to Start Work In Burr Studios Soon

New York.—Plans are under way at the C. C. Burr Studios at Glandale, Long Island, for the production of the comedies starring Charles "Chic" Sales, famous vaudeville headliner who signed a Burr contract recently. It is expected that actual work will be started on these features the latter part of July. Gregory La Cava, who directed the series of "All Star" comedies produced by C. C. Burr, will direct the celebrated protean star. The features will be released by Associated Exhibitors.

"Othello" an Independent"

New York.—Export and Import Film Co., on behalf of Ben Blumenthal and David P. Howell, will distribute in the independent market "Othello," starring Emil Jannings, famed in this country for his roles in "Passion," "Deception," "The Loves of Pharaoh," and "Peter the Great," which is playing the Rivoli in New York this week.

First National of New York has taken "Othello" for Greater New York and New York State. This production had a two weeks showing at the Criterion followed by a week at the Rivoli in New York last winter.

Hirsh Closes Deals

New York.—Nathan Hirsh recently closed a deal with Arthur Bromberg of Progress Pictures of Atlanta, for the Southern territory on the Aywon Film Corporations series of Big Boy Williams pictures.

Resolute to Release "Tut"

New York.—Charles R. Rogers, President of Resolute Film Sales, Inc., closed a contract with Wm. P. S. Earle for the distribution of Mr. Earle's latest production "Tut-Ank-Amen."

Short Subjects and Serials

PATHE TO FILM AMERICAN SPOTS

Old World Pictures Give Way to America's Wonders in Pathe Color

The announcement is made that Pathe Review has secured the valuable cooperation of leading Chambers of Commerce in the United States in Pathe color photography of America's world-famous natural wonders and beauty spots.

Recent issues of Pathe Review in which American subjects screened in Pathecolor have taken the place of Old World scenes, are said to have enjoyed an enthusiastic reception by exhibitors and their patrons. Encouraged by this result, Editor Emmanuel Cohen successfully solicited the active interest of various Chambers of Commerce in simplifying the labor involved in a systematic covering of this rich field of motion picture enterprise.

A staff cameraman of experience in Pathecolor requirements was then equipped and assigned to make a continuous trans-continental tour of localities noted for their natural wonders, and, with the advice and facilities commanded by their Chambers of Commerce, to film them from the most effective points of vantage and in all the charm of their natural tints.

Among the Chambers of Commerce whose cooperation is now assured are those of Buffalo, N. Y.; Detroit, Michigan; Chicago, Ill.; Cleveland, O.; Milwaukee, Wis.; Los Angeles and San Francisco, Cal.

This will be the first systematic campaign applying color-photography to the wealth of this country's scenic marvels, over which distinguished European travelers have uniformly expressed themselves with frank enthusiasm. Writers in newspapers and magazines have frequently expressed regret that the millions of motion picture patrons have been so long deprived of this color-photography medium of making them familiar with the beauties of their own country.

The statement is made that all the resources of ordinary and color motion picture photography, together with innovations worked out by the Pathe Review technical staff, will be utilized in doing the fullest justice to the impressive subjects to be represented in American Pathecolor.

Pathe Program for Leviathan

For showings aboard the Leviathan on its trial trip to Cuba and return, the U. S. Shipping Board booked a specially arranged program including a special Leviathan Pathe News. Other Pathe subjects for the Leviathan's screen were: "Giants vs. Yanks," (2-reel Our Gang Comedy; "Live Wires") 1-reel Hal Roach comedy with Paul Parrott, and Pathe Review No. 22.

For the next voyage of the Van Buren, the Board booked the Our Gang Comedy, "Dogs of War," and the South Sea Islands feature, "Black Shadows." The President Harding shows the Harold Lloyd seven reel comedy, "Safety Last," and the Hal Roach one-reel comedy "Collars and Cuffs," with Stan Laurel, and passengers on The Western World will be shown Harold Lloyd's "Dr. Jack."

It is further announced that Pathe has sold to the Swedish-American Line picture programs for several of its ships.

New Century Releases for July

Baby Peggy will head the July schedule of Century Comedies. There will be four comedies for this month, one each week, beginning July 4.

"Tips," is a story in which Peggy plays the part of a bellhop. The Ambassador hotel of Los Angeles was used for the making of this comedy.

The first of the Jack Earle-Billy Engle comedies, "Hold On," follows. The story is based on initiations that precede membership into a large club. Majorie Marcel appears in support.

The third release for the month is "Speed Bugs," with Fred Spencer, Ernie Adams and Glenn Cavender.

The final release for the month is Buddy Messenger's "So Long Buddy."

Selznick Gets Short Subjects

David R. Blyth, Director of Sales for Selznick Distributing Corporation, announces the acquisition and release of fourteen Martin Johnson short subjects, depicting the adventures of Mr. and Mrs. Johnson on their travels around the unfrequented places of the South Sea Islands. Although this series which has been titled "Martin Johnson's South Sea Adventures," was made in single reel lengths and deals in part with tropical life and travels, they cannot be classed with the usual animal pictures nor can they be termed travelogues, or educationals. They are a combination of all these things with something added.

Educational Gets Song Series

Educational Film Exchanges, Inc., has completed arrangements whereby it will distribute a series of one-reel subjects to be known as the "Sing Them Again" series, and which will be produced by Norman Jefferies, who has been associated with theatrical enterprises for the past thirty years.

The series is designed as a revival of old favorite songs. While the house musicians play the verse the scenes and characters of the old songs are depicted in life motion. The familiar words are thrown on the screen for everybody to join in the chorus while accompanied by the musicians.

First Chester Comedy Ready

The first of the Chester Comedies produced from the Saturday Evening Post stories by Sam Hellman which will be released by Vitagraph, "A Twosome at Tuara," has been finished and is now being titled. This tells the first adventure of Jem Hargis, the English golfing marvel, on his visit to Tuara, where he teaches King Wullambo, otherwise known as Willieboy, the ancient and royal game.

Burlingham Adventures Praised

Truart Film Corporation, which is handling the distribution of Burlingham's Around the World Adventures, continues to receive unsolicited assurances that these short subjects wherever shown are meeting with popularity. These pictures are not scenies. They are adventure subjects filled with human interest, action and punch, taken in the far off corners of the globe.

Wilderness Tales Held Over

Charles Couche, manager of the People's Theatre, Portland, Ore., is holding over "From the Windows of My House," one of the Robert C. Bruce Wilderness Tales on the Educational program, for a second week's showing, in response to the number of requests received from patrons who wished to witness it a second time.

REVIEWS OF CURRENT SHORT SUBJECTS

Don't Get Fresh, Universal

Buddy Messenger is portrayed as a stunt performer in this two-part Century comedy. It all comes through the action of a boy rival when Buddy, playing "it" in a game of blind man's bluff, is by his boy rival led to a coping high above the street. There is measurable suspense in spite of the fact you know there can be no danger as the boy gropes his way along the narrow ledge, finally throwing off the bandage.

Of the comedy as a whole there is not so much to be said, the subject depending largely on the bit of melodrama to put it over.

Naked Fists, Universal

Ncal Hart and Eileen Sedgwick have the leads in a western two-part subject. The title is derived logically enough from the scrap at the close of the story when the bad boy, detected in his murderous villainy, is compelled to fight with Morris, portrayed by Hart, upon whom he has tried to place the blame for the robbery committed by himself.

There's a whole lot of action in the tale.

Dogs of War, Pathe

The "Our Gang" comedy of two reels this time is shown waging war in Kelly's tomato patch. From here they go into the studio and cause a general disturbance throughout, leaving destruction in their wake. Mickey Daniels gets hold of a camera and takes pictures of the gang. It happens to be on a feature that is in the making and when the director holds a showing of the picture he also gets a surprise. There is lots of action in this, and those who have seen these comedies before will be well pleased with the new one.

Kinky, Educational

This one is good for the people who like slapstick and it also contains some other funny spots. Kinky, the little negro boy, will get the laughs. It is a one-reel picture and will possibly satisfy the majority who see it or at least serve to give a few laughs.

Collars and Cuffs, Pathe

A one reel Hal Roach comedy with Stan Laurel as the featured player. The scenes are laid in a laundry and the usual burning of clothes with hot irons and floods of water take place. There are some new situations and the picture will please those who do not object to seeing old material in a new guise.

The Beauty Parlor, Pathe

The latest Aesop's Film Fable finds Mary Mouse going to the beauty parlor to get a permanent wave for her tail. Farmer Al Falfa uses her to attract the other mice in his home and traps them all, dumping them into the river. Later they come back through the faucet in the kitchen.

Three Strikes, Educational

A Jack White Production featuring Lige Conley in this two reel comedy of college days. The subtitles add a lot of fun to the picture. It will satisfy the patrons who enjoy the antics of this comedian.

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

Alice Adams

Associated Authors production of the Pulitzer 1921 Prize Novel by Booth Tarkington. Directed by Rowland V. Lee. Camera work by George Barnes.

CAST

Alice Adams Florence Vidor
 Virgil Adams Claude Gillingwater
 Walter Adams Harold Goodwin
 Mrs. Adams Margaret McWade
 J. A. Lamb Thomas Ricketts
 Henrietta Lamb Margaret Landis
 Mildred Palmer Gertrude Astor
 Arthur Russell Vernon Steele

Pictures of contemporary American life which have as their back ground the small town with its lovable, human characters, its near and real tragedies, its humorous ironies, hypocrisies and gossip, always set well with audiences which their cinema entertainment reflecting the realities of human endeavor.

Of such stuff is "Alice Adams," the Booth Tarkington Pulitzer prize novel, produced by Metro and directed by Rowland V. Lee, which had its world premiere at the Los Angeles Kinema Theatre recently.

Every small town in America has its Alice Adams and her family who wants to see their daughter marry well, although trying to hide the fact that they are breaking a leg to make a good catch. The attempts to be a factor in the social world, the irregularities of the household, small time cheating and cold decking of the cards in the marriage game are all patently recognizable as the great American game of "bluff." And Alice Adams in person stands out as the lovable little girl of the picayune community who goes so far with hypocrisy and not further; preferring in the end to have done with sham and accept whatever is to be her lot on her real worth.

To this background and types, Mr. Lee has added the touch of an intelligent director squeezing the last drop of sympathy for the Tarkington heroine. But if he had deliberately tried to advance the sale of the author's novel he could have taken no better means than by the way he ends the picture. Instead of the usual scene with the hero and heroine gummed together, he fades out with the real romance of Alice just begun, and leaves the audience wondering if she will receive her deserved reward.

To find out consult the final chapters of Mr. Tarkington's novel. It is a surprise finish,

and while Mr. Lee is to be congratulated for getting away with everyday film mechanics the reaction of the audience is "not quite satisfied."

Florence Vidor lives every moment of Alice Adams on the screen. Beautiful and capable, she gives a cameo performance shading with a nicety the lights and shadows of her many difficult moments, and drawing a dainty pastel of the girl's changeable moods. Claude Gillingwater is seen in one of his characteristic old men roles in which he is always welcome.

Vernon Steele is a good looking lead and splendid opposite to Miss Vidor. Harold Goodwin as the small town brother is excellent, and Margaret McWade, as the nagging wife, plays the part without over-acting. In fact the entire cast could hardly be improved upon so well have the members grasped the characters.

Alice Adams has no thrill punch, but it has heart punch and so well does the action move that there is not an uninteresting moment.

This picture is an unalloyed delight and after viewing it, all other productions built on similar lines seem bogus and imitation. It is an epic of Main Street, and all audiences everywhere will like it. It should not be missed. W. C. M.

Michael O'Halloran

Hodkinson Photoplay In Seven Parts. Author, Gene Stratton Porter. Director James Leo Meehan. Cameraman, Floyd Jackson. Running Time, Eighty-five Minutes.

CAST AND SYNOPSIS

Peaches Ethelyn Irving
 Nelly Minturn Irene Rich
 James Minturn Charles Clary
 Nancy Harding Claire McDowell
 Peter Harding Charles Mailes
 Leslie Winton Josie Sedgwick
 Douglas Bruce William Boyd
 Michael O'Halloran True Boardman

Michael O'Halloran, an orphan newsboy living in the slums, takes charge of Peaches, a little crippled girl, when her grandmother's death leaves her alone. Douglas Bruce, a young lawyer, makes friends with Michael and hires him as office boy. Bruce is engaged to Leslie Winton. The latter's chum, Nelly Minturn, wealthy and wed to a rich man, has borne two sons and has a baby daughter, Elizabeth. Nelly devoted all her time to social pleasures and neglects her children. The baby dies as the result of a nurse's negligence. Leslie pleads with Nelly and the young mother realizing her faults, resolves to dedicate her life to children and husband. But Minturn leaves her, taking his two boys with him. On his vacation Michael makes the acquaintance of some good farm folks, who take an interest in Peaches, who is suddenly cured, the fact being that fresh air and wholesome food were all she needed to give her strength to walk. A bright future dawns for Michael and Peaches under the patronage of Bruce and his friends. Nelly Minturn meets her children and husband in the woods and is reconciled by them.

Two stories are interwoven in this plot, the marital troubles of the wealthy Minturns and the adventures of Mickey O'Halloran and his little crippled girl pal being utilized as contrasting examples of life amid riches and poverty. Its sentimental appeal is undeniable and no one can doubt the picture's ability to keep an audience in a state of emotional tension, move the tender-hearted to tears and cheer them at the finish with an outburst of sunshine. The fact that some of the situations are a trifle forced and not particularly probable doesn't matter much on the whole, for people who enjoy this kind of entertainment, and their number is legion, are not disposed to be supercritical as regards these



points. And its box office value ought to rank pretty high, for the juvenile patrons will like the film, as well as a large percentage of adults.

The feature's only grave fault is its excessive length. In his anxiety to get every possibly ounce of sentiment out of the story Director Meehan crowded in a good deal of unnecessary detail which could have been dispensed with. The action slows up in consequence here and there although in the main it moves at a fair pace. At least an entire reel might have been eliminated by careful cutting and the narrative greatly improved thereby. The photography is excellent, there are many charming rustic views, with alluring shots of woodland and water and the lighting is faultless.

True Boardman registers as a juvenile of remarkable talent in his clever impersonation of the renowned Mickey O'Halloran. The part is one dangerously easy to spoil by overacting, but the young star never errs in that direction, he figures as thoroughly normal, unaffected boy and holds his audience's sympathy from first to last. Little Ethelyn Irving is a sweet and attractive Peaches, Irene Rich fills the role of Nelly Minturn satisfactorily, Josie Sedgwick is a prettily fascinating, Leslie Winton and adequate support is furnished by other members of the cast. In exploiting the film, advertising material may be found in the names of the featured players, the emotional strength of its plot and the lesson that true happiness does not depend upon the possession of wealth. G. T. P.

The Woman with Four Faces

Released by Paramount. Story by Bayard Veiller. Directed by Herbert Brennon. Running Time Approximately One Hour and a Half.

CAST AND SYNOPSIS

Elizabeth West Betty Compton
 Richard Templar Richard Dix
 Judge Westcott George Fawcett
 Jim Hartigan Theodore Von Eltz
 Judson Osgood Joseph Kilgour

Elizabeth West, a professional crook, is caught after a hotel robbery. However, in a battle with wits, she is released. Richard Templar, the district attorney, resigns after his failure to convict her and also because the judge refuses to give him aid in securing a document that will round up a gang of drug peddlers. Templar then goes to Betty and enlists her aid in securing the paper. At first she is sceptical but he finally convinces her of the great thing she will be doing for humanity if she accepts. After making preparations they finally enter Judson





Osgood's home where the paper is concealed. They succeed in getting it, but before they can make their escape they are caught in a tussel. Elizabeth gets possession of a gun and forces them all to bend at her will. Osgood is taken to prison and an end is put to the drug traffic. Templer has fallen in love with Betty and asks her to marry him.

This is a picture that is rich in thrills and suspense. One is never quite sure of the final outcome and fresh interests are always kept on hand to spring at crucial moments in the story. It is a thoroughly entertaining picture from beginning to end, and as a whole is one of the best crook plays that has recently come to the screen.

There is no doubt in our mind but that "The Woman with Four Faces" will give complete satisfaction to all who see it. A splendid cast has been assembled and all do creditable work. Betty Compson, as Elizabeth West, plays the part convincingly. She displays her talents as an able actress in all of the four make-ups that she uses in this picture.

Richard Dix presents a strong figure as the young district attorney. Each of the other members of the cast contribute their share of good work and the director has also done well with the production. Every detail in the picture is good, every set is interesting and although it is slightly longer than the majority of these features we are ready to say every foot proved enjoyable. J. M. D.

Counterfeit Love

Playgoers Pictures Photoplay In Six Parts. Authors, Adeline Leitzbach and Thomas Fallon. Directors, L. R. Sheldon and Ralph Ince. Cameraman, William Black. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Richard Wayne Joe King
 Mary Shelly Marian Swayne
 Rose Shelly Norma Lee
 Mose William Jenkins
 Mandy Francis Grant
 Bill Grig Danny Hayes
 Roger Crandall Jack Richardson
 Miss Ferris Irene Boyle
 Mabel Ford Isabel Fisher
 George Shelly Alexander Giglio

Mary Shelly, a Southern girl, is the sole support of her invalid sister and brother George, who has suffered shell-shock during the World War. She is in hard circumstances when a stranger comes to town who makes love to and wants to marry her. Mary, who does not love her suitor, is temporarily relieved by the arrival of her brother with a sum of money in his possession. It afterwards develops that the money was wrongfully obtained. Mary proceeds to pay off the mortgage interest on their home, but the money turns out to be counterfeit and her brother runs away. Secret Service men take up the trail of the counterfeiters. Mary's last hope lies in the chance of Queen Bess winning a race but the horse loses out in the home stretch. As a final resource Mary consents to wed the stranger, who is the principal in the schemes of the counterfeiting gang. But at the crucial moment, Richard Wayne, a secret service detective, who has won her heart appears upon the scene, spoils his rival's plot, stops the wedding, wreaks up the gang and wins Mary.

Stirring melodrama and brisk, bright comedy are freely mingled with excellent results from an entertainment standpoint in this production. It is well directed, cleverly acted, handsomely photographed and gives every indication of proving the most

lucrative box office attraction turned out by the Playgoers studios up to date.

The big situation is undoubtedly the horse race scene, which is filmed with extraordinary accuracy of detail, a real thoroughbred classic if ever there was one screened, brimful of excitement, dash and color, and novel in conception, for contrary to the time-honored formula of a heroine being saved from financial and moral ruin by the horse on which her hopes are pinned winning first money, the unlucky steed in this case falls in the homestretch, poor Mary Shelly sees disaster and an unwelcome marriage staring her in the face and is only rescued in the nick of time by the man she loves, just as the leader of the counterfeiting gang is about to make her an unwilling bride.

But the racing episode is but one of many well staged thrills, the shadow of murder stalks in the background, the Secret Service agents have their work cut out for them in foiling the counterfeiters, the fire scene is "put over" with great success, well balanced, humorous relief leavens the melodramatic appeal, and a happy ending is attained.

Joe King fills the role of the dashing hero, Richard Wayne, satisfactorily; Marian Swayne is an attractive and winsome heroine and adequate support is given the principals by the remainder of the company. The camera work throughout is of fine quality, besides the race track scene already mentioned there are many beautiful exteriors



and charming lighting effects in evidence. "Counterfeit Love" can be safely exploited, not only as a picture likely to arouse all lovers of the turf to a high pitch of enthusiasm but a film remarkable for its melodramatic force, sterling thrills and pleasing love romance. G. T. P.

The Lamp in The Desert

C. B. C. Photoplay In Five Parts. Author, Ethel M. Dell. Scenario Writer and Director not credited. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Stella Denvers Gladys Jennings

Stella Denvers, an English girl, living at a military post on the northwest Indian frontier, is persuaded to marry Captain Ralph Darce, although she does not love him. Captain Monck, a sincere admirer of the girl hears that Darce has a wife in England and brings pressure to bear which results in the sudden disappearance of Darce, who is supposed to have been killed. Believing herself free, Stella weds Monck. The latter receives a letter from England which advises him that Darce's wife died just before her husband married Stella. Monck, in his Secret Service capacity, sets out to trail some native assassins. A child is born to Stella, who is later horrified when circumstances indicate that Monck killed Darce to get him out of his way. The natives make a raid on the bungalow and Monck meets Darce, who has come to claim Stella. Darce is fatally wounded as the attacking party opens fire. Monck and Stella are reunited.

Produced abroad, this picture possesses a



certain charm by virtue of its strong Oriental coloring, which adds materially to its artistic value. The story differs from the usual desert theme in that it deals with the mysterious disappearance of the man whom the heroine marries in good faith, being unaware that he has a wife in England, and the unraveling of the net into which she has been thrust by her second lover and husband, a British Secret Service officer. There are any amount of complications in the plot, which strains melodramatic license almost to the breaking point at times, but maintains a fair average of interest and winds up with the slaying of the chap responsible for all the trouble by the natives and everybody happy.

The fight between the British soldiers and tribesmen is well staged, and Monck's adventures in disguise among the hostile Waziris culminate in a sharp surprise angle, when Stella's brother tears off the Secret Service agent's disguise and the supposed native turns out to be the man she loves. Incidentally, the gallant captain has a hard time persuading the heroine that he hasn't murdered hubby number one, but his innocence is made clear in due course when the designing Darce shows up just in time to be shot to pieces by the dark-skinned raiders from the hills.

Gladys Jennings is an attractive personality in the role of Stella Denvers and fully equal to the demands made upon her emotional ability by the situations which fall to her share. She is supported by a competent cast, the members of which are unknown to American audiences. The photography throughout is excellent, including some remarkably fine long shots of the desert borders, and good lighting prevails. The film can be successfully exploited as a mystery melodrama with unusual foreign scenic effects and should prove a good attraction for the smaller houses. G. T. P.

Riders of the Range

Truart Film Corporation Photoplay In Five Parts. Author, Courtney R. Cooper. Scenario by Elizabeth Gaskins. Direction by Otis B. Thayer. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Martin Lethbridge Edmund Cobb
 Blunt Vanier Frank Gallagher
 Gregg Randall Clare Hatton
 Bob Randall Roy Langdon
 Red Morris Harry Ascher
 Soapweed Harris E. Glendower
 Sheriff Roddy B. Bonaventure
 Wagner Levi Simpson
 Dolly Dolly Dale
 Inez Helen Hayes
 Nell Barclay Mae Dean
 Mary Smithson Ann Drew

Ranchman Martin Lethbridge is president of the cattleman's association. Numbers of cattle are being mysteriously killed daily and the cattlemen suspect the sheep raisers of destroying the stock. On the other hand, Gregg Randall, leader of the sheep raisers, complains that sheep are continually being killed or stolen and believes Lethbridge and the latter's associates are responsible. Lethbridge and Gregg's



daughter Dolly meet and fall in love. The annual rodeo brings a large gathering of sheep and cattlemen to town. Blunt Vanier, who aspires to the presidency held by Lethbridge, accuses the latter of selling out his friends because he is infatuated with Dolly Randall. The association gives Lethbridge thirty days to lay bare the secret of the cattle killing. Vanier organizes the White Riders, a band of unscrupulous adventurers who intend to burn down every sheep outfit and kill the live stock. Vanier and his gang do considerable damage, but are finally unmasked and jailed. Lethbridge wins Dolly for his wife.

The old-time struggle for supremacy between cattle kings and sheepmen is the basis of the plot set forth in "Riders of the Range," a very familiar trail for admirers of Western film and fiction to follow. But the love story is entirely satisfactory, and whatever the main theme may lack in originality, the picture is so full of ginger and alive with colorful atmosphere that it holds its interest to the end and may be listed as well up to the high water mark of sensational border tales.

In this type of feature swift and sustained action is what counts, and from the first to the final reel there is here no slackening of pace as the hero and his outlaw enemies plot, counterplot and whirl through a maze of exciting adventure. There is shooting galore, rough-riding stunts in plenty, numerous well developed thrills and excellent backgrounds, which include many fine long shots of the cattle ranges, the locations in every instance being skillfully selected and thoroughly in keeping with the trend of the narrative.

Edmund Cobb plays the part of Martin Lethbridge with praiseworthy energy, shaping as a very capable horseback hero. Dolly Vale, in the role of his sweetheart, is a cute, pretty lass who gives a natural and appealing performance, Frank Gallagher registers well as the villain, Blunt Vanier, and competent support is furnished by other members of the large cast. The film ought to please patrons of the smaller and neighborhood houses and can be exploited as a typical Westerner of more than usual "thrill" power and speedy action.

G. T. P.

Peter The Great

Paramount Photoplay In Six Parts. Story and Scenario by Sada Cowan. Director, Dimitri Buchowetzki. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Peter The Great Emil Jannings
 Catherine Dagny Servaes
 Menchikov Bernhard Goetzke
 Alexis Walter Janssen
 Czarina Eudoxia Cordy Milovitch
 Aprosina Alexandra Sorina
 Peter the Great, Czar of Russia, has extended his country's power and seen it prosper under his autocratic but sagacious rule. He determines upon war with Sweden, which is opposed by the priesthood and his Czarina, who has long been alienated from him. His son Alexis is a weakling and shares his mother's opinions. Peter thrusts all obstacles aside and the campaign begins. His son, appointed to high command, proves a coward on the battlefield. In camp Peter meets and falls in love with Catherine, an army follower. She soon wields great influence over the Czar, who divorces his first wife

and weds Catherine. Alexis joins in a conspiracy against his father, who has already forgiven him for his timidity before the enemy. An assassin steals into Peter's bedroom and attempts to stab him. The Czar struggles with and overpowers his assailant. Alexis is arrested and put to the rack, but is unable to name the chiefs of the plot. A false report to the effect that Peter has died is circulated. The plotters bring out Alexis to be crowned. As he accepts the crown and denounces his father, the latter suddenly appears and shoots him. The plotters are gathered in by the guard. Peter is overcome with remorse and taken ill. His trusted henchman, Menchikov, infatuated with Catherine, makes her a prisoner, but she gets word to Peter, who rises from his sick bed, goes to her aid, Peter dies, leaving Catherine ruler of Russia and predicting a bright future for her.

Like most German-made films with historical backgrounds, "Peter the Great" has a strong spectacular appeal, luxuriates in gorgeous pageants and sumptuous settings, the photography is of uniform excellence, everything is done on a generous scale, big and impressive, the crowd grouping within and without is skillfully handled, pomp and grandeur reign supreme over these realistic, somewhat barbaric, scenes depicting Russian life in court and camp during the seventeenth century. Emil Jannings by his artistic impersonation of royal Peter lives up to the high reputation he has already gained with American audiences.

Jannings is "every inch a king," a rude and ruffianly monarch in certain moods, it is true—but then the real Peter was anything but a gentle soul, if history is to be believed, and Mr. Jannings enters thoroughly into the spirit of the role at all stages of the play. He is at times rough, boisterous, wrathful, or tender, making love, or superintending the torture of his weakling son and heir, with equal zest, a very versatile performance and one which never allows you to forget that the dominating figure is a born ruler of men.

The story thus embroidered upon a historical basis is not a pleasant conception. It reeks of cruelty, blood-lust, all conquering ambition, and ends on a deep note of tragedy. But its melodramatic sweep is all powerful and the star receives faultless support from his talented associates. Dagny Servaes shines as an alluring coquettish Catherine, Bernhard Goetzke is a stern, forbidding figure in the role of Menchikov, Walter Janssen's interpretation of the unfortunate Alexis is a perfect portrait of a hapless weakling, and the Russian types as a whole carry conviction.

The picture, however, is not likely to win universal approbation. It may find favor with sophisticated audiences in the large theatres of big cities. But experience has proved that films with tragic motifs, unhappy endings, founded upon historical happenings, seldom swell box office receipts to any extent in the smaller houses. In exploiting the feature stress should be laid upon the splendid performance of Emil Jannings, Dagny Servaes and the powerful supporting cast and attention called to the fact that the picture does not exceed six reels in length.

G. T. P.

Sawdust

Universal Photoplay In Five Parts. Author, Courtney Riley Cooper. Scenario by Harvey Gates. Director, Jack Conway. Cameraman, Allan Davey. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Nita Moore Gladys Walton
 Phillip Lessoway Niles Welch
 Mrs. Nancy Wentworth Edith Yorke
 Ethelbert Wentworth Herbert Standing
 Runner Bayne Matthew Betz
 Pop Gifford Frank Brownlee
 Soeck Dawson William Robert Daly
 Tressie Mattie Peters
 Sawdust Mike

Nita Moore, a little circus performer, is badly treated by the proprietor of the show, who claims her as his foster daughter. Through the efforts of a faithful friend, Runner Bayne, a gambler, she is placed in the home of Colonel and Mrs. Wentworth, an aged Virginia couple. By clever makeup in providing an identifying scar they are persuaded that Nita is their long lost child. But their lawyer, Phillip Lessoway, although in love with Nita, detects the im-

posture and reveals the truth. Nita attempts to commit suicide by drowning, is rescued by Phillip, forgiven by the old Colonel and all ends happily.

There is plenty of good circus atmosphere in the opening scenes of this picture, which provides Gladys Walton with a leading role in which that popular star's undeniable physical attractions are lavishly displayed, as well as manifold opportunities to sway an audience's sympathies, of which she takes full advantage. Heroines in the clutches of brutal ring-masters are familiar enough figures on the screen, and long-lost daughters restored to mourning parents in later years have rendered faithful film service for, lo, these many moons.

But an original note is cleverly introduced into "Sawdust" by the somewhat unexpected discovery that Nita is really an imposter. Despite the manufacture of a scar, with the idea of passing off the little circus girl as the child of Colonel and Mrs. Wentworth, the spectator is rather impressed with the notion that she will turn out to be the actual daughter after all. But she doesn't and a consequent surprise twist is given the plot which lifts it out of the beaten path.

The predicament of the hero, forced to choose between his honor as legal advisor to the aged couple and natural disinclination to denounce the girl he loves, adds fresh zest to the story. Nita cuts the Gordian knot by jumping into a stream with suicidal intent, a patently melodramatic proceeding, but excusable in that it gives her lover a chance to save her and winds everything up happily.

The photographic shots of the circus are true to life and admirably executed. One feels that this is the real thing "under the big top" and later some alluring rustic views add to the film's artistic value. Gladys Walton plays the part of Nita with her usual vivacity and keen sense of its emotionally dramatic possibilities, Niles Welch is a pleasing lover and the circus types are excellent. "Sawdust" registers as a very good program attraction and can be profitably exploited as to its circus atmosphere, with stress laid upon the appealing work of the star and talented supporting cast.

G. T. P.

Haunted Valley, Pathe

In the ninth episode of the Ruth Roland serial the heroine is rescued from the pit into which she has fallen. Mallison also makes things look difficult for Craig. He engaged a woman to pretend to be in love with Craig and sends Ruth out, knowing that she will discover them together. Ruth jumps into a sluiceway to escape from a burning building and Craig dives after her to save her before reaching the water wheel. There is good action in this chapter and more complications to be solved in the following numbers.

ADAM'S RIB

(Paramount)

INDIANAPOLIS, CRYSTAL. — 15-25c. Fair business. Short Subjects. — Comedy; News. Press Comment.—A comedy drama worth the attention of film fans. — The News. An old triangle with a new twist.—The Star.

SCRANTON, PA., STRAND.—Fine business for week. Short Subjects.—“Pardon My Glove”; News; Review.

ADAM AND EVA

(Cosmopolitan)

HAZLETON, PA., GRAND.—Fine business two days. Short Subjects. — News; “A Tough Winter.”

AFRAID TO FIGHT

(Universal)

OAKDALE, NEBR., OAK THEATRE.—Fine business.

ALL THE BROTHERS WERE VALIANT

(Metro)

BALTIMORE, NEW. — 25-33-55c. Good business. Short Subjects.—News; “Circus Pals.” Press Comment. — A happy relief from the sexful high “sassietty pictures.—American.

ANOTHER MAN'S SHOES

(Universal)

HARVARD, NEBR., LYRIC THEATRE.—Big business.

ASHAMED OF PARENTS

(Warner Brothers)

OKLAHOMA CITY, FOLLY.—Fair business. Short Subjects.—“Clothes and Oil”; “Haunted Valley.”

A BACHELOR DADDY

(Paramount)

SCOTIA, IA., SELK'S THEATRE. — Wonderful business.

BACK FIRE

(Sunset)

BIRMINGHAM, ALA., PRINCESS. — 10c. Business fair. Short Subjects. — “Breaking Through.” Press Comment.—Good.—News.

BAVU

(Universal)

LOS ANGELES, CLUNES THEATRE.—15-25c. Business very good. Short Subjects.—Kinograms; “Too Late”; Prizma; Felix Cat. Press Comments.—Marvelous story of romance and sacrifice masterfully portrayed. Wallace Beery lives his role with conviction.—Herald.

BELL BOY 13

(First National)

LOS ANGELES, ALHAMBRA. — 28-39c. Business fair. Subjects. — News; Cartoon; Comedy. Press Comments. — Maclean in his natural inimitable style.—Examiner.

RICHMOND, VA., BROADWAY.—Week's good business. Press Comments. — Unsubstantial plot and nothing original.—News Leader.

BETTER THAN GOLD

(Universal)

OKLAHOMA CITY, MAJESTIC. — 10c. Average business. Short Subjects. — Social Buccaneer.

BISHOP OF THE OZARKS

(F. B. O.)

CLEARBROOK, MINN. — Poor drawing card.

INDIANAPOLIS, IRIS. — 15-25c. Average business. Short Subjects. — “Why Dogs Leave Home.” Press Comment. — Something worth while.—The News.

THE BOND BOY

(First National)

NORFOLK, VA., WELLS.—30-40c. Three days big business. Short Subjects.—“The

Voice Of The BOX OFFICE

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IMPARTIAL because all reports are gathered by paid, experienced correspondents. No “plants,” no “Ringers,” no “grudges,” no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

Watch Dog”; News. Press Comment. — Faultless.—Ledger Dispatch. Few can compare with it.—Norfolk Landmark.

BRASS

(Warner Brothers)

OKLAHOMA CITY, CRITERION.—10-20-30-50c. Week's good business. Short Subjects.—“Rolling Down to Rio”; News; Aesop's Fables; Topics of the Day. Press Comment.—Corking good story. — Times. Brass is brass and gold is gold, but you'll see the difference.—News. Very interesting and entertaining.—Daily Oklahoman.

RICHMOND, VA., BIJOU. — 40-50c. Week's big business. Short Subjects.—“Extra! Extra!” Press Comment. — If this is what Mr. Norris wrote it certainly could not have become a best seller. The meat is missing.”—News Leader.

THE BRIGHT SHAWL

(First National)

COLUMBIA, S. C., BROADWAY. 10-30c. Three days capacity.

PORTLAND, ORE., RIVOLI.—15-35-50c. Two week's big business. Exploitation.—Tie-up with the biggest laundry in town. In every twentieth bundle of laundry delivered a free pass for two was given.

THE BROADWAY MADONNA

(Metro)

OKLAHOMA CITY, ORPHEUM.—10-20-30-50. Short Subjects. — Comedy; News.

BULL DOG DRUMMOND

(Hodkinson)

ST. JOSEPH, MO., OLIVE THEATRE.—Poor business.

THE BUSTER

(Fax)

ALLENTOWN, PA., HIPPODROME. — Good business. Short Subjects. — “White Wings.”

CAPTAIN-FLY-BY-NIGHT

(F. B. O.)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects. — “The Mouse Catcher”; “Oregon Trail.”

CHASING THE MOON

(Fox)

OKLAHOMA CITY, ISIS. — 10c. Fair business.

CHICKENS

(Pathe)

ELM CREEK, NEBR., LINCOLN THEATRE.—Good business.

CRASHIN' THROUGH

(F. B. O.)

RICHMOND, VA., BLUEBIRD. — Four days big business. Press Comment.—Entertaining but not Carey's best. — News Leader.

CRINOLINE AND ROMANCE

(Metro)

OKLAHOMA CITY, MAJESTIC. — 10c. Average business. Short Subjects.—“Baby Peggy.”

CROSSED WIRES

(Universal)

ST. LOUIS, RIVOLI.—30c. Exceptional week's business. Short Subjects. — News; Views; Comedy; Fun From the Press. Press Comments.—One of the best comedy-dramas Universal ever produced.—Democrat

THE CUSTARD CUP

(Fox)

HAZLETON, PA., FAMILY.—Two days good business.

GLIMPSES OF THE MOON

(Paramount)

ALBANY, MARK STRAND.—30-60c. Exceptional business. Short Subjects.—News; “Our Gang.” Press Comments.—Domestic entanglements to the rich.—News. Very pleasing. — Knickerbocker Press. Regular knockout. — Journal. Beautiful and well done.—Times-Union.

GOLF

(Vitagraph)

GARSON, IA., COZY THEATRE.—Disappointing business.

GOOD-BYE GIRLS

(Fox)

CARSON, IA., COZY THEATRE. — Pleases 100 per cent.

GREATER THAN LOVE

(First National)

READING, PA., HIPPODROME. — Ordinary business. Short Subjects. — “Day Dreams,” Pathe.

GRUMPY

(Paramount)

BALTIMORE, PEABODY.—10-25c. Good business. Short Subjects. — “The Old Nurse.”

BETHLEHEM, PA., LORENZ.—Business excellent. Short Subjects.—“The Speeder.”

THE GUILTY HAND

(Universal)

OKLAHOMA CITY, ISIS. — 10c. Fair business.

GYPSY PASSION

(Vitagraph)

ST. JOSEPH, MO., OLIVE THEATRE.—Name misleading, otherwise it would do exceptional business.

DADDY

(First National)

CHARLOTTE, N. C., BROADWAY. — Three days big business.

LOS ANGELES, LOWE'S STATE. — 25-30-50c. Capacity. Short Subjects. — News; Travelogue; Cartoon. Press Comments. — Best picture in which he has ever appeared, though story is halting occasionally.—Examiner. Jackie plays on his audiences' heartstrings in “Daddy.” Audience swayed from hilarity to tears.—Herald.

KANSAS CITY, PANTAGES.—25-50-75c. Business good.

DEAD GAME

(Universal)

LOS ANGELES, TALLY'S.—25c. Week's good business. Short Subjects.—“Don't get Fresh”; Kinograms. Press Comments. — Memories of the old days brought back in western thriller. Superb players make much

of a worn out plot, good in spots and vice versa.—Herald. No. very different from the majority of similar.—Times.

DESERT DRIVEN

(Film Booking Offices)

KANSAS CITY, TWELFTH STREET. — 10-30c. Business average. Short Subjects.—Pick and Shovel; Magazine. Press Comments.—One of Carey's best.—Star-Times. Plenty of entertainment.—Journal-Post.

DIVORCE COUPONS

(Vitagraph)

GUIDE ROCK, NEBR., OPERA HOUSE. — Good business.

DOWN TO THE SEA IN SHIPS

(Hodkinson)

LOS ANGELES, MISSION. — 35-55-80c. Second week's fine business. Short Subjects.—News; Views; For Art's Sake. Press Comments.—Vibrant with strong elements, whaling shots remarkable.—Herald.

NORFOLK, VA., STRAND. — 40-50c. Week's capacity. Short Subjects.—“Uncasy Feet”; Kinograms; Fun From the Press. Press Comment.—One of the most remarkable ever.—Ledger Dispatch. Remarkably gripping.—Norfolk Landmark.

EAST MEETS WEST

(Enterprise)

VILLISCA, IA., COZY THEATRE.—Satisfactory business.

ENEMIES OF WOMEN

(Goldwyn)

LOS ANGELES, GRAUMAN'S RIALTO. — 35-55c. Good business eighth week. Short Subjects.— Weekly. Press Comments.—Swiftly moving, poignant with emotions, topped with thrilling climaxes, holds throughout.—Examiner.

THE EXCITERS

(Universal)

CLEVELAND, ALLEN. — 35-55c. Fair business. Press Comment.—One of Bebe Daniel's best.—News. Fine.—Press. Amusing and entertaining without sullyng.—Plain Dealer.

COLUMBIA, S. C., IMPERIAL. — Three days big business.

RICHMOND, VA., COLONIAL.—30-40c. Three days fair business. Short Subjects.—“The Shrine Parade.” Press Comment.—A charm and simplicity that inspires a more sympathetic tolerance.—News Leader.

SEATTLE, STRAND.—35-50c. Business heavy. Short Subjects.—Kinograms; Golf; “Plumb Crazy.” Press Comments.—Whirlwind romance of dash and zip and jazz.—Times. Comedy vein throughout.—P.-I. Many comedy punches and a real story.—Star.

FALL GUY

(Vitagraph)

EDDYVILLE, IA., OPERA HOUSE. — Pleased.

FALSE BRANDS

(World Film Corp.)

OKLAHOMA CITY, ISIS. — 10c. Fair business.

THE FLIRT

(Universal-Jewel)

BIRMINGHAM, ALA., RIALTO.—10-20c. Business fair. Short Subjects.—“White Wings.” Press Comment.—Fine, living picture.—Birmingham News.

MINDEN, LA., REX THEATRE. — Exceptional business.

FOOLISH WIVES

(Universal)

CLEVELAND, STILLMAN.—35-60c. Fine business. Press Comment.—Highly recommended, an exceptional film.—Press. Mag-

nificent and exceptional.—Plain Dealer. Smart, sophisticated, but the censors have taken out the “kick.”—Press.

TOLEDO, O., TEMPLE.—25-35-50c. Unexpected good business. Exploitation.—Sent out two girls in loud colored costumes carrying parasols with attraction and play date thereon. Short Subjects.—“Baby Peggy.” Press Comments.—Secenially, a source of delight.—Times. The censor's shears played havoc with the continuity. Vividly panoramic.—Blade. Cut so, the story jumps along. Von Stroheim does not impress. Miss Dupont has a long road before she reaches stardom.—News Bee.

THE FORBIDDEN TRAIL

(Sunset)

OKLAHOMA CITY, FOLLY.—10c. Fair business. Short Subjects.—Aesop's Fables.

FORGET ME NOT

(Metro)

HAZLETON, PA., FEELEY.—Fair business.

THE FORGOTTEN LAW

(Metro)

CLEVELAND, STATE. — 35-55c. Fair business. Press Comment.—Recommended unusual.—Plain Dealer. Unusual, interesting.—News.

THE FORTUNE OF CHRISTINA

McNAB

(Playgoers)

KANSAS CITY, GLOBE. — 10-20-30c. Good attendance. Short Subjects.—Fables; Topics; Magazine.

A FRIENDLY HUSBAND

(Fox)

KANSAS CITY, MAIN STREET.—28-30-55-60c. Good business.

A FRONT PAGE STORY

(Vitagraph)

INDIANAPOLIS, OHIO.—25-40c. Light business. Short Subjects.—“Fighting Blood”; News. Press Comments.—Film of newspaper life not greatly overdrawn.—The News.

FURY

(First National)

READING, PA., CAPITOL.—Good business. Short Subjects.—“Pick and Shovel”; Kinograms. Exploitation.—Big advertising.

THE GENTLEMAN FROM

AMERICA

(Universal)

SHAMOKIN, PA., NEW MAJESTIC.—Average business. Short Subjects.—“The Oregon Trail.”

GIMME

(Goldwyn)

OKLAHOMA CITY, EMPRESS.—10-30c. Good business. Short Subjects.—Pathe.

GIRL IN HIS ROOM

(Vitagraph)

HARVARD, NEBR., LYRIC THEATRE. — Good business.

THE GIRL OF THE GOLDEN WEST

(First National)

ST. LOUIS, GRAND CENTRAL.—30-50c. Business fair. Short Subjects.—News; Views; Film Fun. Press Comments.—Thrilling western melodrama.

THE GIRL WHO CAME BACK

(Preferred)

BIRMINGHAM, ALA., GALAX.—10-20c. Business fair. Short Subjects.—“A Trip Through Filmland.” Press Comment.—Versatility in acting.—Birmingham News.

KANSAS CITY, LIBERTY.—25-35c. Good business for week. Short Subjects.—“The Widow's Mite”; Capitol Shots; News. Press

Comments.—Highly entertaining crook drama.—Star-Times. Romantic melodrama.—Journal-Post.

LOS ANGELES, GRAUMAN'S THIRD STREET.—20-35-40-55c. Capacity. Short Subjects.—Novelty Reel; Pathe; Prologue. Press Comments.—Many crook melodramas, but none so good. Drama and comedy combined, delightful.—Herald. A neat trick play, well acted.—Times.

THE HANDS OF NARA

(Metro)

TOLEDO, O., B. F. KEITH'S.—15-25-30-35-50-75c. Excellent business. Press Comments.—Highly interesting.—Blade. Most interesting and delightful.—Times.

WILKES-BARRE, PA., CAPITOL. — Average business. Short Subjects.—News; Review.

THE HEART RAIDER

(Paramount)

INDIANAPOLIS, COLONIAL. — 25-40c. Good business. Short Subjects.—Aesop's Fable; News. Press Comment.—Silly but fair summer entertainment.—The News. Fast and furious comedy.—The Star.

HER FATAL MILLIONS

(Metro)

BALTIMORE, NEW WIZARD.—25-40c. Good business. Short Subjects.—“A Tough Winter”; Aesop's Fable.

BALTIMORE, PARKWAY.—15-20-25-44c. Good business. Short Subjects.—Comedy; “The Natural Born Liar”; News. Press Comment.—Viola Dana is the whole show.—American. It's amusing.—Post. Goes at a lively clip.—Evening Sun.

THE HERO

(Preferred)

SEATTLE, BLUE MOUSE. — 25-50c. Average business three days. Short subjects.—News; Comedy. Press Comments.—Cheerfully recommended.—Times. Capable and promising.—P.-I. True to family experiences on the Main Street of any town.—Star.

HEROES AND HUSBANDS

(First National)

NORFOLK, VA., NORVA.—40-50c. Three days fair business. Short Subjects.—“Saturday Night.” Press Comment.—Extraordinarily attractive and beautiful.—Ledger Dispatch. Mixture of comedy and drama, pleasing.—Norfolk Landmark.

THE HUNCH

(Metro)

MT. AYR, LA., PRINCESS THEATRE.—Good business.

HUMAN HEARTS

(Universal)

NEW LONDON, LA., ALMO THEATRE. — 100 per cent.

HUNTING BIG GAME IN AFRICA

(Universal)

KEARNEY, NEBR., EMPRESS THEATRE.—Gets the business.

HAZLETON, PA., GRAND. — Fine business. Short Subjects.—“O, Sister;” News; Fun from the Press.

JUST LIKE A WOMAN

(Hodkinson)

ALBANY, CLINTON SQUARE. — 28c. Fair business. Short Subjects.—Comedy; News. Press Comments.—Very little real plot.—News. Fair.—Knickerbocker Press. Not big, but interesting.—Journal. Good for an evening's entertainment.—Times-Union.

SEATTLE, WINTER GARDEN.—10-20c. Four days good business. Short Subjects.—“The Imperfect Lover”; Pathe. Press Comments.—Unique.—Times. Has the dis-

tion of being the work of a girl producer.—P.I. Humorous, entertaining.—Star.

JUST TONY

(Fox)

DOW CITY, IA., TRIANGLE THEATRE.—Broke all house records.

THE KINGDOM WITHIN

(Hodkinson)

BALTIMORE, METROPOLITAN.—17-28-40c. Good business. Short Subjects.—“Mirror Lake and Thereabouts”; “Flashes of Wild Life”; “Bag of a Camera Hunt in the Forests of Brunswick, Can.”; Novelty; Auto Speed Demons; The Mysterious Ocklawaha River, Florida; Comedy; News. Press Comment.—A tear or two mixed with the thrills.—News.

SCRANTON, PA., POLL.—Fair attendance half week. Short Subjects.—Comedy; News.

KINDRED OF THE DUST

(First National)

WILKES-BARRE, PA., SAVOY.—Average business. Short Subjects.—“Pardon My Glove”; Chats; News Reel.

LADDER JINX

(Vitagraph)

VILLISCA, IA., COZY THEATRE.—Fair business.

THE LAW OF THE LAWLESS

(Paramount)

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-65c. Very good business. Short Subjects.—Last Minute News; Novelty. Press Comments.—Exotic, rife with dramatic excellence by Konrad Bereovici, gypsy author, which is why it is worth seeing.—Herald. Highly entertaining and unique.—Examiner. As good as the average.—Times.

THE LIGHT OF THE CLEARING

(Hodkinson)

SCRANTON, PA., STATE.—Fair business. Short Subjects.—Comedy.

THE LITTLE CHURCH AROUND THE CORNER

(Warner Brothers)

PORTSMOUTH, VA., OLYMPIC.—Three days fair business. Press Comment.—Entertainment of rare value.—Virginian Pilot.

TOLEDO, O., PANTHEON.—25-35c. Business fair. Short Subjects.—“Before the Public”; News; Local-grams. Press Comments.—Highly interesting, splendid. We recommend it.—Times.

LOOK YOUR BEST

(Goldwyn)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Business normal. Exploitation.—Hughes played up.

LORNA DOONE

(First National)

ST. LOUIS, CAPITOL, WEST END LYRIC SKYDOME.—20-30-40c. Week's fine business. Short Subjects.—News; Views; Comedy. Press Comments.—Credit to the industry.—Democrat.

LOST AND FOUND

(Goldwyn)

BALTIMORE, GARDEN.—15-35-45c. Good business. Short Subjects.—“Lazy Bones”; News; Cartoon.

CLEVELAND, READE'S HIPPODROME.—25-35-60c. Fine business. Press Comment.—100 times more interesting than its title would lead you to believe.—Plain Dealer. Highly entertaining.—News.

LUCK

(All Star)

LOS ANGELES, SYMPHONY.—39-55c. Business fair. Short Subjects.—News; Comedy; Press Comments.—Subtitles, gags and situations help laughs.—Times.

MAN OF ACTION

(First National)

BALTIMORE, RIVOLL.—25-30-50c. Good business. Short Subjects.—“The Love Nest”; News; Aesop's Fable; “The Stork's Mistake.” Press Comment.—A beaut. Marvelous farical originalities.—Post. Comedy standard as high as ever.—Evening Sun. Good summer entertainment.—American.

OKLAHOMA CITY, EMPRESS.—10-30c. Good business. Short Subjects.—“Three Strikes”; Pathe. Press Comment.—Full of action.—News. Most interesting.—Daily Oklahoman.

MAKING A MAN

(Paramount)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Just fair business.

MANSLAUGHTER

(Famous Players)

LE ROY, MINN., UNION HALL.—Wonderful business.

THE MASQUERADER

(First National)

WILKES-BARRE, PA., SAVOY.—Week's fine business. Short Subjects.—Comedy; News; Movie Chats. Exploitation.—Big advertising campaign.

MASTERS OF MEN

(Vitagraph)

PORTLAND, ORE., COLUMBIA.—10-25-35-50c. Two weeks capacity business.

MONEY, MONEY, MONEY

(First National)

ALBANY, N. Y., MARK STRAND.—30-60c. Fine business three days. Short Subjects.—“Hot Shots”; Review. Press Comments.—If her dramatic ability kept pace with her looks, she would dominate her world. News. Star's beauty is the outstanding impression.—Times-Union.

MY FRIEND THE DEVIL

(Fox)

PORTSMOUTH, VA., RIALTO.—Two days fair business. Press Comment.—New type of entertainment that won unanimous approval.

WILKES-BARRE, PA., ORPHEUM.—Excellent business for week.

NANOOK OF THE NORTH

(Pathe)

ST. LOUIS, PERSHING.—35-55c. Business poor. Press Comments.—Excellent.

THE NE'ER DO WELL

(Paramount)

ALLENTOWN, PA., COLONIAL.—Fine business.

DULUTH, MINN., LYCEUM.—Satisfactory business.

SEATTLE, COLISEUM.—25-35-50c. Excellent business. Short Subjects.—“Fighting Blood”; Pathe; Kinograms; Literary Digest. Press Comment.—Wonderfully picturesque and authentic settings.—Times. Comedy is captivating.—P.I. Interesting.—Star.

NOBODY'S MONEY

(Famous Players)

DULUTH, MINN., LYCEUM.—Pleased.

NORTH OF THE RIO GRANDE

(Famous Players)

STANLEY, WIS., STAR THEATRE.—Satisfactory business.

NOTORIETY

(Weber & North)

SHAMOKIN, PA., NEW MAJESTIC.—Big business. Short Subjects.—“The Barnyard”; News.

THE NTH COMMANDMENT

(Paramount)

ST. LOUIS, KINGS.—20-40c. Week's good business. Short Subjects.—News; Views; Movie Chats; Comedy. Press Comments.—Cannot be improved upon.—Times.

ONE WEEK OF LOVE

(Selznick)

OMAHA, NEBR., PANALTO THEATRE.—100 per cent business.

ONLY A SHOP GIRL

(C. B. C.)

SEATTLE, BLUE MOUSE.—25-50c. Business good. Short Subjects.—“Pop Tuttle's Grass Widow”; TraveLaugh. Press Comments.—Love, life and laughter all through.—Times. Solidly constructed and a good cast.—Star.

PAID BACK

(Universal)

PECULIAR, MO., WOODMAN THEATRE.—Unusual business getter.

ONLY 38

(Paramount)

KANSAS CITY, NEWMAN.—15-25-35-50-75c. Business good. Short Subjects.—News; View. Press Comments.—The leading role never was intended for Louis Wilson.—Star-Times. An excellent cast.—Journal-Post.

PEG O' MY HEART

(Metro)

MANKATO, KAS., STANDARD THEATRE.—Good business.

A PRINCE THERE WAS

(Famous Players)

MEADE, KAS., GLOBE THEATRE.—Fine business.

QUEEN OF THE MOULIN ROUGE

(American Releasing)

TOLEDO, O., B. F. KEITH'S.—15-25-35-35-50-75c. Good business.

QUICKSANDS

(American Releasing)

MILWAUKEE, WIS., MERRILL.—40c. Business good. Short Subjects.—News; Screenland Snapshots; Comedy. Press Comments.—A thriller.—Journal.

QUINCY ADAMS SAWYER

(Metro)

OKLAHOMA CITY, RIALTO.—10-20c. Average business. Short Subjects.—“Fighting Blood.”

RACING HEARTS

(Paramount)

BALTIMORE, PEABODY.—10-25c. Satisfactory business. Short Subject.—“A Good Scout.”

BETHLEHEM, PA., PALACE.—Average business.

RAGS TO RICHES

(Warner Bros.)

PAOLA, KAS.—Big business.

RICH MEN'S WIVES

(Preferred)

IDA GROVE, IA., KING THEATRE.—Society picture well liked.

ROSES OF THE SEA

(First National)

HAZLETON, PA., FEELEY.—Fair business half week.

SAFETY LAST

(Pathe)

CHARLOTTE, N. C., IMPERIAL.—Three days capacity.

LOS ANGELES, MILLER'S.—35-55c. Capacity, Short Subjects.—News. Press Comments.—Lloyd the ace of comedians. Words inadequate to express real value of this presentation.—Herald.

LOS ANGELES, MILLERS' CALIFORNIA.—25-35-55c. Capacity. Short Subjects.—Topics of the Day; Review and Magazine.

SEATTLE, LIBERTY.—35-50c. Big business third week.

SATURDAY NIGHT

(Paramount)

SCOTIA, NEBR., SELK'S THEATRE.—Good business.

THE SILENT VOW

(Fox)

HAZLETON, PA., FAMILY.—Excellent business. Short Subjects.—News, Comedy.

THE SHOCK

(Universal)

KANSAS CITY, ROYAL.—15-35-50c. Business good. Short Subjects.—Winter Has Come; Fun from the Press; News. Press Comments.—Melodramatic with interest running high.—Star-Times. A drama of big moments.—Journal-Post.

SINGLE HANDED

(Universal)

BIRMINGHAM, ALA., ROYAL.—10-20c. Business fair. Short Subjects.—“Fighting Blood”; Pathe. Press Comment.—True comedy.—News.

SIXTY CENTS AN HOUR

(Paramount)

MILWAUKEE, WIS., ALHAMBRA.—50c. Business good. Short Subjects.—Hal Roach Comedy; Pathe; Topics of the Day; Urban Movie Chats. Press Comments.—Hiers may become one of the screen's best comedians, if he isn't that already.—Journal. A comedian of ability.—Sentinel.

SKY PILOT

(First National)

CARRSON, IA., COZY THEATRE.—Clean up business.

SMILING THROUGH

(First National)

BOLIVAR, MO., ELECTRIC THEATRE.—Good business.

SNOW DRIFT

(Fox)

IDA GROVE, IA., KING THEATRE.—Good summer-time picture.

PORTLAND, ORE., BLUE MOUSE.—15-25c. Four days, fair business.

SOULS FOR SALE

(Goldwyn)

WILMINGTON, N. C., ROYAL.—Two days fair business.

SOUL OF THE BEAST

(Metro)

ST. LOUIS, DELMONTE.—25-50c. Business poor. Short Subjects.—News; Views; Comedy. Press Comments.—Amusing, sometimes thrilling.—Dispatch.

THE SPORTSMAN

(Vitagraph)

GUIDE ROCK, NEBR., OPERA HOUSE.—Poor business.

THE STORM

(Universal)

NEW CASTLE, NEBR., STAR THEATRE.—Fine business.

STORMSWEEP

(F. B. O.)

OKLAHOMA CITY, ISIS.—Fair business. Short Subjects.—Topics of the Day.

TEN NIGHTS IN A BARROOM

(A. row)

ELM CREEK, NEBR., LINCOLN THEATRE.—Unusual business.

THELMA

(F. B. O.)

ALLENTOWN, PA., STRAND.—Fair business.

THORNS AND ORANGE BLOSSOMS

(Preferred)

SCRANTON, PA., CAPITOL.—Good run for three days. Short Subjects.—International.

THUNDERING HOOFES

(State Rights)

VILLISCA, IA., COZY THEATRE.—Pleased.

THREE JUMPS AHEAD

(Fox)

MILWAUKEE, SAXE'S RIALTO.—25c. Business fine. Short Subjects.—Comedy; News. Press Comments.—You get your money's worth.—Journal.

THREE WHO PAID

(Fox)

TOLEDO, O., RIVOLI.—15-25-30-40-50-75c. Business normal Short Subject:—“The Three Gunners.” Press Comments.—Interesting to those who like dramas of action.—Blade. “Will be enjoyed by lovers of romantic story of the West.—Times.

THE TIGER'S CLAW

(Paramount)

ALLENTOWN, PA., RIALTO.—Good business.

TOLEDO, O., PRINCESS.—25-40c. Poor business. Short Subjects.—“Take Your Choice”; News. Press Comments.—Interesting, entertaining comedy.—Blade. Good, of this type.—Times.

THE TOWN SCANDAL

(Universal)

SEATTLE, PALACE HIP.—20-35-10c. Satisfactory business. Press Comments.—Sense of humor of author sustained.—B.-I. Life story of an exceptionally attractive small-town-girl.

TRACKS

(Associated Exhibitors)

SPRINGVIEW, NEBR., AUDITORIUM.—Best business

THE TRAIL OF THE LONESOME PINE

(Paramount)

BETHLEHEM, PA., LORENZ.—Fine business

PORTLAND, ORE., PEOPLE'S—15-35-50-75c. Fair business. Short Subjects.—Kinograms; Courtship of Miles Standish; From the Windows of My House. Press Comments.—A bit gruesome, gives an impression of an overdone melodrama.—Oregonian.

ST. LOUIS, MISSOURI.—30-50c. Business fair. Short Subjects.—News; “Tips”; Fun from the Press. Press Comments.—Sincerely portrayed.—Democrat.

SHAMOKIN, PA., VICTORIA.—Average business. Short Subjects.—“A Good Scout.”

THE TRAP

(Universal)

HAZLETON, PA., FEELEY.—Average business.

TRIFLING WITH HONOR

(Universal-Jewel)

SEATTLE, COLUMBIA.—25-35-50c. Excellent business. Short Subjects.—“Tips”; News; Fun from the Press. Press Comments.—“An appealing and human love story.—Times. So vivid is the interest woven into the baseball game, that the motion picture audience lives it with the crowd in the stands.—P.-I. Dramatically interesting and intensely human.—“Star.

VANITY FAIR

(Goldwyn)

SHAMOKIN, PA., NEW MAJESTIC.—Excellent business.

THE VILLAGE BLACKSMITH

(Fox)

ALBANY, LELAND.—28c. Good business. Short Subjects.—News; Starland; Snub Pollard. Press Comment.—A real treat.—News. Sort of sure-fire melodrama people enjoy.—Knickerbocker Press. Well Liked.—Journal. Pours the heroics on heavily.—Times-Union.

WAKEFIELD CASE

(Universal)

ST. JOSEPH, MO., OLIVE THEATRE.—Very poor business.

WEST VS. WEST

(State Rights)

VILLISCA, IA., COZY THEATRE.—Dandy business.

THE WESTBOUND LIMITED

(F. B. O.)

PORTLAND, ORE., MAJESTIC.—10-25-50c. Good business two weeks.

TOLEDO, O., ALHAMBRA.—20-30c. Fair business. Exploitation.—A special front showing engine apparently moving across landscapes. Short Subjects.—Scenic, News. Press Comments.—Spectacular.—Blade. Exciting tale, many thrills.—Times.

WESTERN BLOOD

(Fox)

MILWAUKEE, PRINCESS.—10-15c. Fine business. Short Subjects.—Comedy; Kinograms. Press Comments.—A he-man picture. Journal.

WHAT A WIFE LEARNED

(First National)

LOS ANGELES, KINEMA.—25-35c. Capacity. Short Subjects.—News Reel. Press Comments.—Go and see this one penetratingly human.—Times. Far more interesting than its lurid title would indicate.—Express. A real thrill.—Examiner.

WHEN THE CLOUDS ROLL BY

(United Artists)

BIRMINGHAM, ALA., CAPITOL.—10-20c. Business fair. Press Comment.—Spectacular.—News.

WHERE IS MY WANDERING BOY TONIGHT

(Richards and Flynn)

ST. JOSEPH, MO., OLIVE THEATRE.—Fine business.

WHERE MEN ARE MEN

(Vitagraph)

OMAHA, NEBR., PARK THEATRE.—Pleasing business.

WHERE THE PAVEMENT ENDS

(Metro)

BALTIMORE, CENTURY.—25-33-75c. Good business. Short Subjects.—Comedy; News; “The Yoeman of the Guard.” Press Comment.—Rex Ingram not at his best.—American. Aimed to please.—Morning Sun. Enjoyed one of the happiest 90 minutes ever in a picture emporium.—Evening Sun. Ex-

cellent, pictorially.—News. Settings are perfect.—Post.

BIRMINGHAM, ALA., TRIANON.—15-35-55c. Fair business. Press Comment.—Unusual, a rarity.—News.

TOLEDO, O., VALENTINE.—20-30-50c. Fair business. Short Subjects.—“Running Waters”; Fun from the Press; Aesop’s Fables; News. Press Comments.—Will be enjoyed.—Times. Just misses being great.—Blade. Not great—rather a soothing concoction of soft-focus romance.—News Bee.

WHITE AND UNMARRIED

(Famous Players)

SPEARVILLE, KAS., DE LUX THEATRE.—Fine business.

WITHIN THE LAW

(First National)

PORTLAND, ORE., LIBERTY.—10-25-50c. Fine business. Short Subjects.—News. Press Comments.—Norma Talmadge at her best. Splendid cast helps things along.—Journal. Screen crook dramas have never reached the perfection of “Within The Law” and probably never shall.—Oregonian.

THE WOMAN OF BRONZE

(Metro)

WILMINGTON, N. C., ROYAL. — 20-30c. Two days fair business.

THE WOMAN WHO CAME BACK

(Associated Exhibitors)

LOS ANGELES, THE HIPPODROME.—20-30c. Excellent business. Short Subjects.—Kinograms; Comedy; Scenic. Press Comments.—Life, love, tragedy background.—Herald.

WOMEN MEN MARRY

(Truart Film Corp.)

ALBANY, CLINTON SQUARE. — 28c. Good business three days. Short Subjects.—News; Comedy. Press Comments.—Likable, natural.—News. Interesting.—Knickerbocker Press. Well told.—Journal. Holds interest.—Times-Union.

ALLENTOWN, PA., RIALTO. — Good business. Short Subjects.—Our Gang Comedy.

WONDERS OF THE SEA

(Williamson)

PORTLAND, ORE., BLUE MOUSE.—15-25c. Three days good business. Short Subjects.—“The Reporter”; Fox. Press Comments.—Beautiful and realistic.—Oregonian.

First Runs on Broadway

STRAND

- 1. Novelty Overture
a) March of the Siamese (P. Linke)
b) Barney Google (on his vacation) Rose & Conrad
2. Odds and Ends—A compilation of interesting short subjects
3. Broadcasting Gems of the Strand
a) Serenata (by request) (Toselli)
b) A Birthday (Woodman)
4. Mark Strand Topical Review
5. Prologue to Penrod and Sam
6. Penrod and Sam (First National)
7. Circus Pals (Fox)
8. Organ Solo

Press Comments

Times.—Seldom has a picture been produced with the sterling humor and pathos combined in “Penrod and Sam.” Herald—The first real reproduction of Booth Tarkington’s stories that has ever been made on the screen. Consequently, it is a marvellously satisfactory picture. American—The sort of thing to which one can—and ought to—bring the whole neighborhood. It is a moving example of what is meant by that elusive phrase—wholesome entertainment. Tribune—As perfect a picture of childish fiendishness as one could find. Eve. World.—It’s real summery entertainment and we came away from the Strand yesterday feeling decidedly better for having seen it. Journal—There is more pure, unadulterated joy to be had out of watching this Booth Tarkington story than there would be derived from hearing one’s landlord say that beginning to-morrow the rent would be reduced fifty per cent. Telegram—The major portion of the picture is one succession of laughs, chuckles and smiles. Mail—All the joy, pathos, mischief and delights of boyhood in a small town have been pictured most successfully in “Penrod and Sam.” Sun and Globe—As entertaining a photoplay as one could find throughout the length and breadth of Broadway.

RIALTO

- 1. Overture
a. Selection from The Blue Paradise (Sigmund Romberg)
b) Solo—Auf Wiedensehen—Agnes Neudorff, soprano

- 2. Riesenfeld’s Classical Jazz—Yes, We Have No Bananas (Irving Cohn)
3. Rialto Magazine
4. Frederick Baer, baritone—Homing (Del Riego)
5. Jane Novak in Divorce (F. B. O.)
6. C. Sharpe-Minor at the Wurlitzer
7. Lloyd Hamilton in The Educator (Educational)

Press Comments

American—The whole film is exceedingly indoors and diffident. Eve. World—There is nothing especially new in either the theme or the working out of the story. Miss Novak does some nice work as the wife, as does John Bowers as the husband. Sun and Globe—The cast is good and succeeds in entertaining.

RIVOLI

- 1. Overture—Marche Slav (Tschaikowsky)
2. Revue Russe
a) The Song of Ljuba, soprano (Rimsky-Korsakoff)
b) Hey Uchnem (Volga Boat Song) tenor
c) Peasant Dance, danseuse
3. Russian Flashlights (Kineto Review)
4. Mediaeval Russia. Rivoli Ensemble
5. Hamilton Theatrical Corp., presents Emil Jannings in Peter the Great
6. Bil Cahili, mandolinist—Zigeunerweisen (Pablo de Sarasate)
7. Buster Keaton in Day Dreams

Press Comments

Times—An historical photodrama that rivals all others of its kind, and one in which the director has ably counted upon his story and the acting to stir spectators without resorting in a single instance to anything in the form of hokum. American—The story is historically dramatic; the settings, effective; and the action is swift and compelling. Tribune—It is one of the best across-the-water productions we have seen. Eve. World—The photography in spots is gorgeous and the work of Jannings at all times, as Peter the Great, is masterful and well worth the trip to the Rivoli. Journal—Although it toys somewhat with the facts of history, it is none the less one of the most smoothly flowing, compact and convincing pictures of its kind. Telegram—Takes its place beside “Deception,” . . . “The Loves of Pharaoh” . . . and “Passion.” Mail—Another great film to come out of Germany. Sun and Globe—This picture lacks the gripping drama which characterized every minute of the actual life of the interesting Czar.

ALLIED PRODUCERS

Table with 2 columns: Title and Price. Includes 'The Three Must-Get-Theres', 'The Glorious Adventure', 'A Woman's Woman', etc.

AMERICAN RELEASING

Table with 2 columns: Title and Price. Includes 'Trail of the Axe', 'Timothy's Quest', 'Woman He Loved', etc.

ARROW

Table with 2 columns: Title and Price. Includes 'Impulse', 'One-Eighth Apache'.

Up To The Minute

RELEASE GUIDE

Table with 2 columns: Title and Price. Includes 'Two-Fisted Jefferson', 'Peaceful Peters', 'Streets of New York', etc.

ASSOCIATED EXHIBITORS

Table with 2 columns: Title and Price. Includes 'Grandma's Boy', 'Till We Meet Again', 'Breaking Home Ties', etc.

EDUCATIONAL FILMS CORP.

Table with 2 columns: Title and Price. Includes 'Hazel from Hollywood', 'The Terrible Tree', 'Ouch!', etc.

FAMOUS PLAYERS-LASKY

Table with 2 columns: Title and Price. Includes 'When Knighthood Was in Flower', 'On the High Seas', 'Clarence', etc.

FILM BOOKING OFFICE

Table listing film titles and prices, including Thelma (6,000), When Love Comes (4,808), Ben-Hur (1,000), etc.

Up To The Minute RELEASE GUIDE

FIRST NATIONAL

Table listing film titles and prices under the First National banner, including Alias Julius Caesar (6,131), Lorna Doone (6,083), etc.

FOX

Table listing film titles and prices under the Fox banner, including The Great Night (4,346), A California Romance (3,892), etc.

GOLDWYN

Table listing film titles and prices under the Goldwyn banner, including The Sin Flood (6,500), Brothers Under the Skin (4,983), etc.

PLAYGOERS PICTURES

Table listing film titles and prices under the Playgoers Pictures banner, including Lonesome Corners (4,622), The Man and the Moment (4,470), etc.

Table listing film titles and prices under the HODKINSON banner, including Bulldog Drummond (5,000), Fun from the Press (1,000), etc.

METRO

Table listing film titles and prices under the Metro banner, including Enter Madam (6,500), Love in the Dark (6,000), etc.

PATHE

Table listing film titles and prices under the Pathe banner, including The Alley Cat (1,000), Bowled Over (1,000), etc.

PREFERRED PICTURES

Table listing film titles and prices under the Preferred Pictures banner, including Shadows (7,040), Thorns and Orange Blossoms (6,971), etc.

SELZNICK

Table listing film titles and prices under the Selznick banner, including One Week of Love (7,000), Pawned (5,000).

UNITED ARTISTS

Table listing film titles and prices under the United Artists banner, including The Ruling Passion (7,000), A Doll's House (7,000), etc.

UNIVERSAL

Table listing film titles and prices under the Universal banner, including The Oregon Trail (Serial), The Phantom Fortune (Serial), etc.

VITAGRAPH

Table listing film titles and prices under the Vitagraph banner, including The Man Next Door (6,901), Masters of Men (6,740), etc.

WARNER BROTHERS

Table listing film titles and prices under the Warner Brothers banner, including Brass (8,000), A Dangerous Adventure (7,000), etc.

STATE RIGHTS

ASSOCIATED PHOTOPLAIS

Table listing film titles and prices under Associated Photoplays, including Why Women Remarry (2,000).

AYWON FILM CORP.

Table listing film titles and prices under AYWON Film Corp., including Crow's Nest (4,900), Dawn of Revenge (4,802), etc.

B. B. PRODUCTIONS

Table listing film titles and prices under B. B. Productions, including Darling of the Rich (5,000), Queen of Sin (8,000).

Table listing film titles and prices under Bray Productions, Inc., including Unblazed Trails (2,000).

CHARLES C. BURR

Table listing film titles and prices under Charles C. Burr, including Sure-Fire Flint (6,000), The Secrets of Paris (7,000), etc.

C. B. C.

Table listing film titles and prices under C. B. C., including Hallroom Boys (2,000), Temptation (6,500), etc.

EQUITY PICTURES

Table listing film titles and prices under Equity Pictures, including What's Wrong with the Women? (6,000), Has the World Gone Mad (6,047).

EXPORT AND IMPORT

Table listing film titles and prices under Export and Import, including Othello (6,200).

PHIL GOLDSTONE

Table listing film titles and prices under Phil Goldstone, including Deserted at the Altar (6,600), Gold Grabbers (4,600), etc.

INDEPENDENT PICTURES CORP.

Table listing film titles and prices under Independent Pictures Corp., including Flames of Passion (4,800), The Devil's Partner (5,000), etc.

LEE-BRADFORD

Table listing film titles and prices under Lee-Bradford, including Squirrel Comedies (2,000), The Unconquered Woman (4,611), etc.

PREMIER

Table listing film titles and prices under Premier, including Einstein Theory of Relativity (4,000).

PRINCIPAL PICTURES CORP.

Table listing film titles and prices under Principal Pictures Corp., including Environment (6,000), The World's a Stage (6,000), etc.

PRODUCERS SECURITY

Table listing film titles and prices under Producers Security, including The Wolf's Fangs (5,000), In the Night (5,000), etc.

JOE ROCK

Table listing film titles and prices under Joe Rock, including The Pill (2,000), Little Red Robin Hood (2,000).

TRUART FILM CORP.

Table listing film titles and prices under Truart Film Corp., including The Empty Cradle (6,600), Women Men Marry (5,600), etc.

WEBER AND NORTH

Table listing film titles and prices under Weber and North, including The Curse of Drink (5,900), Notoriety (3,600).

TRI-STONE FILM CORP.

Table listing film titles and prices under Tri-Stone Film Corp., including Dough and Dynamite (2,000).

WILL THEY CO-OPERATE?

**F. P. L. Division of Exploitation
Asks a Question and Answers
It With Certain Emphasis**

Between the writing of the headline and this, nothing has transpired to alter present calculations. So the question stands. But before going further, who are they? Who but Governors, Mayors, Rear-Admirals, clergymen, officials of social, commercial or civic organizations, merchants, hotel managers—in a word anybody whose letterhead, whose signature, name, store window, newspaper advertising or hotel lobby affords a greater degree of power or latitude to the picture showman's exploitation.

The answer to the question "will they co-operate?" is supplied in a bulletin composed of letters received by Paramount exploitation men. The communications are signed by personages coming under the classes listed above. The collection of letters constitute a formidable argument for the further expansion of a widely practiced enterprise—co-operative advertising—both from the standpoint of profit to the showman and the commercial and social benefits derived therefrom.

This bulletin was prepared for the Paramount Exploiters in particular, but may be obtained by showmen upon request to this department of Exhibitors Trade Review, or direct to Mr. John Rosenfield, Jr., Division of Exploitation, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City. The letters were thus compiled into a booklet because, as Mr. Rosenfield puts it, "to show someone that someone else is doing what you want him to do is the most convincing kind of argument." Which sums it up as tersely as the matter can be summed.

The copies of letters received from mayors are all the proof the showman needs in order to go before the personage of that office in his town to effect some special arrangement whereby the city and the theatre both will benefit. Other mayors have entered into association with picture theatres on special drives and report the success and satisfaction resulting from their efforts. Consequently this pamphlet should prove useful in high degree to the showman.

The letters are not without their encouragement to the showman, for there are times when perfectly good ideas come to mind not alone but often in the company of doubts as to the practicability of the scheme, or uncertainty as to the reception of proposals at the hands of men whose assistance or rather co-operation is necessary to its success. So the pamphlet is not without its tonic effects, its stimulation to bolder ventures and more energetic efforts.

Here is a letter from a hotel manager "kindly requesting" a batch of stars' portraits for his lobby picture-frame, and there a proclamation by the Chief Executive of a State urging state-wide participation in a "better films" drive, here a merchant's praise for the success and profit he realized from an advertising tie-up with a theatre, and there—but there are fifty letters and each is worth while. So much so, in fact, that we think the showman will be well paid for his trouble if he can add a copy to his "box of tricks."

SLOGAN BASIS OF MERCHANT TIE-UP

Madison, Wis.—A merchant tie-up on a "Look Your Best" Week was put across by Dr. Wm. E. Beercoft, manager of the Parkway Theatre, and Goldwynner W. D. Nealand, in connection with the screening

Profitable

EXPLOITATION

of "Look Your Best." Art Kniseley, advertising manager of the Burdick & Murray Department Store, went in heavily with the theatre management on this "Look Your Best" Week.

He gave the picture a splendid window display, using the slogan "Look Your Best" as a sales aid for their clothing, millinery, hosiery and toilet articles. In addition to the window display, Mr. Kniseley ran a sixty-eight inch advertisement in both the State Journal and the Capitol Times, tying up with "Look Your Best."

APOLOGIZES FOR NOISE AT LLOYD SHOW

Waterbury, Conn.—Novelty heralds and a humorous slant to the newspaper copy contributed importantly to the sprightliness of the campaign used by the Strand Theatre management in advance of the "Safety Last" showing.

One of the heralds was folded after the fashion of a court order and had on the outside in large type "Summons." Inside, between sections of small type were displayed the lines "Auto Drivers Take Notice!"—"Arrested"—"Big Fine"—"Leaving Your Car." The display lines read into the theatre's announcement of "arrested attention, "Big fine" picture," etc. This was followed by a small sealed envelope bearing the words "When embarrassed use the enclosed"—the "Safety Last" herald with a safety pin attached. In newspaper copy the Strand apologized to its neighbors for the "row that's going on around the place this week. But we can't help it. Harold Lloyd's causing the uproar."

TO FILM POSTMASTERS

New York.—While dedication of films to public officials is a comparatively old stunt, the idea has never been carried to the extent projected by Vitagraph for exploitation of "Loyal Lives," the Whitman Bennett production soon to be released. Mr. Bennett has sent out letters to five hundred postmasters requesting their photographs and these are to be filmed and exhibitors in each city to be supplied with film for insertion in the leader of the feature, which deals with the lives and adventures of letter carriers and men in the Post Office service.

Postmaster General Harry S. New has favored the producers with a personal endorsement of "Loyal Lives" to be featured in conjunction with these campaigns. The Bureau of Information of the Post Office Department is said to have issued bulletins to the 52,000 postmasters throughout the country concerning "Loyal Lives."

BACK TO ILLUSTRATED SONGS

Chicago.—The illustrated slide for popular songs is coming back—by way of its quaintness or novelty—as seen by the success of a stunt at the Chicago Theatre and other houses in the midwest territory. The stunt referred to was used in connection with presentations of "The Girl of the Golden West," the song of that title being accompanied by slides using stills from the film. The typed verses of the song are inserted on the stills in large letters to permit audience singing. These slides have been prepared for use by theatres desiring this means of tie-up and presentation.

MEETING AND BEATING TENT SHOW OPPOSITION

The customary bugaboo of transient summer competition on the part of carnivals, traveling stock companies and concessions was met and fought to a standstill by Manager Harry Belger of the Gaiety Theatre, Bluffton, Ind., a First National exhibitor. Mr. Belger's campaign can be turned into excellent ammunition by other small town exhibitors.

Mr. Belger based his campaign on observations made during previous seasons. He figured that, inasmuch as he was a permanent fixture in the town, contributing to its business, prosperity and the circulation of money and payment of steady taxes, he was entitled to consideration by the city fathers.

The customary tactics of the summer-show transient had been to make an advertising splurge in the papers, paint his advertising on the sidewalks, put posters on any vacant fence, do a thousand other things the legitimate all-year theatre manager does not dare do, and then walk off with the receipts.

When the first request came before the city council by a tent show to paint the sidewalks, Manager Belger appeared before the council to oppose the motion. He cited his standing in the city and gave his side. The city saw his point of view and passed an ordinance against the practice.

Then he got after the merchants, working through the Chamber of Commerce. He had several hand painted window displays made in which he could insert stills from his First National attractions. These were so attractive that they completely routed the opposition make-shift window cards handed the merchants by the tent show.

Then Mr. Belger started some institutional advertising to counteract the cool, out-door location of the tent show. He used the papers heavily to get over the fact that "The Gaiety Theatre is the Coolest Spot in the City" and that sufficient electric fans had been installed to guarantee the claim under any temperature.

The results were best evidenced by the fact that up to date there has been a surprising scarcity of tent shows in Bluffton this year and that the manager of the first tent show complained to the city treasurer that his license fee was much, much too high for the returns they took in.

RAYNOR SCOOPS CONVENTION

Cleveland.—One of the best "legitimate" exploitation stunts ever pulled in this city was registered last week when Manager "Bill" Raynor of Reade's Hippodrome "scooped" the National Grotto Convention.

Raynor had booked "What Fools Men Are" for the following week and had bought ten thousand "fool's caps" with the title of the picture printed on them. These he passed to all the ladies attending the convention and during the parade. Everywhere you looked, these caps were seen.

In all the newspaper photographs of the parade and in the several news weeklies which were featured on the screen even after the convention, the caps were in great prominence.

PUTS LOCAL COLOR IN FLAGS

Lowell, Mass.—Buddy Stuart, Goldwyn exploiter, got Lowellites very much interested in the showing of "Souls for Sale" at the Strand Theatre by attaching the name of a local auctioneer to the "Souls for Sale" auction flags which were used to decorate the front of the theatre.

The reproductions on this page indicate the methods used in campaigns for "Souls for Sale" in which a special film was made and a "studio questionnaire" employed for added interest to the newspaper tie-up with theatres. In connection with the questionnaire a promise is made that all blanks properly filled out will be sent to the studio for the information of casting directors, so no embarrassing kick-backs are courted and it does serve as a good tie-in for co-operative advertising, as illustrated by the reproductions here. In most places where the filming of crowds has been used the trucks have been supplied by auto dealers.

"SOULS FOR SALE" A GOLDWYN MASTERPIECE

SEE YOURSELVES IN THE "SOULS FOR SALE" STORY

Madison's Finest Drug Store

THE SQUARE PHARMACY

AT PARKWAY THEATRE

STARTING SUN. MAY 13

SEE YOURSELVES IN THE MOVIES

Three Things To Do Tomorrow

See Yourself in the Movies

Hill's Great Money Saving May ECONOMY Events

Mothers Day Sunday, May 13

Every Boy Is Interested in the Movies

Be Independent!

WASH any day...

Anderson Light & Sales Co.

Madison's Finest Drug Store

Our Prescription Department!

Your Medicine Chest

THE SQUARE PHARMACY

"Souls For Sale"

SEE YOURSELVES IN THE "SOULS FOR SALE" STORY

Goldwyn Pictures

Special Offer

Friday and Saturday

May 11 and 12th

25%

Kneller Furniture Co.

Ben-Hook & Murray Co.

New Confirmation and Graduation Dresses

May Reductions

MILLINERY

The Dress Event of the Season

\$5

One Other Lot of Dresses

\$7

Spout Coats

\$10

PARSONS

Goldwyn's Camera Man

See Yourself in the Movies

35 - Hollywood Stars - 35

Rupert Hughes

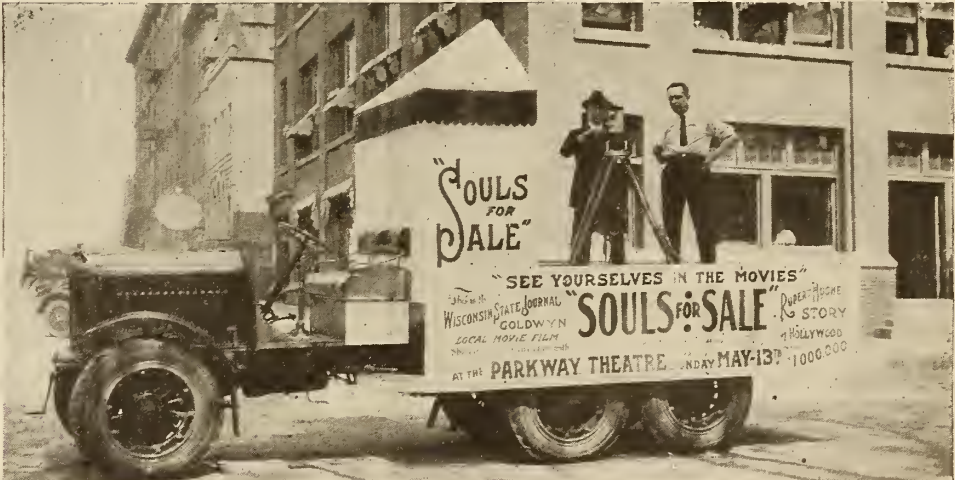
Goldwyn's Camera Man

See Yourself in the Movies

ALLETOWN CHRONICLE AND NEWS AND EVENING ITEM, WEDN
Chronicle & News Movie Casting Questionnaire

NAME (PRINT CAREFULLY)		ADDRESS	
TYPE (BLONDE, BRUNETTE, ETC.)	AGE	Education - Grade or High School, College, Etc.	
OTHER STUDIES			
HEIGHT	WEIGHT	WHAT PARTS DO YOU PREFER?	
State Experience in Professional Work			
Do you contemplate matrimony? Ans. Yes or No			
Would you sign a contract to avoid matrimony or other entanglements for 5 years? Ans. Yes or No			
Are you willing to travel?			
Is your health good?			
Can you furnish physician's certificate thereto?			
Who is your physician?			
If under 21, have parent or guardian sign below			
Has this card been filled out with your knowledge and consent and are questions answered truthfully?			
Parent or Guardian (Strike out one).			

Two pages from the Wisconsin State Journal showing the newspaper display obtained for the presentation of Goldwyn's "Souls For Sale," at the Parkway Theatre. The filming stunt in which the State Journal cooperated with the theatre and took movies of crowds on the streets and in stores produced an enthusiasm which was reflected in the willingness of merchants to enter the affair and increase their newspaper spaces.



The truck which took pictures of crowds and individuals for the reel to be presented at the Parkway Theatre, Madison, Wisc., with "Souls for Sale." In addition to the filming stunt, the tie-up with the Wisconsin State Journal included a star identification contest and a "get into the movies," stunt.



A special trolley has been used in some of the campaigns for the Goldwyn Hollywood picture in connection with the picture taking idea, as shown in the above photo. Some added color was obtained by the Globe Theatre, New Haven, Conn., by having the cameraman made up as a devil.

FREE! FREE! FREE!

Get Our Prices

COCKE & COMPANY

DIAMOND SPECIALS

COCKE & COMPANY JEWELERS

Girls! ARE YOU A MOTION PICTURE TYPE?

GOLDWYN PICTURES Offer You an Opportunity to Qualify for the Films—This Week!

Our Feature Attractions

GIRLS!

CROWELL'S DEPT. STORE

10 SPECIALS

WHITEHILL'S

SPECIALS

WHITEHILL'S

Flowers

Memorial Day

Hammond

Kirkmyer's Sporting Goods

Kirkmyer's

Toys All the Year Round

Myer's Toy and Novelty Shop

The Home of Toys

Young Geiger Co.

Used by Movie Stars

3 Big Leaders

Southern Furniture

Richmond Kline Co., Inc.

10 Free Tickets

Whitehill's Thrilling Sacrifice Sale

Graduation Gifts

Gray's, Inc.

A Thriller!

Overstocked Sale!

Modern Shoe Palace

Another one of the many double truck ads based on cooperative advertising with local merchants. The above photo is reproduced from the News Leader, Richmond, Va., where "Souls for Sale," was shown at the Bijou Theatre. It was exploited by the Wells Amusement Company staff and Goldwynner Bill Robson.



The Albermarle Theatre, Brooklyn, has a lobby spacious enough for the staging of most anything in the way of displays—an advantage utilized to the fullest in this advance setting for Hodkinson's "Down to the Sea in Ships."



The full 24-sheet decorated the top of the marquee and a cutout of Dorothy Gish and Richard Barthelmess was used to mask the box office of the Empress Theatre, Oklahoma City, when Tom Boland played the First National feature "The Bright Shawl."



In paging the streets of Newcastle, Australia, the management of the Strand Theatre did not stop short of the engine of "The Fast Mail" itself. The Fox thriller was vigorously ballyhooed there as it was in the cities of this country.



Omar the Janitor was the ballyhoo for First National's "Omar the Tentmaker," in Watsonville, California. Manager Laws of T. & D. says: "The best thing is the cost . . . total, rent of costume, \$1.25, mule, 2 passes."



George Ritzler of the Sigma Theatre, Lima, O., had motor trucks dolled up with banners and cutouts to ballyhoo First National's "Within the Law." He had them until the cops stopped his street show and then when they got through he had some banners and cutouts, which he used for a lobby display—not without good effect either.



Dorothy Gish's \$25,000 shawl retains its brightness though it travels a lot. Here it is in the window of a finery shop in Washington, D. C., whither it landed through the efforts of Nelson Bell, of the advertising department of Crandall's Theatres. "The Bright Shawl" played Crandall's Metropolitan.



Display for Universal-Jewel "The Flirt," at the Strand Theater, St. Paul, Minn. The arrangement is the work of Manager Sondberg, who conducted a big campaign in association with J. L. Morrissey of the Universal Minneapolis Exchange.



The front of the B. S. Moss Broadway Theatre, New York, goes from atmosphere of the Canadian Northwest to that of interior Africa in jig time. The all-African aspect shown above was for the presentation of Pathe's "Black Shadows of the South Seas," and featured hula-hula skirts, ear-sticks, tom-toms and a variety of other articles typical of African culture.



Wooden horses are destined to become as scarce as wooden Indians, but while still extant they make a good lobby fixture for Tom Mix features. The display pictured above was designed by Manager Fred Normand for the Circle Theatre, Portland, Ore., for his three day showing of the Fox feature.



**CLASS A
PRIZE**
INDUSTRIAL PARADE
JUNE 16, 1923
MAYORS
COMMITTEE
ON
CELEBRATION
OF THE
TWENTY-FIFTH ANNIVERSARY
OF
GREATER CITY
OF
NEW YORK

Greater New York's Silver Jubilee Parade gave the Universal exploitation men opportunity to do their stuff. They made a fair job of a float advertising "Merry Go Round," as evidenced by the prize ribbon shown at the right. The Universal ballyhoo was an extraordinarily elaborate affair and it ran away with the prize in its division in the parade, even if the horses were of wood and went around in circles. The architecture and decorations were by Raymond Cavanagh, manager of Universal exploitation, and his assistant, Marc Lachman.



Ed. J Haas, manager of the Midland Theatre, Hutchinson, Kansas, contributes the above photo to our gallery. When Paramount's "Covered Wagon," made its trip across the states Mr. Haas prevailed upon the powers that were to linger in Hutchinson and disport a bit with an added line or two featuring his theatre.



Another effective ballyhoo for the Midland arranged by Mr. Haas. This was a tie-up with the Hudson Motor Company of Hutchinson. A racing car that was all its name implied spluttered and made an eye-taking device as it traveled about the town with banners featuring Paramount's "Racing Hearts."



The "Souls for Sale" ballyhoo lobby designed by Manager F. K. O'Kelley of the Strand Theatre at Altoona, Pa. O'Kelley featured "stars" and for each of the thirty-five celebrities of the screen in this picture he had a little five-pointed cutout on the hand-painted banner over the entrance. As a circus was in town theatre advertising was stenciled on the pavements along the line of march and toy balloons were distributed to the crowds which gathered for the parade.



The recruiting officers of the U. S. Navy seem to be everywhere that Vitagraph's "Masters of Men" goes. If given serial numbers these tie-ups with the Service for exploitation might run into "four figures." The lobby above is in B. F. Keith's Theatre, Cleveland, which advertises "Super Summer Shows at Reduced Prices" in the lobby frames.



A bang-up campaign for First National's "Within the Law" was used at Memphis, Tenn., for the presentation at Loew's Palace Theatre. Manager Harold Horne used about every stunt in the exploitation catalogue. At the left above is a picture of a home-town film stunt and at the right a demonstration by the members of the High School Reserve Officers Training Camp.



Street billing for the Palace used cutouts from the First National three-sheets, which were fixed to display frames showing hand-lettered cards decorated with a scene still.



A new popular song sensation "A Million Years" by the "Dixie Composer" offered another tie-up which Mr. Horne featured by having the composer, Marjorie Lamkin, play the piece at the Palace. The co-operation of music stores was thus at the command of the house presenting "Within the Law."



More street billing. Arrows pointing in the direction of the Palace carried the line "Turn here you are 'Within the Law,'" the final touch in the campaign for the new Norma Talmadge film in Memphis.

The MODERN THEATRE

Building — Equipping — Operating

NATURALLY the exhibitor, who has so far scrambled along with a lone pianist, or other substitute for real interpretive music, wants to know WHY he should go to the added expense of providing good music when he has been able to eliminate such extra expense up to date.

Now if the business of exhibiting pictures were not advancing rapidly there would be no need of providing music that really puts the show over. But the days of the catch-as-catch-can, nickel business is gone, never to return, and now that picture fans have become educated to the picture accompanied by atmospheric music, it is not good business to try and buck public opinion.

We will suppose for the sake of argument that Jones has always managed to keep his house open by showing poor pictures, accompanied by music at one hundred dollars a week. This is a low figure for music, and at such a price good music cannot be had. However we want to get a basis to work from, so we will let the music price stand.

We have personally known of several cases lately quite similar to the hypothetical Jones case, where the owner reasoned that he was getting nowhere, and after trying the drawing power of music, had discovered to his amazement that he had found a very satisfactory answer to his problem.

So we say that Jones is getting 10-20 in the afternoon and 10-25 after five in the evenings. We know of one case at this price, so we quote from it. Five pieces was the size of the augmented orchestra, and this cost the owner two hundred and seventy-five dollars (Union Musicians), which by the way is the only sort of music that is of any use, in the part of the country we live in. But aside from that, Jones now raises his prices a little. He raises the afternoon price to 25 top, and the evening to 35 top. He has eight hundred seats in the house, so that with two shows, packed (the last two shows) at night he has added \$16.00 extra for the evening shows. The afternoon performances, three in number bring him in \$12, making a total of \$28.00 a day, or \$840.00 per month. Under the old regime, Jones used to pay out one hundred dollars per week, or \$400 per month, for practically nothing. Now he has added to his revenue \$840.00 per month, and pays out for REAL music that is an attraction, and not a business-killer, \$1,100.00. We deduct the extra money for seats from the cost of the REAL music and we have \$360.00 left, which is not as much as Jones was paying for music in the first instance.

NOW he has real music for less than he had music that never brought him a nickel. In fact many people never went into Jones' place for the very good reason that he had such an apology for an orchestra. Jones now runs his place from 10.45 A. M. until 4.00 P. M. next morning, and we have seen half a house at two in the morning many a time.

On relief days Jones employs an organ, and that the orchestra is a real attraction, is proved beyond the shadow of contradiction, due to the circumstance that on Mondays, the orchestra's day off, the house NEVER does the business that it enjoys when the orchestra works.

There is a house in our city that employs fifteen pieces in the orchestra, and two organists. Many of these excellent musicians

How Music Pays the Exhibitor

By JOSEPH FOX

Number Two

receive considerably over the union scale, and on Sundays a De Luxe concert packs them in by the hundred. This theatre need only employ eight pieces according to the agreement made with the A. F. of M. but the management have found it to their advantage to augment this number to the size quoted.

Another house that we have knowledge of has gained such a reputation for good music that they ask 75c top price on all pictures, and if you want a seat you STAND in line for it, any night in the week. This orchestra consists of but seven pieces, but they are all artists, and the leader UNDERSTANDS the art of fitting pictures. It is quite a common saying about town, when this house is the subject of conversation to hear someone declare that music at the C——a, is more than half the show.

All of which but goes to prove that MUSIC is absolutely essential to the success of a picture house.

If your music is GOOD, and your pictures mediocre, the music will in most cases get the show over with at least moderate success. BUT—if your pictures are good, and the music is mediocre, or worse, for we honestly believe music either FITS a picture, or else it is just, well, music, you are playing a losing proposition. People

DEMAND that their pictorial amusement be served with music, and as a showman, it is up to the exhibitor to supply the demand, or make way for the man who will.

It is not our intention to start an altercation in these columns concerning the advantages of the orchestra, over the organ, or vice versa. Each manager will have to dope this phase of the business out for himself. There are innumerable ways of looking at this angle of the game, and rash indeed is the person who comes out with a flat-footed statement, either one way or the other. Personally we believe that in certain houses, an orchestra is the thing, and in other places an organ will fill the bill quite nicely.

We know of more than one organist who is getting more money per week than some seven piece orchestras, and then again we know of certain orchestras that no organ could compete against, and that's the way it goes. So we say that this kind of music, so far as organ and orchestras are concerned, is largely a matter of choice. The main fact remains—WE MUST HAVE REAL MUSIC, and this music may be employed at less expense than no music, or poor music, which is worse than the former. At least if there is no music one is not tormented mentally by sounds that keep the sufferer on edge, while he vainly tries to concentrate on the screen offering.

It is not so far in the dim and distant past when no picture house manager used to mention his music. It was all picture, and no trimmin's. Now we find the best houses in the country not only mentioning this welcome addition to the program, but FEATURING it. Surely the discerning theatre manager or owner needs no further proof that the big boys make money out of the orchestra. If they didn't, they wouldn't have them. Big picture house syndicates would never employ hundreds of high salaried musicians IF they didn't get a return for their investment. Not so you could notice it. These men KNOW that music is an absolute necessity to the modern pictured drama, and they supply it. The public PAYS for it, and are glad to do so.

NEW FOTOPLAYER MODEL ON THE MARKET

A new pit pipe organ designed specially for motion picture theatres is announced. It is a complete orchestral two manual and pedal unit organ including traps and percussions and may be played either manually from a standard organ type console or by the double roll player device using the ordinary 88 note roll.

A particular advantage of this instrument is the convenient manner of installation. This is accomplished either in the pit or the organ may be divided, the swell boxes placed either behind the screen or in chambers already constructed. The economic feature of this easy installation may be appreciated when you consider the cost, delay and inconvenience of the usual reconstruction changes necessary for the reception of the standard organ.

The instrument is unified in the very most

up-to-date and modern way, allowing the operator to play any stop or combination from any position on the manuals and pedals.

We take particular pride in the performance of the action. By this we mean the mechanical action that admits wind to the pipes, as this action is of very greatly advanced construction and is capable of great speed. It would be impossible for any human being to play an instrument that would even nearly approach this action in speed.

Another advance in the construction of this model 49 is the manner in which the swell chambers are constructed. Every joint is made with the infinite care that an artist would use in constructing an instrument of the very highest grade, as for instance a piano or a violin. These joints are made perfectly, being not only sound proof but practically air tight as well. This has



the advantage of entirely closing in the tone so that unlimited expression can be obtained.

The Venetian shutter action is constructed in the same careful manner as the case, and in addition is equipped with a very powerful and improved vacuum pneumatic power mechanism that allows the operator, by a slight touch of the foot through electrical connections, to bring into action one of the most wonderful mechanisms ever devised. While this mechanism must operate the shutters at lightning speed, it must be done without the slightest sound. When the shutters are open the full force of the tone is allowed to flow from the sound chambers in unrestricted volume. With every stop in the

organ turned on these shutters control the sound from a murmur to a thunderous volume.

The construction above referred to has allowed an entirely new departure in the method of building and voicing the different instruments. These instruments can be voiced and constructed and made to speak the true instrument because it is not necessary to take into consideration the volume of tone as this is controlled entirely by the newly devised and greatly improved sound chambers and expression mechanism which is in reality a distinct departure from the accepted construction of the present day.

They Are Bringing Good Music to the Masses

SIGMUND KRUMGOLD



Sigmund Krumgold was born in Hartford, Conn., July 1st, 1896. He studied the organ with Gaston M. Dethier; the piano with Gaston M. Dethier and Lawrence Goodman and Counterpoint with Percy Goetschius.

Mr. Krumgold received an A. B. degree at New York University. He has played at the Criterion for two and one-half years and at the Rialto for eight months.

FIRMIN SWINNEN



Firmin Swinnen, born in 1885 in Montaignu, Belgium; graduated and won the Prix Callaerts at the Royal Conservatory in Antwerp in November, 1906; organist at St. Walburgis Church in Antwerp. He also holds the diploma from the Ecole de

Musique Religieuse of Malines.

He left Antwerp during the bombardment of that town in October, 1914, and went to England, giving organ recitals there under the auspices of the Belgian Government for war charities, playing over 260 recitals all over England in less than one year.

He came to America in 1916, was engaged at the Rialto Theatre that same year, and from 1917 until 1921 was at the Rivoli Theatre. At present with the Stanley Company, at the Aldine Theatre, Philadelphia, Pa.

He was the first to play Widor's Fifth Symphonie with accompaniment of orchestra, at the "Rivoli," with special pedal-cadenza composed by himself.

Mr. Swinnen composed three books of songs in the Flemish language, and also recently published five books of Original Compositions for the Theatre Organist. He also made twelve transcriptions of orchestral compositions for the organ.

Mr. Swinnen is an American citizen.

CARL FISCHER TO PUBLISH BIG AID

Solochestra Organ Parts Published in Cooperation With Organists' Society.

The Society of Theatre Organists, from its inception, has worked for better orchestral organ parts. An article by President Berentsen, published in Exhibitors Trade Review sometime ago, sets forth fully the ideas of those theatre organists who have given the subject careful attention.

It may be stated that the movement fostered by this society is by no means one of hostility to the harmonium parts heretofore furnished by publishers. These parts are only intended for "filling in" and usually were well planned for that purpose. It has been felt, however, that changing conditions in the duties of the organist demand an improved organ part.

The firm of Carl Fischer will issue, shortly, under the name of "Solochestra Organ Parts" a special edition of the Favorite Concert Album for organ, constituting a collection of twenty-five compositions in diverse style, suitable for theatre or recital playing. The arrangements for this volume have been made by Geogre W. Needham, an experienced organist and musical director. They embody the principles set forth in Mr. Berentsen's article, and have received the indorsement of prominent organists. The publishers' claim, that these "Solochestra Organ Parts will be equally effective as an orchestral or a solo part," is confirmed by examination.

Salient points are: 1, an improved accompaniment or orchestral organ part in large notes; 2, the skillful cueing in of melody, bass or other necessary voices in small notes, making a complete solo part; 3, a minimum of orchestral or register annotations, making for clarity.

Due announcement will be made of the publication of this volume, which is in press.

SCHIRMER PHOTO PLAY SERIES OUT

Merited Praise Greets No. 5 Which Big Publishers Arrange for Theatres

A happening of interest to all motion picture orchestra men is the recent publication of Schirmer's Photoplay Series, Vol. 5, by Domenico Savino.

Disregarding the obvious fact that it is published to supplant or replace the well-known material which has been played almost to death, it actually sounds a new note in its particular field.

Not only is the preparation and editorial work superior to anything Schirmer has given to the orchestra public heretofore, but a number of practical features, not to mention innovations, are included. One for example, is the omission of much slow music. The Schirmer firm made wide inquiries before taking this action. A marked death of agitated, "hurries" and lively music was noted but andantes and "theme numbers" were abundant.

Another strong feature is the exceptional itself, Mr. Savino shows himself a skilful and original master of practical orchestration.

Of course, Schirmer's own editorial staff played a part in perfecting the arrangements and in working out the combinations, hence these latter are particularly clever and timely. Any combination of instruments may be used provided the piano is included.

In response to the advance advertising, a great many copies of the volume has been sold, and the publishers report a most gratifying inflow of testimonials and miscellaneous commendation. The contents of Photoplay Series, Vol. 5 are as follows: 1, Allegro Precipitoso; 2, Conspiracy; 3, Tragic Andante; 4, Rustic Allegro; 5, Dramatic Allegro; 6, Carnival Grotesque; 7, Storm music; 8, Allegro Agitato; 9, Misterioso alla Valse; 10, Processional.

THE SYNCHRONIZER READY FOR MUSICIANS

The Synchronizer, consisting of six synchronizing suite for motion picture settings has made its appearance from the press of Carl Fischer. It is a musical work long needed by the theatre. Briefly it is a complete library of incidental music in six volumes and each suite provides all the necessary material for any given picture. Individual movements of any suite may be used independently for any motion picture situation.

The plan under which each of the six suites operates is as follows:

Major Love Motif—To announce the entrance of the Heroine of Hero; also to predominate in normal (or joyous) scenes wherein these characters appear. Minor Love Motif to announce the entrance of the Heroine or Hero to predominate in pathetic scenes wherein these characters appear. Sinister Motif to announce the entrance of the "Heavy" (Villain). Agitato (based on Sinister Motif) to predominate in scenes wherein the "Heavy" appears. Hurry or Furioso (based on Love and Sinister Motifs) to predominate in scenes wherein the "Heavy" and the Heroine or Hero appear.

NEW MUSIC

For Photoplays

Title	Composer	Style	Suitability to Pictures	Publisher
Allegro Precipitoso	Savino		Pursuit, intense wrangling, almost to blows	G. Schirmer Inc.
Conspiracy	Savino	Agitato	Undercurrent, plotters meeting, uprising, treason	"
Tragic Andante	Savino		Shipwreck, destruction, terror	"
Rustic Allegro	Savino		Carefree and happy, woodland scenes	"
Dramatic Allegro	Savino		Riot, terrific storm or volcanic eruption	"
Carnival Grotesque	Savino	Allegro	Clown, villagers, peasant or fantastic gatherings	"
Storm Music	Savino		Terrific storm on land or sea	"
Allegro Agitato	Savino		Excitement, disputes, desperate action, intense rage, etc.	"
Misterioso alla Valse Processional	Savino	Pompous	Dramatic suspense Approach of royalty, coronations, triumphant return etc.	"
Santa Anna's Patio To Mission San Francisco Zingaresca	Strickland	Spanish	Bright Scenes Religious	"
Villanelle	Strickland	Chime Effects	Hungarian or Gypsy scenes	"
Amour Coquet	Baron	Violin Solo ad. lib.	Theme	"
Colinette	Dell'Acqua	Bright	Sentimental	"
You Must Come Over Tonight	Friml	Romantic	Cheerful Scenes	"
I Don't Believe You Say it with a Ukulele	Bosc	Brilliant	Love Scenes	"
Recause	Art Conrad	Fox-Trot	Emotional Love Scenes	Amer. Music Pub. Co.
Christ in Flanders	Art Conrad	Fox-Trot	After Battle	"
Closer (L'Adoree de Mon Coeur)	Art Conrad	Fox-Trot		"
Colonel Bogey	d'Hardelot	Strong		Chappel-Harms, Inc.
If Winter Comes Land of Might Have-Been	Ward-Stephens	Dramatic		"
Mill by the Sea	Du Parc	Flowing	Picturesque Scenes	"
On Miami Shore	Alford	March	Martial	"
Phantom Legions	Tennent	Romantic	Optimistic	"
Roses of Picardy	Novello	Pathetic	Meditative	"
Smile Through Your Tears	Adams	Lively	Cheerful	"
Some Day You Will Miss Me	Jacobi	Melodic	Sentimental	"
There's Silver in Your Hair	Ward-Stephens	Dramatic	Victorious	"
Where the Lazy Mississippi Flows	Wood	Romantic	Birth of Love	"
World Is Waiting for the Sunrise	Hamblen	Plaintive	Consolation	"
II. A Stroll at Chatelard by the Lake of Geneva Suite	Darewski	Pathetic	Sympathy	"
III. The Grove of Julia	Wright	Calm	Mother Scenes	"
IV. Moonlight Sail The Young Prince and the Young Princess	de Freyne	Plaintive	River Scenes	"
Rubenesque	Seitz	Romantic Lively intm.	Love Scenes Innocence, joy, fairy.	Carl Fischer
Call of the Sylphs	Bendel	Dramatic	Resignation, contemplation.	"
Romanza		Flowing	Nature, from (1) till (2) or (4); Longing (minor.)	"
Menuet a la Mozart	Rimsky-Krsakow.	Pastorale	Nature, tranquil movements, Oriental from Pochissimo piu mosso.	"
Spanish Dance	W. L. Slater	Lively	An excellent number for village scenes. (Reuben.)	"
Romanza Andaluza	E. Frascard	Flowing	Fairy, bright.	"
Meditation	Rimsky-Korsakow.	Romantic	Resignation	"
Twilight	Koreshtchenko	Antique	Light	"
Arabian Dance	Sarasate	Dramatic	Calmness till (2).—from (4) Passion with Spanish Atmosphere	"
Chinese Dance	Glazounow	Dramatic	Apathetic	"
Londonderry Air	Cesek	Dreamy	Calm, Nature	"
Old Irish Melody	Crist	Oriental	Desert Scene	"
Songs My Mother Taught Me	Crist	Lively	Chinese, Street Scene	"
A Summer Night Suite	Dvorak	Romantic	Love, Reminiscence	"
1. Goblins Gambols	Doud	Light	Grotesque, spooky, humorous	"
II. Love Song		Sentimental	Romantic, Love.	"
III. Dance of the Moon Sprites		Lively	Joyous, humorous	"
IV. Night Song		Dramatic	Sorrow, contemplation	"
Seguidilla	Frascard	Lively	Spanish	"
Valse a la Napolitaine	Koreshtchenko	Neutral	Nature, contentness	"
By the Lake of Geneva Suite		Solemn	Tranquillity (cut from (2) to (6) from (2); Hope, Faith.	"
1 Sunday Morning at Gليون	Bendel			"

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Making the Theatre Site Pay

THE time when theatre men erect a building exclusively for theatre uses is about past. Sometime ago the writer drew attention to the tendency in theatre building to put up a substantial building that would accommodate stores, offices, banquet and ball rooms and thus increase the revenue. It has been done successfully in and around Pittsburgh, by the Rowland and Clark interests and in many other cities until nowadays hardly a theatre goes up that does not provide for additional revenue from space for business purposes.

Now comes plans for the new Cosmopolitan Theatre in Washington. Here is what the owner will build upon the site.

A modern ten story building of granite and terra cotta.

A restaurant seating 300 persons in the basement.

A dancing garden for 1000 persons in the basement.

A roof garden seating 1,500 for summer pictures.

Two hundred offices in the building.

There is no definite method of determining at this time what revenue will be derived from the leases but it will be large, especially in Washington, where the demand for office space is always large. It is safe



to assume that whether the theatre enjoys good or bad business the income from the by-products, office and restaurant space, will provide an insurance against loss.

Work on the new theatre is under way on the site at the corner of Thirteenth and E streets northwest for A. Julian Brylawski, well known throughout the eastern section of the country. For the last twelve years Mr. Brylawski has conducted the Cosmos Theatre, a combination motion picture and vaudeville house, on Pennsylvania Avenue, between Ninth and Tenth streets.

According to a description of the new theatre, it will be second to no other such house in the United States, and will, of course, incorporate every modern feature, with the addition of many new items that

the architects, the firm of C. Howard Crane, of Detroit, have originated.

The lobby and foyer of this new house will be probably the most beautiful and imposing that any motion picture house can boast, being thirty-five feet high and seventy feet long, with a grand staircase at the end. The walls will be draped with handsome material in Continental pattern, and paneled and painted in keeping with the general color scheme. There will be seats for 2,500 persons.

The stage, which will be 40 by 70 feet, will be so arranged that it may be readily transformed to accommodate any event, from pictures to grand opera. Music, aside from the orchestra numbers, will be furnished by a huge pipe organ that is the final word in such musical instruments.

The auditorium will be egg-shaped, tipped off at the stage, and one of the best features in its construction is the fact that there will be no columns to obstruct a clear view from any part of the house. The decorations on the inside will be copied after the late Empire period.

A unique feature will be the basement of the building, where a large dancing garden, capable of accommodating 1,000 persons, will be located. This room will be banked around with a terraced garden. It will provide an ideal place to drop in before or after the performance. A restaurant that can serve the wants of 300 persons at a time also will be located in the basement.

Where the elevator machinery on most buildings forms an unsightly tower, the plans of this theatre have utilized this space for the installation of a projecting apparatus, daylight screen, rear projection, from which pictures may be shown to patrons of the roof garden in the summer season.

The roof garden, which will be high up and afford a wonderful night panorama of Washington, has a seating capacity of 1,500.

The building will be ten stories high.

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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

SPRINGFIELD, ILL.—F. K. Klein, 331 Main Street, Peoria, Ill., has completed plans for the \$200,000 theatre to be built by Geo. C. Hickox, Reichs Bldg., Springfield.

STONINGTON, ILL.—Aschauer & Waggoner, 25 Citizen's Bank Bldg., Decatur, Ill., have completed plans for the theatre to be erected by T. E. Hoper, Stonington.

BROOKLYN, N. Y.—Eugene De Rosa, 110 West 40th Street, N. Y. C. has completed plans for the \$200,000 theatre for Corner Fourth Ave. & Dean Street, to be built by Fourth Ave. & Dean St. Corporation, 676 Willoughby Street, Brooklyn.

PROVIDENCE, R. I.—Harry A. Lewis, 75 Westminster Street, Providence, has completed plans for the \$30,000 theatre to be built on Taunton Avenue, East Providence by W. F. White, care Archt.

HOMESTEAD, PA.—Victor A. Rigamont, State Theatre Building, Pittsburg, Pa., has completed plans for the \$200,000 theatre for 207 Tenth Avenue, Homestead, to be erected by John E. Stahl, 207 Eighth Avenue, Homestead.

EVERETT, PA.—T. W. Biddle, Jr., MacFar and Building, Cumberland, Md., has completed plans for the \$55,000 theatre to be erected by owner, A. C. Stuckey, Everett.

WAYNE, MICH.—Geo. C. Walker and Mrs. Mabel Jones, Michigan Avenue, are completing the building of a \$45,000 theatre for N. W. corner Michigan and First Streets.

MALVERN, IA.—Carl Powers, is contemplating a \$30,000 theatre for Malvern.

ATCHISON, KANSAS.—Owner Stock Company, care H. Kessler, Kessler Barklow & Ladd Company, contemplating the erection of a \$35,000 theatre.

Building Notes

J. E. Bugger is the new manager of the Famous Players-Lasky House at Dallas, Texas, having been transferred from Detroit, Michigan, where he was local manager.

The Phil H. Pierce Music Co., of Dallas, Texas is now a \$25,000 corporation, and has added Mr. W. M. Newcomer of Knoxville, Tenn., to its executive force.

Quality Theatre, Independence, Kas., purchased by Mark Wilson of the Peoples' Theatre, Chanute, Kas., is under direction of "Shake" Davidson, recently of the Kansas City Universal branch sales force.

Mark Havenhill, Manhattan, Kas., opened the Auditorium at Burns, Kas.

City Hall Theatre, Knoboster, Mo., has been opened by Wingert.

Baltimore. — Nixon's Victoria, Baltimore, will be closed for the summer season.

Edwin O. Weinberg resigned as manager of the State theatre, Schenectady, N. Y., which was opened several months ago, and recently went into the hands of a receiver.

H. E. Wilkinson resigned as manager of the Lincoln in Troy, being succeeded by Harry Symansky, son of the owner.

Kingston, N. Y. Harry Lazarus, Auditorium Theatre, is about to start a theatre, seating capacity eighteen hundred at Kingston, shortly.

The Capitol Enterprises, headquarters, Kansas City will spend between \$40,000 and \$50,000 remodeling the Hubbell Opera House, Trenton, Mo., owned by W. A. Hubbell, financially interested in Capitol Enterprises.

R. D. Fannin has purchased the Majestic Theatre, Magnolia, Ark., from J. M. Hudson.

T. M. Hervey has opened his new Air-dome at El Paso, Tex.

The new Princess Theater is being built at Gillet, Ark.

Fortie O. Allred and Chas. Grim have purchased the Majestic Theater, Green Forest, Ark., from Carl Coxsey.

The Majestic Theater at Little Rock, Ark., has closed for remodeling.

EXHIBITOR BUILT OWN COOLING PLANT

Atchison, Kan.—For the smaller downtown theatre, or the larger suburban houses, Lee Gunnison of the Royal theatre, here, has contrived his own cooling system. The small cost and the effectiveness of the system are its paramount features.

Gunnison's system does not differ vastly from many others. The system may be installed in several different manners. A round hole may be cut in the rear wall of the house, about midway. Any platform obstruction between the rear wall and the auditorium must be done away with, an elevation of the platform being one logical method. An ordinary tin windmill type of fan then is placed in the round hole of the rear wall and run by a 5 or 6 horsepower electric motor, the breeze sweeping up through the auditorium with force enough to blow the hat from one's head. In the winter the hole in the rear wall easily can be refilled.

Another method that can be used with the same system, especially where the house is larger, is to construct two holes in the rear wall in line with each of the side isles, giving twice the amount of ventilation. An ordinary leather belt, 5 or 6 horse power electric motor, the size to depend upon the dimensions of the auditorium, and a windmill fan constitutes the full equipment needed to install Gunnison's system.

No noise results from the method of operating the fan, or fans, providing a sufficient amount of oil is used. The total cost of installing such a system depends entirely upon the nature of the theatre. If the house is built of concrete or stucco, rather than brick or other material that would be more adaptable for making an opening in the rear wall for the fan, the cost would be slightly more. The cost of the fans is comparatively small as they can be made in any tin shop.

While the system has much merit, it is not so desirable for the downtown houses, due to the difficulty in obtaining proper arrangements for installing the system. In neighborhood houses it seems successful.

Denmark's Theatres

Washington, D. C.—About 70 per cent of the motion pictures in the Danish market are of American origin, says Consul General M. L. Fletcher in a report to the Department of Commerce. Most American pictures are sold for all three Scandinavian countries, the purchasers later re-disposing of them in the individual countries.

In Denmark there are two producing companies and 21 domestic and foreign distributing and exchange companies. Copenhagen is the center for distribution in Denmark and many Danish motion picture dealers buy also for Sweden and Norway.

Denmark has 299 motion picture theatres, 4 with a seating capacity of over 1,000, 2 seating from 600 to 1,000, 40 accommodating from 300 to 600, and 253 seating 300 persons or less. Programs in these theatres usually change once a week.

COMPARISON OF COMPANIES INCORPORATED

Albany.—A comparison of companies of all sorts incorporating in New York state this year, with a year ago reveals that 15 motion picture companies, having a capitalization of \$274,000, were incorporated during April, 1922, as compared to 32 with a capitalization of \$851,000 in the same month this year. In May a year ago, there were 28 motion picture companies incorporated, these showing a capitalization of \$1,490,000, as compared to 22 last month, having a combined capitalization of \$1,212,000.

WEST COAST NOW HAS 110 HOUSES

Los Angeles.—One hundred and ten theatres in actual operation, and a building program for fifteen more ready during the fall, is now the actual count of West Coast Theatres, Inc., houses throughout the Southern and Northern districts of California.

In addition to the tremendous activity in the Home Office, West Coast Theatres, Inc., in partnership with C. L. Langley are negotiating for three new houses, while in partnership with the Messrs. Young, Grant and Swope of Hollywood Theatres, Inc., an expansion program for that district is being arranged.

SUPPLY DEALERS' BIG CONVENTION PLANS

Cleveland, O.—National President Dwyer of Cleveland has sent notice calling for the Second Annual Convention of the Association of Motion Picture Equipment Dealers of America, to be held at the Congress Hotel, Chicago, Ill., on July 12, 13 and 14.

There will be an election of officers and directors and consideration of the amendment of the by-laws to provide for the expansion of nearly 200% during the first year.

The Eastern Zone will send a full delegation. The Boston and Philadelphia Delegation will join the New York Delegation and there is talk of a private car to carry the Eastern Zone Contingent.

One of the most important discussions to be carried on at the meeting will be the appointment of a Business Executive to carry on the business of the National Organization.

SUMMER BETTER FOR MISSOURI EXHIBITORS

Kansas City.—The summer of 1923 will be much different than that of 1922 for Kansas City exhibitors. Summer closing will be a rarity among the larger suburban houses, as twelve neighborhood theatres either have installed cooling systems since last summer or are installing them now. At the Circle, Apollo, American, Summit, Admiral, Gem, Warwick, Linwood, Benton, Broadmour, Alamo and Victory theatres the same cool temperature will be offered patrons as that available in the larger downtown theatres.

Functioning with the Kansas City Chamber of Commerce, the Kansas City division of the M. P. T. O. A. is launching an extensive campaign against carnivals and similar competition.

"Kansas City, due to the fact that one of the largest carnivals and circus concession companies is located in its outskirts, is a mecca for carnival companies, which prove a great detriment to legitimate business of motion picture theatres," said A. M. Eisner, president of the Kansas City organization. "It is not the 'clean' carnival we oppose so much as it is the type that includes gambling devices and tends to corrupt legitimate theatre business."

Large N. Y. Merger

New York City.—A merger of about 15 theatres on the East Side where competition is very keen is said to be under way. There are two big factors in the proposed deal. Mayer & Schneider and the Blair-Blindermann-Rosenzweig combination.

EXHIBITORS TRADE REVIEW

Vol. 14
No. 7

July 14, 1923

Price
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PRESENTS

JACK HOLT IN "A Gentleman of Leisure"



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Picture*

THEY'LL forget the heat while they're roaring at this comedy-romance. Released July 15. Sigrid Holmquist heads the exceptional supporting cast.

By John Stapleton and P. G. Wodehouse. Scenario by Jack Cunningham and Anthony Colde-way. Directed by Joseph Henabery.

THE ONLY PICTURE THAT HELD UP ON BROADWAY

20

HOLDING OVER "MAIN STREET"; B'WAY'S SURPRISE LAST WEEK

Nothing Else Held Up in Regular Houses—Strand Did \$29,700 Against Capitol's \$33,400, With "Shriek of Araby"

The Broadway pre-release picture palaces in the Times square district last week failed to show any decided recovery from the slump at the box offices the previous week. With a break in the weather that was somewhat cooler than the preceding seven days, the box offices showed practically the same on the returns in the final count up.

The surprising feature was that "Main Street," at the Strand, pulled unusually business, and was consequently held over a second week, usual business for the Strand at this time of the year.

The estimated figures for last week's business are:

Camco—"Enemies of Woman" (Cosmopolitan - Goldwyn). (Seats 639; scale, 55-85; 2d week.) Pulling rather strong for part of week, but slackened off little toward end; \$5,250.
Capitol—"The Shriek of Araby" (Sennett-Allied Producers and Distributors). (Seats 5,300; scale, 55-85, \$1.10.) Gross somewhere in neighborhood of \$33,400 on week.
Criterion—"The Covered Wagon" (Paramount). (Seats 608; scale, mats. \$1 top; eyes \$1.50.) Recovered slightly from week before, getting \$10,495.
Lyric—"The White Rose" (D. W. Griffith-United Artists). (Seats 1,400; scale, Mats. \$1 top; eyes, \$1.50.) Played out four weeks announced, closing Sunday. Around \$6,600 on final week.
Rialto—"The Snow Bride" (Paramount). (Seats 1,960; scale, 55, 85, 99.) Finished week somewhat under previous one, gross being \$11,420.
Rivoli—"Only - 38" (Paramount). (Seats 2,200; scale, 55, 85, 99.) Good picture, but holding title rather weak. Showed no pulling power at box office, but entertained audiences. Weekly receipts, \$13,870.
Strand—"Main Street" (Warner Bros.). (Seats 2,900; scale, 35, 50, 85.) This house did outstanding business of street despite several papers panned picture. Finished with gross of \$29,700, and picture held over for additional week.

BEACHES OPPOSE L. A. FILM

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VARIETY
JUNE 21, 1923 ~

WARNER BROS.
Classic of the Screen

FLORENCE VIDOR - MONTE BLUE
and a notable supporting cast in

"MAIN STREET"

From the celebrated Novel
by SINCLAIR LEWIS

Directed by Harry Beaumont Scenario by Julien Josephson

Novel Dramatized by Harriet Ford
and Harvey O'Higgins

EXHIBITORS TRADE REVIEW

A Lawyer-Exhibitor's Analysis Of the Uniform Contract

There are but few Exhibitors who are also lawyers. Bernard Edelhertz, former U. S. Assistant Attorney General, is also an exhibitor interested in the Coleman and Melrose Theatres, N. Y. City. His analysis of the Uniform contract herewith printed is his report to the M. P. T. O. of N. Y.

By BERNARD EDELHERTZ

It would not be possible within the time at hand to enter into a thorough and comprehensive discussion of all the different phases and angles involved in the various clauses of the Uniform Contract. It should be born in mind that almost a year has been spent by the Uniform Contract committee in negotiations with the Hays Organization for the purpose of bringing about this instrument.

I shall make an effort, however, within the time permitted to point out the high lights, that is the outstanding features which establish certain new principles in the commercial relations between the distributor and producer on the one hand and the exhibitor on the other.

May I also mention at the outset, that the committee representing the exhibitors consisted of only five men: Your State President, Mr. Charles L. O'Reilly; the founder of the Chamber of Commerce of the City of New York—Mr. Wm. Brandt; Mr. Leo Brecher, Mr. Louis F. Blumenthal and myself, of the Board of Directors of the Chamber of Commerce, assisted by our able counsel, Senator James J. Walker.

On the other hand, the producers and distributors were represented by a great number of their ablest executives, assisted by a thoroughly organized legal staff among whom were some of the most eminent counsel in the United States, including the firm of Cadwalader, Wickersham & Taft.

Every clause contained in the Uniform Contract was analyzed and discussed at great length. In fact, every word in every clause was closely scrutinized and time and again amendments and changes were made, and every change and amendment were thoroughly discussed. Many a time questions came up on which opinion was radically divided, and in such instances the conferences resolved themselves into a sort of form of compromise and arbitration, of give and take so to say, until a satisfactory conclusion was reached.

Edelhertz says:

The Uniform Contract is the first bill of rights of American exhibitors.

Adoption of the Uniform Contract will be one of the most progressive steps in the history of commercial relations between exhibitor and distributor.

We can justly be proud of the fact that your industry, one of the youngest, is among the first to adopt the principle of arbitration as a means of settling commercial disputes.

As I have stated on several occasions, in the Trade Press, no one connected with the labors which brought about this Uniform Contract makes any claim that it is a perfect instrument, and that the millennium for the exhibitor has been attained because of its adoption. But I do claim that it is the first Bill of Rights of the exhibitors of the United States in which certain fundamental rights are granted to exhibitors in their commercial relations with producers and distributors.

Like the Bill of Rights and the Magna Charta which laid down certain fundamental principles guaranteeing certain rights of citizenship, this Uniform Contract also lays down certain fundamental principles and grants certain rights to the exhibitor which the exhibitor never enjoyed before. But the Bill of Rights and the Magna Charta and even the Constitution of the United States have not covered all the fundamental rights of citizenship. Therefore, it is only reasonable to assume that the Uniform Contract has not cured all the ills from which the exhibitor has been suffering.

History teaches us that with the progress and advance of civilization the great documents laying down the fundamental rights of citizenship were changed and amended from time to time in order to meet changing

conditions. Our own Constitution is not the same document it was at the time of its adoption. For better or for worse, it has been amended from time to time in order to meet changing conditions. For the Uniform Contract we claim the same privilege. We believe that the Uniform Contract is the first progressive step defining the relations and the mutual rights and obligations between exhibitors on the one hand and distributors and producers on the other. And as time goes on this instrument will be amended to meet changing conditions.

Now then, let us for a moment examine the criticism that has been directed against the Uniform Contract.

Of course, it is not the purpose here to enter into a lengthy discussion of this criticism, but I can safely say that, in so far as I have been able to study it, I have found that such criticism has not been made in a spirit of fairness nor with a knowledge of the facts regarding the various provisions contained in the Uniform Contract.

As an instance, let us take the criticism directed against Paragraph 12 of the Uniform Contract, which reads as follows:

"The Exhibitor agrees to run photoplays as delivered without alteration, except with the written or telegraphic approval of the Distributor, subject to requirements of competent public authorities necessitating any change."

It has been asserted that this paragraph would give the producers absolute control of the screens of the country and that this control would be sold for fabulous sums for political and other propaganda. Such criticism I maintain, is not made in good faith, for it is not based on common sense or reason. It is not necessary to be a legal authority to understand that the common sense interpretation of this paragraph, as reflecting the intention of the parties to the contract, can only be construed as meaning that the exhibitor cannot re-edit pictures by any alteration or addition, but that is all that the scope of this paragraph covers.

To say that the wording of this para-

NEW FEATURES

Hoey Lawlor talks breezily about Short Subjects. And if anyone knows the short subject market Hoey does.

Ira Hall seeks to give his best advice in a new department known as Ira Hall's Trouble Department.

Another big time, four cylinder review in The Showman's Guide department.

graph gives the producer or distributor the right to insert political propaganda or commercial advertising in a picture is to violate the ordinary meaning of English words.

Those making this criticism know very well that any exhibitor would be justified in refusing to exhibit any picture containing political propaganda or commercial advertising, and it is therefore, clear that this kind of criticism is neither fair nor logical. Such criticism as this, I call destructive tactics, intended not to enlighten the exhibitor but to confuse him, and upon careful examination, you will find that most of it that has come out from certain quarters has not been directed either in a spirit of fairness or with a view of giving some constructive help to these important problems.

I repeat therefore, what I have stated on several other occasions, let's be fair to the Uniform Contract. We admit that it doesn't accomplish all that we have sought to accomplish for the exhibitor but I maintain that it is a great step ahead in the right direction.

How much has been gained by the Uniform Contract can be readily ascertained by anyone who wishes to take the trouble of comparing the clauses contained in the old forms of contract which the exhibitor used to sign heretofore, and the clauses contained in the new contract.

I am not going to waste your time or mine by entering into an analysis of what the clauses of the old form of contract contained. It would be a futile discussion. I challenge any exhibitor or any producer or distributor to point out to me, in the old form of contract, not only a single clause but even a single statement which makes the producer or distributor liable for any violation of the terms of the contract, and I challenge any one to point out to me a single clause of a single statement, in the old form of contract, wherein the exhibitor acquires any rights whatever under the provisions of that contract.

The fact is, and I can state this fact without fear of contradiction, that under the old form of contract the exhibitor assumed all the obligations, and the producer and distributor reserved to himself all of the rights without assuming any correspondent obligations. And in addition, as if that in itself were not sufficient, the producer or distributor forced the exhibitor to sign a contract, which contained a vicious clause giving the producer and distributor an extraordinarily remedy by conferring upon him the arbitrary power to wipe the exhibitor practically out of business at any time that he though the exhibitor violated any of the provisions of the old form of contract.

I have reference to the clause providing for \$250.00 additional deposit, by virtue of which clause an exhibitor could be put on a cash deposit basis. You all know what that meant.

Now, all this has been done away with and put out of existence. The exhibitor need fear no more this \$250.00 additional deposit clause. The Uniform Contract contains an Arbitration Clause which provides a fair and equitable basis for arbitration of any dispute that may arise between exhibitor and distributor. It is the Board of Arbitration consisting of an equal representation of exhibitors and distributors, and not the distributor or producer that has the power to decide if an exhibitor has violated any terms of the contract and what remedy shall be given to the distributor

A Theatre Press Agent on Fooling Editors

By ED S. OLMSTEAD

Director Advertising and Publicity Missouri Theatre, St. Louis

I don't mind telling EXHIBITORS TRADE REVIEW my theory is to keep faith with the press, and not abuse its confidence.

There is the temptation to follow tactics of the unscrupulous, fly-by-night press agent, and fool the Editors into news breaks, but to maintain consistent, week after week newspaper assistance, requires an open and above the board policy.

I contend that a careful study of the local situation and a complete understanding of the peculiarities of the various papers are essential in securing proper notices and co-operation. I am proud to say that, without a single exception, every story concerning the Missouri Theatre and the pictures or acts we have played, that I have "planted," has been strictly legitimate. There is a slogan in Paramount Pep, which says, "But above all things, Truth beareth away the Victory," and that is the whole proposition in nine words.

My long experience as poster artist is a most valuable asset, not only because the requirements demand a knowledge of the fundamental of art, such as color, composition anatomy and perspective, but any measure of success depends upon a strict attention to detail and a lot of patience. Arrangement and layout of advertisements, together with the ideas of psychology of various styles of lettering, can only be appreciated and used effectively after actual experience and application. I believe variety in advertising just as necessary as variety in program. Each picture presents its oddities which should attractively dominate the display. Continued sameness encourages indifference.

Lobby displays are my hobby. Harold B. Franklin, Director of the theatre department for Famous Players, says: "Show me a theatre lobby and I'll tell you how good the manager is"; every lobby should serve two purposes; to sell the show and to sell the house. The patron's first and last impression of the theatre depends upon the lobby display. Punch, dignity and legibility should govern every announcement, large or small.

for a such violation.

Now let me point out to you a few of the radical changes accomplished by the Uniform Contract.

In the very first clause of the contract there is a paragraph which reads as follows:

"If any of said photoplays shall be released by the Distributor after the period above specified, the Distributor shall be obliged to deliver such photoplays to the Exhibitor hereunder as though released within said period; and the Exhibitor agrees to accept pay for and exhibit them at such later period pursuant to the terms hereof."

In the first place you will note that pursuant to this clause each picture is to be described and identified in a schedule attached to the contract. This is a very important provision, because once a picture is described and identified in the contract, the producer or distributor cannot by any subterfuge or change of name take the picture out of the contract by calling it a special production and refuse to deliver it to the exhibitor at the price agreed upon. The exhibitors know from actual experience

that this used to be a favorite pastime with some producers and distributors, and under the provisions of the old contract, the exhibitor practically had no remedy, and if he wanted to play the picture which was taken out from the contract, through some subterfuge, he would have to pay a much higher price for it.

Under the provisions of the first paragraph of the Uniform Contract, the distributor must deliver every picture mentioned and described in the schedule even if it is released after the time specified in the contract. Note for the first time, the expression in a contract for the purchase of pictures, "The Distributor shall be obliged to deliver such photoplays to the exhibitor" and see if you can find such a form of expression in any of the old forms of contract.

In the second clause of the Uniform Contract which deals with the return of prints will find this provision:

"It is understood that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefore, to a carrier designated or used by the Distributor, and proper receipt there for obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor."

In the first place, according to the terms of this clause, the exhibitor is not obliged to pay transportation charges, if he is directed by the distributor to ship positive prints elsewhere than to the distributor's exchange, and in the second place the exhibitor is absolved from any responsibility by delivering the positive print properly directed and packed to a carrier, designated or used by the distributor.

The third clause deals with loss and damage to prints. It is a well-known fact that, according to the old forms of contract, the exhibitor was held liable for a lost, stolen or destroyed print, anywhere from 6 to 15c per lineal foot, but according to the provisions of the Uniform Contract the maximum that an exhibitor can be held liable for, anywhere in the United States, is for a sum not exceeding six cents per lineal foot, and in the State of New York we have a gentleman's understanding with General Hays organization that no more than four cents per lineal foot will be exacted from an exhibitor for a lost, stolen or destroyed print. Furthermore, there is a provision in this clause which will absolve the exhibitor from any liability, if on the day of the receipt of the print he wires the distributors's exchange that the print was received by him in a damaged or partially destroyed condition.

The fourth clause deals with the time and place of exhibition and prohibits the bicycling of films.

The fifth clause of the Uniform Contract specifies the instances in which the distributor is relieved from liability for failure to deliver the pictures contracted for. These instances are specially enumerated, but there is a significant statement at the end of this clause which says:

"It is understood, however, that the neglect or default of the Distributor's employees hereunder shall not be deemed a cause beyond the Distributor's control."

The sixth clause specifically prohibits the distributor from violating any protection or run clause contained in the contract.

*The second installment
of this article
will appear next week*

"If I Were An Exhibitor and Wanted to Build High School Patronage"

The Editors invited a number of high powered exploiters to suggest ideas and methods for going after more business from high school students, who, according to a recent survey, are not steady patrons of motion pictures. Additional Exploiters make their suggestions this week.

By LOU MARANGELLA

Director Exploitation, Warner Bros.

Without question the most popular place in any community is the motion picture theatre. It is usually the largest, finest, best furnished, best-ventilated building. Despite this fact, there comes a time in the annual life of the theatre when its distinctiveness and drawing power is minimized. And this time unfortunately happens to be in the summer.

The summer slump seems to be the bane of the industry. At this period of the year it becomes doubly difficult to lure the high school boys and girls into the theatre. They would rather do all the pranks boys and girls are accustomed to doing out in the lots and parks than witnessing a breathtaking film drama in the cinema palace. The question, therefore, is how to attract the youngster who, as a rule, bring along the old folks.

A sure-fire method would be for the theatre owner to take a reel of one of the best baseball games between local schools, and advertise the date of its showing at a time when business is in the dumps. The taking of this film will not entail a great expenditure, and its advertising possibilities will far outweigh the small outlay of cash.

Certainly, no youngster, or group of youngsters, will miss the opportunity of seeing themselves on the screen, the way they appear in action and how their team mates and rivals size up. With a reel of this kind, and with the youngsters arousing the enthusiasm of their parents about it, in addition to the local newspaper publicity that can be secured, not to mention the prestige it will give the theatre, the showmen can do a good business—far bet-



A poster drawing contest among student artists.

ter than if he just sat back and waited for them to come in.

There is just one thing to be guarded against in following this idea. If you advertise the fact that the game is to be shown in full, show it in full; for if you hoodwink them by only screening just a few feet of the film you will suffer forevermore both financially and in lost prestige. Once you lose the confidence of a youngster, you've lost a valuable theatre asset. And

Marangella Says:

Run pictures of high school contests and contestants.

Don't say you will run an entire picture and then give them only a hundred feet or so. They'll get sore.



Inject High School sports stuff in your reel.

this means money lost at the box office for a long time.

Baseball between local high school students are only one feature of their athletic activities in summer. Track meets, soccer football, tennis, hockey among the girls, and a number of other games can be turned into capital by the enterprising theatre owner. And in grasping these opportunities you can bring home the summer bacon, and incidentally plant the seed of good will in the hearts of the local boys and girls.

Ryskind Says:

Sell your theatre to high school authorities as an institution.

Try the essay contest. High school students fall hard for them.

Try drawing contests.

By MORRIE RYSKIND

Director of Publicity, Al Lichtman Corporation.

If I were an exhibitor, I would be very much interested in reading the report of the survey recently completed by the National Committee for Better Films, and I want to compliment the Exhibitors Trade Review on having the initiative to print the important data—important to the producer as well as to the exhibitor—gathered by Mr. Perry and his organization.

If I were an exhibitor, I would agree with the editorial conclusion of the Trade Review that I was paying perhaps just a little too much attention to the young children and the adults, and that I was neglecting the in-between group of high school children.

If I were an exhibitor, I would set about immediately remedying this condition, and I don't think it would be a difficult task.

I would take the old contest idea, and play it for all it was worth. School children are too young to participate in essay contests, and most adults are too indifferent. But the high school student is the type who likes nothing else but.

I would try to sell my theatre to the high school authorities as an institution.

I would go to the high school principal, and tell him that I wanted to offer a set of prizes for essay contests on various pictures that I would run in the course of a year, all pictures being subject to his approval.

Most high school children are forced to write essays on themes they do not like, and themes they do not understand. The composition teacher is interested only in getting them to write better. The exhibitor can appeal to her that compositions based on the films he shows will be of direct interest to every youngster in the school.

I would, if I hoped to get a majority of the students interested, pick the type of picture that the statistics show them to be interested in. Mainly, then, I should consider straight dramas, comedy dramas, and even a bit of melodrama, provided the last class was far, far away from the serial.

On a picture like "The Hero," it would be easy not only to enlist the support of the school authorities, but even to have the principal and the teachers endorse it. This picture, based on Gilbert Emery's great play that won the admiration of all the critics, is in a class by itself. Here I would arrange for a private showing for the teachers and then use their sentiment of approval for a mail campaign to the parents. In addition to the contest, this would seem to me to be the logical exploitation method.

I would not make all of the contests essays. Some might be drawing contests, in which the prize went to the student who best copied a still from one of the lobby displays, or to the student who drew the best original cartoon conception of the theme of the story. In that way I would interest the entire faculty, and incidentally have them come to regard my theatre as an institution that was working with them.

My prizes would not need to be monetary. A pass good over a given period would prove enough of a lure. At the end of the term I might give a medal to the student who had won most of the contests, this medal to be awarded as part of the graduation exercises. And, by all means, I would see that the teacher whose class made the best record in my contests received an award really worth while.

I think that for a comparatively small outlay, I would be repaid a hundred-fold. With such a campaign, I would have not only the students and the faculty sold on my theatre, but the parents, and the community in general.

What The Public Wants

Results of Questionnaire Canvass by Hays Organization and Contest by Large Newspaper Syndicate Reveal Likes and Dislikes of Newspaper Critics and Theatre Patrons

TWO sources of information on the public's attitude toward pictures of today have been tapped by two different agencies—the Hays organization and the Newspaper Enterprise Association, one of the largest newspaper feature services in the world.

The Hays organization sent out questionnaires to motion picture critics of newspapers in important cities. The Newspaper Enterprise Association carried on a prize essay contest in newspapers throughout the country, through which newspaper readers were asked to answer in fewest words this question: "What ought to be done for the improvement of motion pictures?"

The Hays organization canvass disclosed the attitude of the press toward present day motion pictures. The result is important not only as reflecting the attitude of the individual critic toward pictures, but his idea of what the public he serves desires.

The Newspaper Enterprise Association directly reflects the attitude of the rank and file of movie patrons and is perhaps the most complete survey ever made. The Newspaper Enterprise Association serves more than 800 newspapers throughout the country.

The Hays organization returns, epitomized by Film Daily, are as follows:

Albany, N. Y.—I believe the average of production is improving and trying to be even better than it is.

Atlanta—General moral tone of films seen here is excellent. Why not shorter features and more snappy short subjects?

Boston—My criticism of the average program picture of today is not that it is immoral or offensive, but that it is so stupid and inane. The movie producers insult us when they seek to school us in morals. The films should not disclose a point of view.

Chicago—Every picture cannot be a masterpiece, but neither is every stage play or every novel. I think the proportion of worth while photoplays is high.

Cincinnati—Recent picture productions have been no better and no worse than ordinarily. It is artistic improvement that is necessary—the greatest weakness still being in poor structure and feeble characterizations.

Waste Footage

Cleveland—However, there is a great tendency at this time to make each feature of eight reels in length. Too much waste footage, too much padding in general.

Columbus, O.—I note by the Ohio censors' reports some unforgivable breaches in taste from all companies and especially from the topic weeklies.

Dallas—Public demanding more and more that capable and intelligent direction go hand in hand with the best advertised star.

Des Moines—I believe pictures are getting better, as the public is learning to appreciate finer things.

Detroit—General run of pictures indicates producers are striving for length rather than quality. I suggest some concerted method of holding directors within the bounds of solid, meaty pictures with a minimum of padding.

Evansville, Ind.—If producers could only be convinced that short comedies are not in popularity much could be done to clean up the industry.

Ft. Wayne, Ind.—The average run of motion pictures is as good as it can be expected to be when nine out of ten pictures are founded on stories which were popular and are supposed to have drawing power on that account.

Rentals Too High

Ft. Worth, Tex.—City gives poor support to motion pictures for its size. Photoplays on marriage and divorce have lamentably large following. Believe rentals on good pictures too high, encouraging fostering of low taste.

Indianapolis—I find that the feature picture on the whole is getting better both as to the story and direction. The feature picture is being better cast. It seems that studio favorites are no longer being given leading roles.

Memphis, Tenn.—Less elaborate society dramas depicting life of jazz of the rich with elaborate settings and more wholesome human interest films.

Minneapolis—The pictures I have witnessed recently have been notably free from offensive treatment of any class, creed or race. Their chief failure has been lack of a convincing story to tell.

Unless you are dealing with matter that is frankly pornographic, give real artists an opportunity in direction and acting—and the moralities will eventually take care of themselves.

Too Long

New York—Present day pictures are too long. Need somebody with judgment to know what stories really deserve lengthy treatment.

THE CRITICS SAY

There is too much waste footage and padding.

Pictures are not so offensive as formerly.

High rentals encourages showing poor pictures.

Individual achievements are only notable advances.

We have held the position of reviewer for the past three months and in that time have seen very little of the outwardly offensive. There is a long step forward in this respect.

Pittsburgh—In the first place I do not think that the motion picture makers want to make any better pictures than the general average at present, and if they did I do not believe any hodge-podge prescription for better pictures evolved from the results of a composite opinion of all the picture reviewers in the world would help them any.

Too little consistency and everyday life in the picture offerings. Departure from facts and radical liberties upon the part of directors would seem to be an outstanding defect.

Richmond, Va.—My observation leads me to believe that the great weakness in the pictures from a production standpoint lies in the editorial departments—in the selection of stories and in lack of coordination of the various factors concerned in their production—the author, continuity writer, director and editor.

Rochester, N. Y.—Thoughts, character unfolding, real problems of real life—rather than pageantry, exotic stories and bizarre dress (or undress) would, I think, improve the movies greatly.

I feel that the tendency to exaggeration in all classes of life and people depicted is a serious fault in the movies. Poverty, riches, class distinction are all over-emphasized in the average film. This constitutes a real danger, I feel, in sowing seeds of discontent and misunderstanding.

Careless Titles

Springfield, Mass.—Directors pay too much attention to star system. Emotional placards displayed with annoying frequency. Careless, inexpert and ambiguous titles often spoil an otherwise good picture.

I believe that too much consideration is shown for the undeveloped intellects in the audiences.

St. Louis—As to the general run of productions: I find that there has been little reason to waste my time seeing them.

Tacoma—It is my opinion that feature films, many of which now take from 70 to 80 minutes, might be cut down to run, say 40 to 45 or 50 minutes, with a consequent saving to makers. I would suggest that the short fun, or educational, become more abundant on picture house programs.

Washington—In my humble opinion, the only outstanding progress in the films recently has been entirely a matter of isolated individual achievement.

Contest Winners

The fifteen prize winning essays answering the question, "What Ought to Be Done for the Improvement of Motion Pictures?" are as follows:

Adaption—seek advice and opinion of original author—not collaboration. Eliminate unconventional villains—boresome faked stunts. Have cause for LOVE element. Eliminate patched-on happy endings. More novelty—less super-heroes—less illogical sermons. More real comedy—less slapstick. Society as it really exists—less snobbery. Conventional heroes, heroines, villains. Laverne Caron, 317 Harper Avenue, Detroit, Mich.

More Consistency

More consistency and plausibility in plots. Stricter regard to dramatic rules.

More good mystery and adventure stories, comedies and sympathetic stories about common people, fewer on domestic relations. Simpler settings. Emphasis on character delineation. More education and culture in studios. Greater originality in production. Actors who can act. Mary Henke, Monticello, Indiana.

"The Play's the thing—" Stop exploitation of stars as characters instead of character-portrayers. Truth in plot development, endings neither sad nor happy to order, but logical. Sincerity in presentation, preventing change in play's guiding motive in false bid for "sympathy." Elimination of censorship. It is puerile in conception and dispensation. Miss Aileen P. Stroud, 1826 West 11th Street, Oklahoma City, Oklahoma.

Play, Not Star

Make the play the thing, not the star. Present characters, not caricatures. Make the characters act naturally and according to the laws of nature and man. Eliminate buffoonery and introduce humor. Do not gloss over crimes big or little and present everyday life, not Utopiae nor Jazzmaniae. J. R. Malloch, U. S. Dept. of Agriculture, Bureau of Biological Survey, Washington, N. C.

Let motion pictures learn from literature the power and charm of subtlety. Let them cease its sacrifice to garish obviousness. Let them stop the robbery of essential details to unnecessary action, a practice equally responsible with "the happy-ending-mania" for the complete change of theme which the author's story suffers under scenic butchery. E. N. Wilson, 3589 Linwood Rd., Cincinnati, Ohio.

Let "Better Cooperation" be our slogan and we can insure the future success of the "silversheat." Earnestly encourage writers, producers, artists and educators to frequently get together—1st, To offer helpful criticism; 2nd, To eliminate titles, statements, and actions which tend to destroy high standards; 3rd, To correct "film flaws." Mary E. Burgess, 89 Allen Street, Albany, N. Y.

Less Lingerie

Less lingerie, legs, loose ladies and lover's leaps; less perspiration, more inspiration. Fewer erotic, neurotic, exotic, tommyrotic situations. More sincerity, more head, more purpose. A sober realization that the universe is its stage, history its back-ground, life its theme and the world its audience. Ellis Meredith, 306 The Cavanaugh, Washington, D. C.

For the improvement of motion pictures we need: Fewer adaptations. More and better original stories, of everyday American life, with simple themes, and new situations. Love stories are good, if not overdone. No slapstick. Truer characterization, even at the sacrifice of the "Happy ending." Put "sense" in censorship. Walter H. Martin, 1559 Thomas Avenue, Columbus, Ohio.

Give Us Life

Movies do not give us life, as we, the great majority, know it. We like to see ourselves on the screen. We want to see the heart of humanity beat. There is real humor in the world. Find it and screen it. Fade-out on the spectacular. Close-up on life. Mrs. W. R. Potter, Warren, Arizona.

Birth, love, hate, ambition, death and the other situations that make up life, do not come to us attired in magnificent costumes set off by gorgeous backgrounds, nor do they always end with a silly kiss. When motion pictures eliminate their artificiality, the American public will hold them in higher esteem. Harry Rollband, 409 Whitesboro Street, Utica, N. Y.

Picture Plain People

The common, plain people are in the majority. Their stability keeps the world moving. Their children must be educated in

The Stanley Lens Official Organ of The Stanley Company of America Employees' Beneficial Association. Includes a portrait of William K. Goldenberg and the title 'STANLEY EMPLOYEES HAVE A BENEFIT ASSOCIATION'.

The Stanley Company of America Baseball Team

If the opinion of Nace Ryan, former Manager of the St. Louis baseball team, and now at the head of the Stanley team, is to be taken seriously, our club will finish the season with a percentage something over the 1000 mark. There is no question but what Nace possesses a lot of baseball philosophy. For just a glance at the list of players comprising the team (over a problem for any fan to find a weak spot).

THE STANLEY GENS



Sidelights on The N. V. A. Benefit

"The Knights of the Black Shoe" were out in full force, having "everything" Bill Wilson remarked: "Think this is a crowd I come over to the Avenue some Saturday night." A wrestling match, not listed on the program, took place between the literary and a hot-dog sandwich.

Want Ads

WANTED—One Civil Engineer Without Daylight Saving by All the Theaters in Philadelphia. FOR SALE—One Slightly Used Pad of Requisition. Apply Irving...

ORGAN NOTES BY HARRY RODELL

At last light has been put in the eyes of the Great Exhibition. After a series of very successful previous annuals of lasting interest...

STANLEY EMPLOYEES HAVE A BENEFIT ASSOCIATION

AN employes' house organ, exclusively for their consumption and published by them, is one of the welfare features of the Stanley Company of America organization in Philadelphia. It is edited by Charles Thompson of the Cross Keys Theatre, a Stanley house in Philadelphia, and the contributors are employes of both sexes of all the houses and the company's home office. It is called the Stanley Lens.

Just as the ray of light travels in a straight line from the booth to the screen, so the aid in the Beneficial Society reaches from its central source into every member's home, projecting a picture of comfort and security in time of need.

Let us strive to keep our projection perfect by being loyal and true members of this organization.

Kodak Worker's Share

Rochester.—The Eastman Kodak Company has begun distributing \$1,760,000 to its 15,000 employees here and all over the world as wage dividends. Dividends to stockholders of \$4,500,000 were also paid. In addition stock dividends of \$200,000 were paid employees on 10,000 shares of stock which George Eastman set aside four years ago for employees who had been with the company two years or more. The men receiving it benefit according to their length of service. The stock paid for itself by being held by the company in the employee's name. The dividends were paid the company and have now paid for the stock. Stock dividends distributed to-day are the regular dividend of \$1.25 on the common stock, together with an extra distribution of 75 cents a share, a total of \$2, and a disbursement of 1 1/2 per cent. on the preferred stock.

just and righteous principles. Real love, the world's greatest force, must take the place of the sex problems and extravagance. The world's greatest educator must cultivate the heart and common sense. Mrs. George Free, Oxford, Ohio.

We are weary of ultra extravagance. Cut out some of the brutality, crime, vulgarity and underworld stuff. Give us more picturization of clean life with characters such as our children may emulate. Take the dollar sign from love. Eliminate royalty and "born rich" figureheads. Emphasize honest achievement and mass progress. Isabel Ambler Gilman, 115 West 85th Street, Seattle, Washington.

Improve moving pictures with plays reach-

ing deep into the hearts of our everyday people, arousing and proving their (1) love of fair-dealing, (2) indignation at injustice, (3) easy-going good-nature, and (4) innate kind-heartedness; convincing us that common lives hold the "key to happiness" which we all are seeking. H. C. Ebert, Escondido, Calif., R. F. D.

Screen Ordinary Life, no pretense, showing what man can make of himself if he'll only try. Combine wholesome love, home life, motherhood, clean comedy—likewise vice with punishment meted out; pitfalls for young and how to avoid. Contrast all walks in life, portraying happiness—success and how to find it. Miss Joan Stoehr, 1046 E. St. Catherine St., Louisville, Kentucky.

J. E. FRANCKE of the Majestic, Brockton, Mass., coaxes thin dimes across the ticket window in the following manner: He sends out to his mailing list a yellow card about 8 by 12 inches asking prospects "Do You Want to Make Some Money?" Then he specifies that on such and such a date this card and ten cents will admit two ladies to a matinee although his regular admission is 10 cents per head. On the card he lists his pictures. Brockton is an industrial center. Bargains, Francke says, go over every time.

\$ \$ \$

IN honor of Mothers' Day, the Capitol Theatre, New York, invited eighty-five members of the Mothers' Club of the Stuyvesant Neighborhood House to be the guests of the management at the presentation of the new Charles Ray production, "The Girl I Loved." All of these mothers are compelled to work for the support of themselves and their families and this is their first visit to a Broadway theatre.

\$ \$ \$

WHEN Capt. Godfrey R. Rodrigues, globe trotter, "blew" into Kansas City, the Kansas City Star became interested in extending a city-wide offer to persons who desired to take free health exercises under the direction of Capt. Rodrigues. It was at this stage that Milton H. Feld, managing director of the Newman theatre, also became "interested," booking the captain for a week at the Newman and obtaining a splendid tie-up with The Star.

\$ \$ \$

WHEN the management of the Strand theatre, Emporia, Kas., received a letter from a boy, lamenting the fact that he was quarantined because of whooping cough and unable to see "Robin Hood," an idea was hit upon. A special "Whoopie" matinee for all boys who were victims of whooping cough was arranged, but it was learned that the quarantine laws could not be violated.

\$ \$ \$

ANEW and profitable custom has been established at the Universal Kansas City office. Each Wednesday afternoon the motion picture committee of the Kansas City Parent-Teacher Association reviews new Universal product in the exchange's projection room.

\$ \$ \$

INSTEAD of waiting until this fall, as originally was planned, to continue a series of "Discovery Concerts," which proved a great box office attraction at Frank L. Newman's theatre, Kansas City, last month, the concerts will be resumed this month. High school, grade school students; in fact any citizen, is eligible to "tryout" for a place on the programs, which will be given each Sunday this month.

\$ \$ \$

MANAGING Director Edwin T. Emery has under consideration the production of some half dozen one act dramatic plays to be given at The Sheridan Theatre, New York, in conjunction with the usual feature photoplay presentations.

*Every
Item
An
Idea*

\$\$\$
\$\$\$
\$\$
\$

ONE hundred children of Public School 59, New York City, who are studying "Vanity Fair" in their English classes, were taken to the Capitol Theatre to see Hugo Ballin's screen production of the Thackeray masterpiece so that they might be able to obtain a better understanding and visualization of the famous classic.

\$ \$ \$

MR. and Mrs. Martin Johnson, whose big game hunting picture, "Trailing African Wild Animals," was presented at the Capitol Theatre, made a personal appearance with the presentation of the film. Mr. Johnson gave an informal and illuminating running talk with the picture describing his adventures during their two years' expedition in British East Africa.

\$ \$ \$

TWO hundred boys from Probation School No. 120, New York City, were guests of the Capitol Theatre, where the Capitol News included scenes of the boys marching in the Boys' Week Loyalty Parade. This is the first time that these boys have ever visited a de luxe theatre and it was believed that the event would have a psychological and uplifting effect on their morale.

\$ \$ \$

IN response to twenty thousand requests of radio fans, the Capitol Theatre is issuing photograph souvenirs showing all of the artists who participate in the weekly Sunday night concerts from the Capitol broadcasting studio. The radio activities of the theatre have grown to such proportions that S. L. Rothafel has appointed William Axt, one of the associate conductors of the Capitol Orchestra, or "Dr. Billy" as he is more familiarly known on the air, as Director of Radio. Dr. Axt, whose work at the piano is one of the mainstays of these radio concerts, will rehearse and coach the artists and make all the program arrangements under Mr. Rothafel's direction.

\$ \$ \$

MESSRS. I. and J. Gore, brothers of Michael and A. L., have opened one of the most unusual theatres in Southern California, "The Red Mill," at 5218 Whittier Boulevard. The name of the theatre has been copyrighted because of the particular structure and environment of the house. A huge 75 foot high electric sign, in structure an exact duplicate of a mill, is placed on top of the theatre, and can be seen for miles when lighted at night. The wings of the mill revolve and lend a most attractive uniqueness to the house.

SEVERAL large companies in Portland, Ore., including Meier & Franks, and Swifts issued passes to their employes to see "The Go-Getter" at the Rivoli theatre. Business people here took a big interest in the picture, because of its helpful hints to ambitious workers.

\$ \$ \$

FREE passes to local theatres and picture shows for various periods are being given by R. J. Rainey, theatre manager at Clarksville, Texas, to boys and girls who gather the largest number of tin cans during the present week. This plan is said to be working well and getting in the cans in large quantities.

\$ \$ \$

FOR two years past, the management of the Avon theatre in Watertown, N. Y., has enjoyed exceptional patronage from the parents and the children of that city. The house has just been acquired by the Robbins Amusement company, but before Charles Sesonske and E. H. Arnold handed over the keys, they gave a farewell party to the school children of the city, who will be admitted free that day.

\$ \$ \$

M. H. NEWMAN, manager of the Columbia Theater, Portland, Ore., has been showing pictures of the juvenile protective parade. These pictures were taken exclusively by a local cameraman for the benefit of the children.

\$ \$ \$

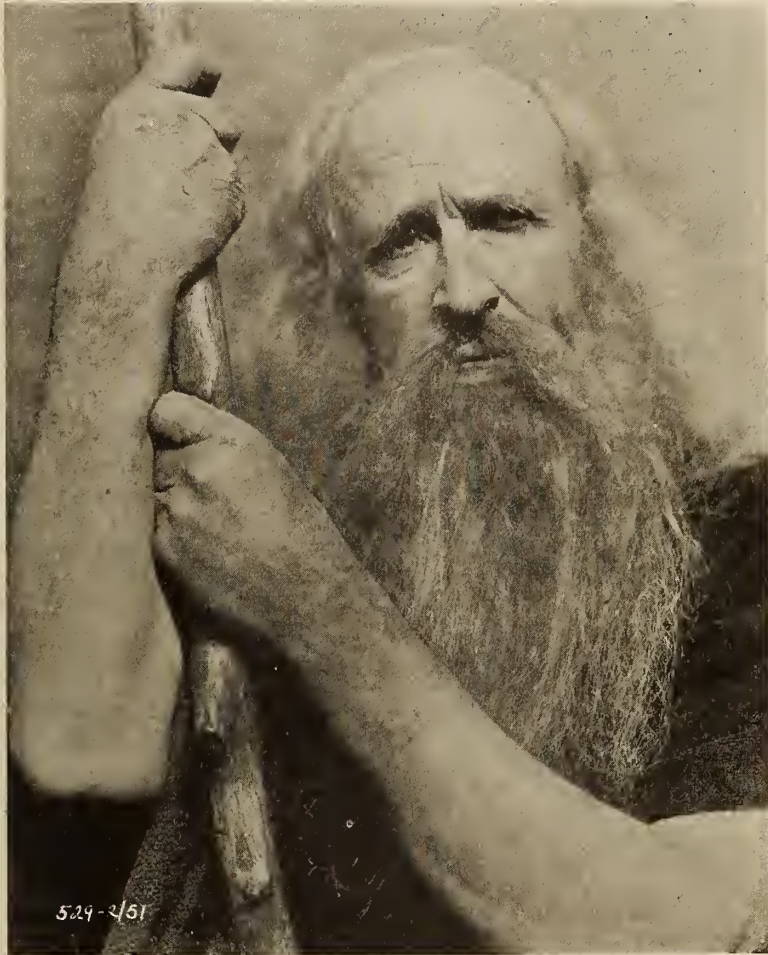
HOW to overcome the hot weather handicap that hits exhibitors each summer and causes deficits where balances should be found, is a problem that C. Elmer Dietrich, of Tunkhannock, Pa., owner of the Colonial Theatre at Meshoppen, Pa., has solved and without any loss to himself.

He has followed Ralph Waldo Emerson's advice about hitching his wagon to a star, the luminary in this case being the Meshoppen Park Association, a society dear to the hearts of the people of Meshoppen. When the hot weather lull struck the Colonial, Dietrich got into touch with the officials of the association and made them the proposition that he would turn over 25% of the net proceeds of the playhouse from June 1 to October 1 to the improvement fund of the park.

Dietrich by this move secured the backing of the people of Meshoppen for the Colonial programs and even made the members of the association volunteer advertising and business agents, since all were anxious to boost attendance at the Colonial in order that good sized audiences would spell a profit to the association. If the houses were small and expenses were not cleared, then the association got nothing. If it proved that interest in pictures was good, then attendance was above the red line and there was a dividend for the association.

The plan has been tried out for a month now and has worked well. Dietrich weathered the torrid spell of June with flying colors and his shows draw well at a time of the year that usually found the house only partially filled. In addition to getting the good will of the people, Dietrich also has broken in for plenty of space in newspapers, since they support public enterprises and the dividend for the park transforms the theatre into this classification. Of course some might urge that Dietrich is building up opposition if he supports the out doors enterprise, but on the other hand, the park had the drawing power anyway in hot weather and any business gained is that much clear gain.

This Is The Picture Business



Theodore Roberts as Moses in Cecil B. DeMille's Paramount production "The Ten Commandments" This must be a difficult part for Roberts—in the days of Moses they didn't smoke cigars.



Pretty gowns and prettier girls will be found in abundance in Truart's "Broadway Gold."



With three pictures, representing an investment of close to a million dollars, Fred Niblo, Louis B. Mayer, Reginald Barker and John M. Stahl, left to right, are preparing an early fall release schedule.



George P. Aarons, secretary M. P. T. O. A. M. C. Levee and Maurice Tourneur indicate their wants from the "Brass Bottle."



An interesting shot from "Counterfeit Love," Playgoers special which is distributed by Associated Exhibitors.



Scenes like these makes one long for God's country and the vacation period. They are taken from Robert C. Bruce's Wilderness Tale, "The Gray Rider," which is distributed through Educational Film Exchanges, Inc.



Lenore Ulrich, the Belasco star, arrives in Los Angeles to begin work on "Tiger Rose," at Warner Brothers' studio.



Cleo Madison, who plays a featured part in Principal Pictures Corporation's "Gold Madness."



At left, the Court room scene from the seven-reel special production "Phantom Justice" and at the right, Burnell Manly who adapted this photoplay for Richard Thomas.



Cornelius Vanderbilt, Jr., and Jackie Coogan on one of the sets for Metro's "Long Live The King."



One of the mammoth scenes taken from "The Queen of Sin," which is being distributed by Selznick.



Laura La Plante who plays the leading feminine role in Hoot Gibson's Universal attraction "Shootin' for Love."



2



1



3



4



5

GRAND-ASHER PRODUCTIONS

1.—Samuel V. Grand surrounded by his comedy stars, Joe Rock, Sid Smith and Monty Banks. 2.—The President himself. 3.—Monty Banks in "Paging Love." 4.—Joe Rock in "Mark it Paid." 5.—Sid Smith in "Making Good."



Herbert Brennon (in white) explains the action in Pola Negri's picture, "The Spanish Dancer," which he is producing for Paramount. Antonio Moreno, who is featured in the picture, is seen on the left, and filmom's Chinese cameraman on the right.

M. C. Levee, producer of Maurice Tourneur pictures and president of the United Studios.



General view of the studio property of the Charles Ray Enterprises Corporation, as it will appear when completed.

Corinne Griffith is getting ready for a "Six Days" race. Incidentally that is the name of the picture she is making for Goldwyn.



Dedic Velde, French-American comedian, soon to appear in two-reel comedies for Lightning Film Corporation.

Guy Bates Post and Cleo Madison, two featured players, in "Gold Madness," which is presented by Principal Pictures Corporation.



SOME SNAPSHOTS AT THE NORTH CAROLINA CONVENTION

1.—Henry B. Varner, new president of the Tarheel Theatre Owners. 2.—James A. Estridge, secretary treasurer. 3.—On the Oceanic Hotel steps just after adjournment. 4.—J. U. McCormick, Carolina Theatres Supply Company; W. H. Ponton, Criterion Amusement Company; C. E. Peppiatt, Famous Players, exchange manager. Charlotte; E. E. Heller, Pathe Exchange manager, Charlotte. 5.—R. D. Craver, First National, and E. F. Dardine, Universal, Exchange manager. 6.—William Conn, F. B. O. Exchange manager. 7.—R. H. Phillips and H. R. Mason, Mason-Stallings Amusement Company; J. F. White, Jr., Capitol Theatre, Ashboro; A. F. Moses, Piedmont Amusement Company, new first vice-president; A. B. Huff, High Point Amusement Company.

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Opening Up of First Runs

THE reported determination of the Famous Players-Lasky Corporation to throw open its Broadway houses to an increasing number of productions not originating in its own studios will make unusually good reading for many producers, and among these not necessarily those ordinarily classified as independent. For there will be a number of producers now distributing nationally who will welcome an increased opportunity for giving their pictures an initial Broadway showing. And of course what is true of New York also is true throughout the country, as it is intimated that Paramount houses in other cities will expand their outside bookings even further than they have heretofore.

The value to a new production of an opening on Broadway is a much-discussed question. Many there are who declare they have no faith in the material benefit accruing to a picture through such showing, but who nevertheless without hesitation grab a chance to put one on. As one distributor said not so long ago:

"We have spent so much money trying to impress upon the exhibitor the fact that there is added value to a subject that has been well received on Broadway that now when we want to get the idea out of his head we find it too firmly implanted. In other words, in days when we can't get the theatre in which to put on our production, we find we have been spending money to our own disadvantage."

The working out of the new order of things will be followed by the man in the street with keen interest.

THE fight against the admission tax seems to be on. The national organization of theatre owners is employing all its forces to prepare the ground for the coming winter campaign. New York State also took a strong position on this handicap to exhibitor freedom, this millstone about

the neck of the box office—and it has a neck. Then North Carolina and New Jersey and Connecticut last week all got in line for the same battle. So it would seem Congressman McGregor is going to get some of the help for which he pleaded at the Syracuse Convention. And there is no doubt he will get a lot of which he has not yet heard.

Exhibitor Organization as We See It

BROTHER LOWENSTEIN of the Oklahoma Exhibitors Association hats off to you!

At a recent convention of Texas exhibitors you addressed the members along these lines:

There is too often an idea among the exhibitors that to be an exhibitor means he is fighting the film exchange. We in Oklahoma have learned that this is wrong. We never fight the film exchanges. The film exchanges depend upon the exhibitor and the exhibitor depends upon the film exchanges, consequently, they are able to work together in a mutual organization. We have film men invited into our sessions, and when I say film men were the backbone, to a great extent, of that Convention, I am not trespassing, because we got ideas from them that were invaluable to us. We also eradicated a thought that, perhaps, had been in the minds of the film men a long time. They figured that where the exhibitors or a bunch of exhibitors held an executive session that the film exchanges were bound to suffer and they usually did, because we had as good a resolution committee as ever passed a resolution on the Convention floor. However, we found that that was about as far as the resolution ever got. So, this year we had the film exchange men come right into our meetings and I am glad you are doing so. Your Chairman announced that it would be an open meeting for the time. We have open meetings at all times.

Brother Lowenstein, you said a mouthful in a few words. You made it plain that there are other things than oil wells in Oklahoma. There are some constructive exhibitor minds there.

You hit the nail on the head when you showed your brother exhibitors that cooperation gets more than eternal quibbling and wrangling. You emphasized something that has held this industry back ten years,—when you pointed out how far the buyer and seller of film can grow apart when they suspect each other.

Your ideal,—and we think the day not distant when it will be realized—should be the inspiration of every exhibitor organization. We don't care whether you invite the exchangemen into your conventions or not so long as you build for better understanding.

We are for your kind of an exhibitor organization.

We are also for the kind of an exhibitor organization that says to the world that which the Michigan M. T. O. says with a great deal of pride which is, in substance, this:

Our Association insurance plan has saved E. S. Brewer, who operates a theatre in a town of 12,000, \$513 in one year.

Claude Cady, also an exhibitor, will save \$1100 a year on his insurance through the Association.

And this record of constructive economy covers not only the big operator but the small theatre man, the fellow who often thinks he's forgotten.

We point to these concrete evidences of constructive organization work as proof of what can be done and, in our humble opinion, what will be done.

Just Between Ourselves

ARTHUR S. KANE the other afternoon in the course of a chat in his office made reference to an article in a recent issue of a trade journal in which Alexander S. Aronson pointed out what seemed to be the economic advantages of centralized exchanges. The sales manager of Truart estimated that under "union exchanges" the industry might save \$15,000,000 a year in its distribution bill.

"As long ago as 1914 the thought was forced on me that it would be better for the business as a whole if pictures before being booked over the country should be made to sort of make their way in certain specified towns," said Mr. Kane. "I mean there should be towns agreed upon in which pictures should be tried out, to prove their quality, their merit, in other words their right to live and to go before the theatres and the picturegoers of the country. If a picture stood up on its own feet then it should be entitled to go out and seek time.

"It is my firm conviction too many pictures are being made and distributed today. It may be taken for granted I am not talking about too many good subjects but about too many bad ones. These weak sisters simply take up the time and absorb the money that should go to those worth while.

"We are told by those who have made it a point to get at the facts that something over 700 pictures are being made yearly and distributed. That is too high a figure, 700 are too many. They are not needed for first runs or any other runs. Speaking about first runs, let's look into that situation a bit, just in three or four cities.

"New York opens perhaps three first runs a week, Chicago three and Minneapolis three. In Los Angeles let us call it six. There may be more, but some of them show the same subject for more than a week, so the figures are not dependable.

"While there may be no logic in changing programs every day still there are houses that do it, which makes the minimum number of pictures necessary to supply the market just seven. If there are fifteen now being made weekly there are eight of them above the demands of the situation.

"I used to be in the drug business, and I know how it is if you are doing a nice business and someone comes along and opens a drug store near you. You say that presently he will starve to death, but he will cut off from your receipts ten or twenty or thirty dollars a day. It will do him no good, but it will do you a lot of harm.

"That is what happens with undesirable pictures. The bad ones damage the receipts of the good ones. It's just the same with the production of crude oil. The market all over the country is suffering from overproduction. In storage tanks are millions of barrels that cannot be sold.

"I would like to see worked out a scheme whereby a certain number of subjects could be allocated to each company. It may be said that this is a matter which will be adequately taken care of through the operation of the laws of supply and demand, but it won't be, not even with centralized distribution, because some company will add a picture so cleverly advertised it will look like a good production.

"We had an example when the Famous Players cut down its output to fifty-two subjects and another company immediately increased the number of its products to take up what would have been the market's gain. I doubt if playing on percentage will supply a remedy for the present condition, because there will be enough exhibitors who

book poor pictures that way to keep the flock of poor ones on the market.

"And as the old-line companies decrease their product so will the independents increase theirs. Have you noticed the independent market is so robust it is getting self-contained? It has increased in strength during the last year as never before. And on the part of exhibitors the encouragement to independents has been in proportion. Another point, really the biggest things are being done by the independents. A greater proportion of big pictures are being made by the independents than ever before."

* * *

BACK from the coast again comes J. D. Williams filled to the brim with accounts of two productions, one of which he saw on the screen and the other in the making. The first is Charles Chaplin's "Immortal Women," as it is called in the working title, and the second is Douglas Fairbanks' "The Thief of Bagdad," as to the sets for which Mr. Williams waxes enthusiastic. The distributor was quoted as having said he saw the latter subject, which he said was in error. However, he did read the story, and based on what he saw and read he is convinced it will be one of the greatest ever produced and a bigger moneymaker than "Robin Hood." "The most magnificent I ever saw," said Mr. Williams in speaking of the staging for the new Fairbanks production.

"I don't think I have seen a picture in many a day like Chaplin's new one, starring Edna Purviance and in which the director personally does not appear," he continued. "By the way, as to this latter point, I understand mention will be made of the fact in the twenty-four-sheet posters, so there will be no misunderstanding on the part of exhibitors or the general public.

"Chaplin introduces new angles in the production, showing on the screen life as it really exists, without any of the hokum melodramatic falsification. The picture hardly needs any titles, it unfolds itself so smoothly. I predict that in two years' time Chaplin will be in a class by himself as a directing genius. He knows how a motion picture should be directed.

"While I know the subject is a rare bit of artistry and as such will appeal to the discriminating I am convinced also it will bring the great American public to its door—in other words, will be a box office success. Another reason for the few titles necessary is the clarity of the action, the conveying of the theme and the action to the spectator by means of pure pantomime. But you've got to see it to appreciate its all-around merit."

* * *

THAT'S a likeable place, that Tarheel State. It looks like a good community to live in, to be a part of. In other years we have visited a couple of film men's

homes, and possibly these visits have been partly responsible for the regard we have felt for the old state.

We have a hunch that an exhibitor in one of those lively North Carolina towns should find life full of interest, with something besides bricks and mortar to look upon in his moments or hours of relaxation. Then, again, in case he discovered there still was room for more excitement he might become a publisher, like H. B. Varner, the new president of the North Carolina Theatre Owners.

Of course, Mr. Varner was a publisher before he was a theatre owner, getting into the latter branch of endeavor "by accident," as he explained to the convention in the course of an intimate talk following the election. "But I have got four houses now and am acquiring two more," he went on. "I don't know why I am in the business, but I like it. I just can't help staying in it, I guess."

We can picture a man in a North Carolina town owning a theatre and a local newspaper. We can see from here that when the aforesaid local newspaper roasts a little too roughly the particular brand of picture on display at the photoplay house the previous evening and incidentally says things in not too kindly a fashion about the exhibitor responsible for the show it does not require a Philadelphia lawyer to visualize the fun that will flow and the fur that will fly should the exhibitor in retaliation put upon his screen a statement castigating the local publication and its alleged editor.

There are times when a man is justified in assuming a dual or double role, even if we don't happen to like it on the screen. Who will say the townsfolk will not buy the local paper to see what Editor Jones says about Exhibitor Jones or spend their money at the box office to learn the latest quip by Exhibitor Jones at the expense of Editor Jones?

We have seen exploitation methods of which we thought less.

* * *

CHARLOTTE exchanges and supply houses were well represented at the North Carolina convention. Among those noted were E. F. Dardine, Universal; R. F. Brannon, Eltabrand; James Hicks, Enterprise Distributing; H. E. Everett, Educational; F. W. Bryan, Associated First National; E. E. Heller, Pathe; Robert Murray, Fox; C. E. Peppiatt, Southern Enterprises.

William Clark, Goldwyn-Cosmopolitan, a new-comer to Charlotte; William Conn, F. B. O.; F. A. Abbott, Exhibitors' Supply; J. U. McCormick, Carolina Theatres Supply Company. From Atlanta came Ford S. Anderson and Turner Jones, Southern Enterprises; Oscar Oldknow; Hank Hearne, Southern Pictures Corporation; Rufus Davis, Al Lichtman Corporation.

* * *

FROM the office of Charlie Moyer of the Allied Producers and Distributors comes an item with this caption: "Jack Pickford Hires a Bird to Handle Publicity."

We decline to concede there is anything record-breaking in the announcement. He is not the first of his kind who has swam into our ken or stalked into our den and scratched his heels on the once unbroken glass on the top of the desk.

The new-comer, who is just known as Bird, has worked on the Post of Mexico and the Times of Los Angeles. Here's the right mitt, anyhow. **BLAIS.**

Counting Up

Good morning. Have you had your weekly adjustment yet?

A pleasant breeze from Bert Ennis on the Coast:

"The writer has a sincere and appreciative desire to supply you with that much talked of but little seen commodity in the motion picture field—News. This desire is born from an understanding of a newspaper's requirements and also with a knowledge of the material labeled "news" concerning the movie industry which comes to your desk every day. The attached stories are as close to news and the truth as it is possible (for a press agent) to get. Thank you."

And Bert's items are printed.

Carl Laemmle said a mouthful the other day when he asked exhibitors if they were letting their newspaper advertising get stale. If you are in the habit of just slapping an ad in your local newspaper you are letting your copy get stale—as we understand Mr. Laemmle's remark. Read on a preceding page what an experienced, successful publicity director says about theatre advertising. Newspaper ads wouldn't ever get stale if his advice was followed.

There's a 400 seat theatre in Canaan, Conn., just over the New York border and in the heart of the famous Berkshire Hills where an alliance between Blanchard and Mosely, the owners, and a popular grocery clerk, has solved the problem of reaching the hundreds of summer cottagers who spend three or four months around Canaan.

The grocery clerk makes a twice-a-week round of the cottagers who live ten, fifteen and twenty miles from Canaan. He takes their orders for groceries but he has become such an adept at picking good pictures for the vacationists that they follow his tips like a race horse player follows the handicapper.

His "dope" has been so good that his customers ask him what the Casino is playing—that's the name of the house—and he tells them. But if the picture is exceptionally good he tells them that too. He brings hundreds of the cottagers into the theatre.

The local newspaper in Canaan does not reach these temporary residents and Blanchard had to find some way of getting the good news to them. He certainly picked a good one.

Sam Rothafel tried an all short subject program at the Capitol the week of July 1 and from the New York dailies his program received the same attention it usually gets with a big feature attraction. This is Roxy's second all shorts program and the crowd ate it up. Our scout reports that two new short subjects, "The Chase," a scenic thriller of the Swiss Alps, and "Ivan the Great, an Alaskan adventure novelty are worth unusual attention. They will be reviewed in our Short Subject Department later.

And this Short Subject Department of ours. Look it over this week, and especially the new column by Hoey Lawlor, who knows a good short when he sees it. He ought to. He's made plenty of them.

Then take a crack at the high spot review given to "Merry-Go-Round," in the review section. Something like the attention we gave "The White Rose" and "The Covered Wagon." When an exceptional pic-

ture comes along that looks like an extraordinary money getter we're going to tell you all about it, even if it takes two full pages to do so. Why not, if it's something that means a clean up for you?

These high spot reviews are given to a big picture no matter who makes it.

We imagine that there will be many high spot reviews from now on. The coming season's product, judging by the peeks we get of some of the specials, and the program stuff, is, we believe, the greatest array of big money pictures the industry has seen.

To many of our readers the expression "big money" may mean nothing more than heavy rentals. The subject of rentals is on the lips of most exhibitors we come in contact with. Naturally price is always foremost in the mind of buyer and seller in every line of business. There are, however, two ways of taking care of the rental problem. The buyer either becomes a near anarchist and hollers from the hilltops about it, or he proceeds to sit down with the seller and adjust his differences across the table.

The former is the long, round-about way of getting what you need, the other is the short, straight-from-the-shoulder method of getting quick action.

The policy of adjusting differences is now an accepted method of doing business in this industry. We are told that thousands of adjustments were made last season where the theatre man took his troubles to the distributor and they both met each other half way.

In one case a rental of \$1750 was brought down to \$500 because the theatre operator sat down with the distributor and talked turkey about his situation which the distributor knew nothing about.

Follow Our Reviews

Exhibitors Trade
Review is devoting un-
usual attention to its
reviews.

It believes the pic-
ture is the thing; that
its readers are entitled
to every bit of infor-
mation that can be
gathered for them on
pictures.

Follow Exhibitors
Trade Review for the
winners.



Ira A. Hall,
Exhibitors Trade Review,
Dear Sir:

I guess you will be surprised to get this here letter from me, but there's been so many of these here now authors, shootin' off at the mouth about not gettin' any even break from the movie producers, I thought I would like to tell them some of my troubles.

I aint very well known in the east, much. I've written scenarios for Griffith, Ince, Goldwyn, Lasky and all the biggest foremost producers. I haven't sold any of them yet, but I writ them for them and thats why this letter is being writ.

About four years ago I sent a scenario to Carl Lammle of the Universal company and it was called "The Fire Fighting Zuave" and was all about the war in Europe. It was one of the best war scenarios ever written out of the brain of a man, what happened. Back came the story with a card saying it was to morbid.

Now what do they mean by that?

The story had some nice atrocities in it, but everyone who was killed in the picture, was killed in the nicest way one could get killed in a war. Then right on top of it the Universal produced a picture called "Outside The Law" which had my idea in it, where a woman shoots a man and repents.

Of course I aint sayin they took my idea. I dont want to get into no liable suit, but it was funny that two years after I sent my story in they used one of my situations which as I said, was about a women who shoots a guy and repents.

This here now Basil King who is shootin off his mouth, should go through the tortures I went through after seeing my story stole. He was lucky, for at least he got a trip to Los Angeles out of it while all I got was my story back.

After Universal did this I sent the story to Tom Ince out to Los Angeles and after about six month, with me waiting every day for a check. I gets the story back and what do they say.

"Its too light, not enough action, thanks for letting us see it."

How the hell is a guy going to write great stories for the scream if every one has a different idea.

I could fill up your hole paper with stories just as heart rendering as the above, about Universal and that situation in "The Fire Fighting Zuave" if I wanted to but I aint no sucker. I aint going to git in wrong with no producers and I wish if you print this in your valuable paper of which I have been a constant reader for several weeks now, that you would tell Mr. Lammle I haven't any feeling against him for I dont want no boycott on me.

If you would like to hear some more of my experiences why let me know, I could tear your heart out if I told you all of them.

Yours Al Ways Hopin.
Late Shroud III.

Varner Chosen North Carolina's President

SLIDE CONTRACT TO BE RENEWED

State Organization Decides to Employ Paid Business Representative

By GEORGE BLAISDELL

The annual convention of the Motion Picture Theatre Owners of North Carolina, held at Wrightsville Beach, June 28 and 29, was declared by Percy W. Wells, retiring president after nine years of service, to be perhaps the most constructive in the history of the organization.

Henry B. Varner of Lexington, after nine years in the office of secretary-treasurer, was unanimously elected president, and A. F. Moses of Winston-Salem, a banker as well as theatre owner, was elected first vice president. James A. Estridge of Gastonia, a man with a reputation for doing things and doing them well, succeeds Mr. Varner as secretary-treasurer.

The convention ratified the action of the executive committee in withdrawing from the national association.

Definite steps were taken toward the employment of a business representative as well as for financing the organization, and the contract for slide service will be renewed.

Progress was made on the proposal that the body get behind the Stonewall Jackson training school for criminal boys, the suggestion being made that each theatre owner in the state give one day's receipts toward the creation of a fund for building an auditorium and swimming pool. R. D. Craver was named chairman of a committee to take up the whole question with the executive committee.

Representatives of Southern Enterprises expressed the intention of that company to enroll its North Carolina theatres in the organization as a result of the constructive work of the preceding year. Turner Jones and Ford S. Anderson of the company made helpful addresses to the delegates. Mr. Jones' talk was in the direction of good-will building for the future rather than concentration on "killing the bill."

There were interesting talks, too, by Lloyd Willis, representing the Producers and Distributors, and by F. A. Abbott and E. F. Dardine on projection and the better care of films in projection and for shipment.

Wilmington's Mayor Former Theatrical Man

The first session was held Thursday forenoon, being called to order by President Wells shortly after 10 o'clock, the stated hour of opening.

After Secretary-Treasurer Varner had submitted his report Mayor James H. Cowan of Wilmington was introduced. The mayor is a former theatrical man, having in his earlier years had an all-around stage experience. Furthermore, Wilmington's chief executive is an unusually forceful and eloquent speaker.

"It is a personal pleasure for me to welcome you," said the mayor, "because I feel that once more I am back in the family circle, breathing the atmosphere I have always

loved and which I have always found so invigorating. There was a time when I belonged to your profession or a kindred profession." Here the mayor, in stage parlance, told of some of the things in which he had had experience, to the great enjoyment of the delegates.

"I give you the tarheel's welcome to his fellow-tarheels," said the mayor, "to this rendezvous of good-fellowship."

"I believe if we should treat our screens as the newspaper editor treats his columns it would be better for the industry," said T. J. Leitch of Gainsborough. "We try to put on our screens nothing that would not be printed in the columns of our local paper."

Percy Wells Declines Re-election

"This is the tenth annual meeting of the North Carolina Theatre Owners," said President Wells. "I have served you nine years as president.

"North Carolina at a Chicago national convention walked out on Lee Ochs, but North Carolina was responsible for the national body which afterward was formed in Ohio and which has progressed and has done a lot of good.

"North Carolina had introduced in Congress a measure that would have eliminated the tax on admissions up to 25 cents, and if we had had co-operation at that time that bill would have gone through. You are responsible for the defeat of censorship in this state through the aid you gave your officers.

"I desire to thank the Theatre Owners of the state for honoring me with the presidency for nine years. I am not going to be a candidate for the office for the next term."

Wrong Condensers Cause Most Projection Troubles

"I find in going through the territory of North Carolina that most of the projection troubles seem to come from using wrong condensers," said F. A. Abbott of Charlotte. "I don't think any one can lay down rules that will apply under all conditions. It is no use blaming the projection machine for things for which it is not responsible. Among important factors are proper carbons, condensers and light. No book printed will give you the results you want to get. You have got to keep on trying until you get what you are aiming for. I really think if all exhibitors would travel around and confer with other theatre owners they would learn a great deal. There is no way in which you can tell a man how to get better projection. He has got to find it out himself."

"I believe there should be some kind of arrangements made whereby an expert could travel over the state visiting exhibitors and try to do something to improve their projection as well as exploitation," said Mr. Varner.

E. F. Dardine, manager of the Universal

President, H. B. Varner, Lexington
 First Vice President, A. F. Moses, Winston-Salem
 Second Vice President, Paul McCabe, Tarboro.
 Secretary-Treasurer, James A. Estridge, Gastonia
 Executive Committee, districts 1 to 10 respectively, C. A. Turnage, P. L. McCabe, H. R. Mason, W. T. Joyner, G. C. Gammon, D. M. Bain, M. H. French, C. L. Welch, R. D. Craver, Ford S. Anderson. At large, P. W. Wells and Turner Jones.

exchange in Charlotte, discussed prompt and careful shipment of films and care of machines. He told of a five-reel film that came back after two showings in such shape it had to be scrapped.

Damaged Film Causing Loss of Thousands

"It is a condition that is positively wrong," said Mr. Dardine. "There isn't an exchange in Charlotte that isn't losing thousands of dollars by reason of damaged film. There are too many operators who don't care whether they have light on their screen or not. They are interested only in their salary Saturday night.

"Film is valuable merchandise and it must receive proper care, and if the present condition is not remedied you have got to pay for the film. An operator must relieve the tension on a new film. Every exhibitor should impress on his operator the importance of exercising care. It is not alone the cost of the damaged film that is involved but the disappointment of other exhibitors resulting from failure to deliver.

"Now as to the shipment of film. I had a week ago an illustration of what an exhibitor can do. A man came into my office and said he had driven in 160 miles in order to avoid having a dark house. I discovered on investigation the theatre manager who should have forwarded him the film had instead sent it on to a man who didn't even deal with our exchange. That is serious. This offender had disappointed a man who had contracted and paid for the film and given it to one who had no claim on it.

Would Co-operate To Correct Faults

"We have faults, but we want to co-operate and to correct the things that are wrong. The other day a man who showed a film on Tuesday didn't return it. I wired him on Wednesday and on Thursday and on Friday. Then I learned the exhibitor had been out of town and his operator had not followed instructions. Always put yourself in the other fellow's shoes.

"Ship your film on the minute. Get it into the carrier's hands that night if possible. Exchanges allow sufficient time for films to go from town to town. There may be some cases where they don't, but if exhibitors will get the films into the hands of the carrier as soon as possible their skirts are clear. When a man opens a can expecting to find a five reel subject and instead discovers two reels of comedy and only three of the feature it makes endless trouble. Everybody suffers just because of a careless operator.

"Any exchange in Charlotte will show you gentlemen things that will surprise you. New film ruined. It is awful. Really, no one can give too much care to the projection room and the handling of film. Exchange managers are willing at all times to help the exhibitor and give him the benefit of the doubt."

President Wells named on the resolutions committee E. C. Pierce, G. C. Gammon and P. L. McCabe; on the nominating committee R. D. Craver, H. R. Mason, A. F. Moses, A. B. Huff and M. H. French; on the finance committee James A. Estridge, T. P. Leitch and Ed C. Priece.

Willis Describes Work of Hays Organization

Friday's session was marked by a number of interesting talks as well as by the election of officers and the acceptance of the report of the committee appointed to consider means of financing the organization.

Telegrams of regret were read from Jake Wells, C. C. Pettijohn, William Brandt and

W. A. Steffes, presidents of New York and Minnesota Theatre Owners respectively; Eugene H. Reilly of the American Seating Company and C. E. Kessnich, of Atlanta, district manager for Metro, and letters from Harry Bernstein, secretary of the Virginia exhibitors, and C. L. Welch of Salisbury.

Lloyd Willis, representing the Motion Picture Producers and Distributors, referred to the work of that body. He said Charles C. Pettijohn, general counsel, who had intended to be at the convention, had been detained by illness, and the speaker reviewed some of the recent activities of Mr. Pettijohn, which included the conduct in the field of the Massachusetts fight against censorship and also legislative battles in many states.

Thirty-five states held sessions last winter, said Mr. Willis, and in these 131 measures antagonistic to the motion picture industry were introduced. Of this number but one got through, and that was in South Carolina. In Boston, following the defeat of the censorship, thirty-one antagonistic bills were introduced in the legislature, Mr. Willis said, and all failed to become laws.

Build Public Sentiment, Says Turner Jones

"We wish to put our theatres into your organization," said Turner Jones of Southern Enterprises, "because of the constructive work of your body in North Carolina last year. I would like to take issue with the men who when a hostile measure is introduced lay emphasis on 'Killing the bill.' That policy involves a lot of worry and trouble today without a thought for the morrow. It is possible to spend money so as to create public sentiment.

"There is a well-defined belief in well-informed quarters that the reason the censorship repeal bill in New York was lost last winter was because gumshoe methods were employed instead of the way in which the Massachusetts situation was handled. If the Hays organization was in charge of the situation in the South we could discharge some of the staff we now are compelled to maintain.

"In one state in the South \$1400 was spent in organizing public sentiment. We selected the most prominent editor in the state and induced him to organize the other editors in the state. Following the consideration of the issues involved there was scarcely a paper in the state that did not come across.

"Then we interested the women's clubs' chairmen, the American Legion, League of Voters, and prominent clergymen, and so down the list of the factors which influence public opinion. Then we had trailers made and put them on the most important screens of the state, in series of three. We attracted attention and kept in the newspapers. Then each editor wrote to the legislator representing his district and inclosed copies of the former's editorials.

Introducer of Bill Appeals for Mercy

"Telegrams and letters poured in in thousands opposing the particular measure we were fighting. The last night of the campaign the man who introduced the bill came to us to ask us to call off the dogs. We told him we were doing nothing, but he said 'Yes, you are, and call off the dogs at home.' The next morning the committee reported the bill unfavorably and the measure never was discussed again. We did nothing in the capital of that state, but did send representatives through the state and formed an organization in every town of any importance.

"In regard to North Carolina it was the cleanest record there has been in the South in some time.

"When the executive council of the Southern Women's Clubs was meeting last winter in Pinehurst we induced a minister of Bridgeport to come down here and tour the state. Primarily he talked to the ministerial associations on the proper relations of the

church to the theatre. We give more credit to that man than to any other agency in creating public opinion favorable to the theatre."

"Mr. Jones described the machinery now being built and which he said he believed was necessary in every state, and already seventy exhibitors had placed their screens at the disposal of his association. Among the plans employed were the interesting of the newspapers, chambers of commerce and labor organizations, etc., as well as in every part of the state to get in touch with a lawyer who likes pictures and asking him to associate himself with the movement.

"We are creating a network of political power throughout that state," said Mr. Jones. "I believe a similar organization in every state will be just as effective as the one in the state to which I am referring."

Gumshoe Methods Won't Build Good-Will

Mr. Jones reiterated the importance of building good-will for the future as well as for the present. "Gumshoe methods to kill a bill today does not build good-will in the future," he said. "Therefore it does not protect us in the future, but merely postpones the evil day. We are not going to be successful in forestalling legislation.

"If we continue to tell the world we are the fourth largest industry we are going to be taxed on it. We have got to get down to the bedrock of truth and tell the public the truth.

"I would like this convention seriously to consider the formation of a very small body of men interested in more than their own theatres who will start in on a sure-enough campaign for good-will in North Carolina. I would like to see that committee start its campaign immediately. You can't have too many people know the truth about your industry. I would like to have the legislature the next time it meets in Raleigh know that the industry in this state has something behind it."

Ford S. Anderson of Southern Enterprises was called upon for a talk. "I think the word 'exploitation' has gone to the head of every exhibitor in the country," he said, "and I think if we don't get it out of our heads it will be one of the ruinations of the business.

Circus Advertising

Not for the Theatre

"In earlier days Barnum & Bailey were given credit for doing much advertising and employing many big words, superlatives. Many of us today are doing the same thing. The circus came into town once a year, and once a year the people would read the exaggerated advertising and then they would forget it for a year. I believe we all would benefit if we would tell the truth in our exploitation.

"If we don't tell the truth providing the picture is not the best let us say the least about it. Lay it before the public and say nothing, but when we have something let us say not what we think, but let us do a lot of more interesting advertising and do a lot more studying of our pictures.

"Until we exploit our theatre rather than the particular show, we are going to have a lot of eccentric lines in our box office charts. We have in some way got to get down to the solid basis of selling the policy of our theatre, in the general policy of the theatre and in the conduct of exploitation."

Mr. Anderson said a vaudeville house might show a variation in its charts of admission of 5 to 10 per cent., but that in a motion picture house there might be receipts of \$3,000 in one week and \$800 the next. There should be an effort made, he declared, to equalize the range of the chart so that it would be more like that of vaudeville.

Mr. Varner gave a report on the music tax situation in the state. He said last August the society invaded North Carolina, and as a result he had sent out letters requesting

the abandonment of music that was taxed, which some exhibitors observed and some didn't. In November the society sent a woman through the state visiting theatres. As a result fifty suits were instituted.

Can Beat Tax on Music, says Varner

Attorneys were employed in the western and the eastern districts, the best lawyers in the state. The cases now are on the docket and will be tried sometime this summer or fall. Mr. Varner intimated there would be some surprises.

"You ought to familiarize yourselves with this situation," continued the speaker, "you ought to help make this fight because it is for you just as much as it is for those of us who are in the courts. We have got to fight from every angle, in the Federal courts and in Congress, to have this law amended. When the Department of Justice gets through with its examination into this situation the society will be dissolved, that is my belief. With every one co-operating we can win. The thing to do is to use non-copy-righted music. I am using non-taxable music. You can get all you want."

Answering a question by Mr. Mason the speaker said the society was charging from 19 cents a seat in Oregon to 5 cents a seat in North Carolina in some cases.

On motion of Mr. Craver the president appointed a committee of ten, to include two exchangemen and one trade paper representative, to draft a code of ethics. They were Turner Jones, R. D. Craver, Ford Anderson, A. F. Moses, E. E. Heller, George Blaisdell, D. M. Bain, C. A. Turnage, M. H. French and T. G. Leitch.

Here the nominating committee made its report and it was adopted unanimously. The list of officers will be found in another part of this story.

Organization to Employ Business Representative

The finance committee recommended a renewal of the present contract for slide service with the Paramount Publicity Company and that any theatre using such service shall be a bona fide member of the state body; that in case it is against the policy of any theatre to run such slide the house shall have the option of paying \$50 for membership; that the president and executive committee employ a business representative to canvass the entire state for membership.

"Don't mention the word censorship, but talk better films," said Mr. Varner. "Co-operate with every agency that aims at the common good of the state. There is no reason why the exhibitor should not be one of the most powerful influences in his community. Co-operate with the church and school. If you win the respect of legislative bodies you won't have so much of this unjust legislation. You can't buy legislation with money. You have got to buy it with moral influence. You have got to follow the map that was laid down by Mr. Jones this morning."

In regard to the proposal that the organization get behind the Stonewall Jackson training school for criminal boys at Concord, in the way of building an auditorium and swimming pool, the suggestion was made that by contributing one day's receipts probably \$75,000 would be realized. Mr. Craver was appointed chairman of the committee on the project with instructions to take up the question with the executive committee.

The resolutions committee reported and the body adopted recommendations in favor of better films, for the elimination of war taxes, seating and admission; for fighting the music tax and urging the better care of films in projection and in shipment.

The organization ratified the action of the executive committee in withdrawing from the national body.

Following a vote to hold the mid-winter gathering in Winston-Salem the convention adjourned.

First Gun Fired In Admission Tax Campaign

BRANDT CALLS FOR BIG TAX CAMPAIGN

New Head of N. Y. Exhibitors Calls Members to Arms in Real Fight

New York City.—William Brandt new head of the New York State M. P. T. O. has issued the following statement:

In assuming the presidency of the Motion Picture Theatre Owners of the State of New York, I find that many vital issues confront the theatre owners not alone of the State of New York but of the entire country, the principal one of which, in my estimation, is the elimination of the admission tax which is, without a shadow of doubt, confiscatory, and if permitted to remain will drive a great number of theatres out of business.

While it was the intent of Congress in imposing this tax to have it paid by the public, we find that the conditions of the business are such that the great majority of the theatre owners themselves have been compelled to absorb the tax. Furthermore, while this tax was originally intended to be a 10% tax, we find that in reality the average is considerably more than 10% and in many instances exceeds 13%.

Several instances of the confiscatory nature of this tax has come to my attention. In one case I know of a theatre that suffered a loss in excess of \$50,000.00 of which \$30,000.00 was represented by the payment of the admission tax. Another case is that of a theatre in a small community, which made a profit of \$600.00 and which gave the Government \$350.00 of this for admission tax. There are innumerable other instances.

This admission tax is particularly burdensome to the theatres in small communities. These theatres with small seating capacities and limited earnings, finding it necessary to absorb the tax, are placed in a very precarious position. Eighty-five percent of the theatres of this country have a seating capacity of less than 800, and it takes very little extra expense to change the income from a profit to a loss.

The cost of operation of theatres has steadily advanced in the past few years, and unless the admission tax is repealed at this time it will be necessary for the theatre owners all over the U. S. to increase their admission charges. This should not be made necessary, in view of the recent statement by President Harding that the indebtedness of the Government has been reduced three billion dollars. Other nuisance taxes have been repealed since the enactment of this law, and the only method by which they were reduced is through organizations which worked consistently and in one direction.

At the recent convention in Syracuse the theatre owners of the State of New York went on record unanimously to get behind Congressman Clarence MacGregor who has proved himself to be a staunch friend of the industry in his fight to have the admission tax repealed. With that end in view they have appointed a committee of which Bernard Edelhertz, former U. S. Assistant Attorney General, a man well-versed in legislative matter, is chairman. In addition to Mr. Edelhertz the following men were named as members of the Committee: William A. Dillon, A. C. Hayman, Jules H. Michael and Louis Blumenthal.

An order will be shortly issued by this committee calling to arms the entire industry to present a solid front in this most important attempt to save the tremendous sums invested therein.

The admission tax repeal is an imperatively urgent matter and allows for no procrastination. As far as we are concerned there will be only speedy action.

Other matters that are of sufficient importance to warrant an intensive campaign are the reduction of film rentals, the elimination of the music tax, the reduction of fire insurance rates, improvement in the terms of the present uniform contract, and constructive legislation favorable to the industry.

It is the desire of the theatre owners of the State of New York to co-operate with theatre owners all over the U. S. in these and any other matters that may be suggested, and theatre owners are requested to communicate with the Motion Picture Theatre Owners of New York State, Times Building, New York City, expressing their opinions and giving their advice.

Dedic Velde Making

Two-Reel Comedies

New York.—Dedic Velde, whose picture is shown in the illustrated section, is to appear in a series of two-reel comedies. The first of these is now in production at the eastern studios of the Lightning Film Corporation.

Velde came to the United States in 1906 for a successful season with the Ringling Brothers circus. After thirty-seven weeks in the ring he toured the Orpheum Circuit, doing pantomime bits and breakneck falls. Following a tour of the Southern states with a road show Velde, billed as Dedic Velde & Co., played over the Keith Circuit in "Comie Capers in the Park."

As Velde had had experience before the camera in France he took up the direction of comedies. Although he later returned to the stage he has been anxious to get back to the screen. As he had in his earlier days toured Europe with his father, a well-known clown, Velde has a wide clientele awaiting his appearance on the screen.

TAX COMPARISON

Washington.—Admission taxes for May amounted to \$6,582,246.27 states the Internal Revenue Bureau. This is an increase of \$764,714.34 over the collections for May, 1922, and an increase of \$530,979.69 over the returns for April of this year.

The collections from the capacity tax totaled \$36,872.84, an increase of \$8,981.73 over May, 1922.

Mae Murray Returns to Coast

New York.—Mae Murray, Metro star, left here Saturday, June 30, for the coast with her director-husband Robert Z. Leonard. Miss Murray will resume work immediately on "Fashion Row," for Metro.

QUARTERLY DIVIDEND DECLARED

New York.—The directors of Associated Exhibitors, Inc., at a regular meeting June 26, voted to declare a 2% dividend on the company's preferred stock for the second quarter of 1923, to stockholders of record as of June 30. This completes the payment of all dividends on preferred stock since the organization of the company.

PREMIERE SET FOR HENTZAU FEATURE

World Showing of Much Talked of Picture to Take Place July 8

New York City.—Myron Selznick's master picture, "Rupert of Hentzau" will be given its world premiere at the New York Strand, the week of July 8th, Selznick announces. The feature which is adapted from the romance by Sir Anthony Hope, contains twelve principals never before assembled in one production. In the cast are: Elaine Hammerstein, Bert Lytel, Lew Cody, Bryant Washburn, Hobart Bosworth, Claire Windsor, Irving Cummings, Elmo Lincoln, Marjorie Daw, Mitchell Lewis, Adolphe Menjou, Nigel de Brullier, Josephine Orwell and Gertrude Astor. A huge amount of money was spent on the settings which are of royal splendor. The picture contains some thrilling duelling and love scenes.

There was much speculation as to what Broadway theatre would succeed in booking this super-special for its premiere. It will be put on general release early in the fall.

Advertising and publicity from the Selznick end is being handled by L. F. Guimond, head of the department, assisted by Will Kraft.

"Rupert of Hentzau" will be put on general release early in the fall, as Selznick is strongly committed to the policy of booking its pictures, no matter how large its scope, through regular motion picture theatre channels, as against the usual policy of placing premiere runs in legitimate houses at augmented admission prices.

LYNDE DENIG ON TOUR

New York.—Lynde Denig, publicity editor for First National, left on Tuesday, July 3, on a tour of the principal key cities of the country, as far west as Omaha and Kansas City. He will visit the editors of the largest newspapers and the branch offices of First National. By strengthening its personal contact with photodramatic critics and editors, this company expects to be greatly assisted in carrying through its publicity and advertising campaign for the coming season's products, which will exceed in quality and quantity anything in the history of the company.

Mr. Denig will visit Boston, Albany, Buffalo, Pittsburgh, Cleveland, Toledo, Detroit, Chicago, Indianapolis, Cincinnati, Columbus, Louisville, St. Louis, Milwaukee, Minneapolis, St. Paul, Des Moines, Omaha, Kansas City, Oklahoma City, Dallas, New Orleans, Atlanta, Charlotte, Washington, Baltimore, and Philadelphia.

Reginald Denny Wins His Own Production Unit

Los Angeles.—Reginald Denny, the star of "The Leather Pushers," "The Abysmal Brute" and other Universal pictures, has won a place for himself in Universal Jewel productions. He will be starred in four Universal Jewels during the coming year.

These four Jewels will be a special feature of the Universal Sixty. They will be known as Reginald Denny Productions and will be released at intervals of about ten weeks, beginning late in October.

FIRST NATIONAL HAS TWENTY-NINE

*Varied Type of Entertainment
on Their 1923-24 Release
Schedule*

New York.—First National's list of twenty-nine productions, which constitute the first part of its program for 1923-24, will include every variety of screen entertainment suitable for big time presentation.

Three costume plays are included in the twenty-nine. They are Norma Talmadge's "Ashes of Vengeance," and "The Fighting Blade," a Richard Barthelmess picture. Both of these are romantic dramas, while the third period picture, "The Dangerous Maid," in which Constance Talmadge will star, is a romantic comedy.

In the field of drama First National will offer "Black Oxen," Gertrude Atherton's novel; "Ponjola," Cynthia Stoeckley's story of South Africa; "Anna Christie," Eugene O'Neill's play which Thomas H. Ince will produce; "Thundergate," a story of China and America; "The Eternal City," a George Fitzmaurice production to be presented by Samuel Goldwyn; and the Thomas H. Ince productions "Her Reputation," "Country Lanes and City Pavements" and "The Just and the Unjust."

The company's entertainment will be increased by "Flaming Youth" a society drama in which Colleen Moore will star; "Trilby," a romantic idea produced by Richard Walton Tully from the world renowned DuMaurier novel; "Secrets," a forthcoming Norma Talmadge picture, "Against the Grain," a Frank Borzage production and "The Swamp Angel," a Richard Connell story.

Maurice Tourneur's "The Brass Bottle" will stand alone in the field of comedy novelties although it is known that the second Tourneur production, as yet untitled, will be another unique story.

First National's feature comedy entertainment ranges from Jackie Coogan's "Circus Days" to Samuel Goldwyn's "Potash and Perlmutter," a story of New York's "Woman's Wear" industry. A third comedy drama will be "The Bad Man," a Carewe production.

"Why Men Leave Home," a John M. Stahl production is a satirical comedy with a New York background; "Duley," starring Constance Talmadge, is a humorous character study of a girl who is just a "delightful dumbbell"; and "The Huntress" with Colleen Moore, is a comedy drama.

"The Wanters," a John M. Stahl production, is dramatic entertainment with a strong society flavor.

Two Katherine MacDonald offerings, "Chastity" and "The Scarlet Lily" will supply the demand for straight domestic dramas.

The three untitled productions are the Tourneur pictures, the new Richard Barthelmess picture and a Frank Lloyd special.

RED RUSSIA REVEALED

New York.—A two-reel Special of significance at the present time, scheduled for immediate release by Fox Film Corporation, is "Red Russia Revealed."

This is a pictorial chronicle of conditions under the Bolshevik tyranny of Lenin, Trotzky and their henchman in the land

TWO MANUEL HOPE JONES UNIT
10 stops, FOR SALE. CHEAP,
LIBERAL TERMS. Apply Op-
pera House, Dover, Delaware.

SUCCESS, METRO, OPENS AT CAPITOL THEATRE

New York. — "Success," a Ralph Ince production for Metro is the chief attraction at the Capitol Theatre, this week. This photoplay featuring Brandon Tynan, Mary Astor and Naomi Childers was booked by S. L. Rothafel for the Capitol immediately after its completion.

"Success" is presented by Murray W. Garsson through Metro. As a spoken play—a story of the stage, told from the inside—it won commendation in this city where it was seen at the Harris Theatre; also in Boston, Pittsburgh and other cities. As in the stage version, Brandon Tynan enacts the leading role.

FAIRBANKS WINS SWISS LAWSUIT

*Manufacturer Was Using Star's
Name and Portrait
Without Consent*

New York.—The right of one person to prevent other persons or commercial organizations from using his name without consent—a right long recognized in the United States—has just been established abroad through a legal action brought by Douglas Fairbanks in the courts of Switzerland. It is believed by Mr. Fairbanks' counsel, Dennis F. O'Brien, who announces the result of the litigation in Switzerland, that this case will set a precedent which courts in other countries of Europe will follow.

Max Worod, a cigarette maker of Zurich, used Mr. Fairbanks' name and portrait without the motion picture star's consent on cigarette boxes as well as on the cigarettes themselves, and then offered his goods to the trade. This led to the lawsuit which was carried to the High Court of Justice, and brought the following ruling:

"The unauthorized use of the name and portrait of another person with a view to advertising constitutes a degradation to that person, especially when that person is an artist. There is no difference in the use of the name whether it is applied to blacking, matches or cigarettes. The fact that the plaintiff is an artist of the cinema and thus known in public life cannot be retained. A renowned name is not a privilege for transgression of the law."

The court ordered that the cigarette manufacturer cease use of the Fairbanks name and portrait and that he withdraw from the trade all cigarettes and containers so labelled. The costs of the case were awarded to Mr. Fairbanks as damages.

Lloyd Selects New Studio

Hollywood.—Harold Lloyd selected the Hollywood Studios as his new producing base. The star and his bride are now in New York and after a month's visit will return to start work on his next picture under preparation by Fred Newmeyer, Ted Wilde and Tim Whelan. It is tentatively titled "Why Worry," and is along lines similar to "Grandma's Boy."

Fire Destroys Film

New York City.—Several films of Sarah Bernhardt, which were to be shipped to France, were destroyed by fire.

BACK FROM TOUR OF TRADE ZONES

*James R. Grainger Predicts
Most Prosperous Year
in Film History*

New York.—Back home after a thirty days tour of the trade zones of the United States, James R. Grainger, Vice-president and General Manager of Sales of the Goldwyn-Cosmopolitan Distributing organization, declared that 1923-1924 will be the most prosperous year in all the history of motion pictures. Mr. Grainger bases his statement on the fact that every important exhibitor in the country has not only expressed optimism in personal conversation but also on the number of big contracts that have already been signed on date for early fall showing.

"North, East, South and West are out to pick the best and back the best," said "Jimmy." "Made keen by the knowledge that the producers in general are going out to do bigger things than ever in the way of production, exhibitors in turn are determined to present these pictures on a scale that is not only beautiful and impressive but also showmanly. Next season will see exploitation as it really should be.

"I look forward to a really prosperous year all round. The big theatres are going after the big productions and through long years they have become experienced judges. In this day of screening first, it's the picture with the goods that counts.

Evelyn Brent Will Play Opposite House Peters

New York City.—Evelyn Brent now appearing in "Harbor Bar" will play opposite House Peters in Metro's "Held to Answer." Miss Brent has appeared on the screen since she was fourteen and for the past few years has played on the stage as well as in fifteen film productions in England. She was selected as one of the thirteen "stars of tomorrow" by the Wampas, the movie publicity men's association here. In private life, Miss Brent is the wife of B. P. Fineman, producer.

Feature Too Short

New York.—When a newspaper reviewer complains that a feature picture is "too short," most exhibitors in these days of wide criticism of the tendency of producers to be over-generous in the matter of footage probably will be eager to know more about a full length production that leaves the audience wanting still more of it. The picture in question is Pathe's "Black Shadows" epic of savage life in the South Sea Islands, which had a week's run at the Broadway Theatre, this city.

Preview of Screen Version

New York City.—After seeing a preview of the screen version of their play, "The Broken Wing," Paul Dickey and Charles W. Goddard congratulated Al Lichtman and Tom Forman for the screen adaptation.

AMONG ARTISTS

Raymond Lee, the youngster who played with Jackie Coogan in "The Kid," has joined the cast of Metro's "Long Live The King."

Gloria Swanson is suffering from inflamed eyes, due to her excessive crying in "Zaza" and to the strong studio lights.

Boston Approves Novel Entertainment Stunt

LOEW'S OPEN AIR IDEA A BIG HIT

Eight Thousand Attend Opening Show in Large Baseball Park in Boston

Boston, Mass.—Movies, movie men and women, movie makers, and the material for a general good time were all present at the Brave's Baseball Field, June 26, the event being Loew's Opening Night, the name that has characterized an entertainment stunt novel to Boston.

Sponsored by Marcus Loew, Christy Mathewson and Emil Fuchs, the idea seems to have taken with Bostonians, more than 8,000 having been present. There was plenty doing all the time, what with dancing, presentation of stars of stage and screen, two simultaneous motion pictures being presented, more dancing, and then fireworks, to top off the evening.

A little off center in the diamond a stage was erected for the time being, upon which the same stars that appeared that night, will again be on hand. Again, and back of this stage, are the two screens, each one facing a side of the grandstand. The same film is shown simultaneously from two projectors mounted in the players dugouts.

The screens are mounted on wide wagon trucks, and at the close of the picture are drawn away by a baby tractor that everyone thought was an aeroplane from its noise coming through the dark, and necks craned forward to catch a glimpse of the machine. The removal of the screen gives free play to the fireworks, the set-pieces stretching across the field from bleacher to bleacher.

Marcus Loew appeared twice, and was applauded as heartily the second time as the first, even though the latter appearance was a blazing set-piece portrait.

Mr. Loew booked "The Spider and the Rose" and "East Side, West Side" in his airdrome.

ROD LA ROCQUE SIGNS LONG-TERM CONTRACT

Hollywood.—Rod La Rocque, who plays one of the leading roles in "The Ten Commandments," has signed a long-term contract with the Famous Players-Lasky Corporation to appear in Cecil B. DeMille productions.

Mr. La Rocque has had an extensive stage career in stock, the legitimate and vaudeville before going into pictures with Essanay. He has been leading man for Goldwyn, Mutual, Paramount, American, Vitagraph and other companies. Both Jesse Lasky and Mr. DeMille entertain high hopes for the future of La Rocque who is now given an opportunity such as that which led Thomas Meighan and the late Wallace Reid to stardom.

Lenore Ulrich's Plans Making Kiki With Original Cast

Hollywood.—Lenore Ulrich, who is here to make "Tiger Rose" for Warner Bros., stated that next year she will spend her summer vacation in making "Kiki," in which she is appearing on the stage during the winter season. Her plan, she says, is to bring the "Kiki" company here next summer for a Los Angeles en-

SOME STATISTICS ON CAMP CECIL B. DeMILLE

2,500 people.
3,000 animals.
Largest set ever built, 750 feet wide by 109 high.
12 miles of telephone and electric light wiring.
3,000 costumes.
250 sets special harness.
5 miles of wooden sidewalks.
School maintained for 60 children, with teachers.

agement and have the members of the cast appear with her in the picture at the same time.

She expressed herself delighted with the screen, and stated she would like to do one picture each summer. Incidentally she let it be known that David Belasco's trip to the coast has been postponed on account of his illness, and he probably will not arrive in time for "Tiger Rose." He surely is coming as soon as his health permits, she said, and hopes to get here in time to supervise "Deburau."

Lilies of the Field for First National

New York.—"Lilies of the Field," stage play, has been added to the list of dramas which will be brought to the screen for Associated First National Pictures. The purchase of the screen rights is announced by First National.

"Listen In" to WOR

Newark, N. J.—"Paramount Night" will be a weekly feature of the radio program broadcasted from WOR, the department store of L. Bamberger & Co. Talks will be given by directors, stars and scenario writers.

Sails for Europe

New York City.—Roy Crawford, Vice-president and Treasurer of Associated Exhibitors, will sail July 7 for a study of business conditions in Europe.

FAMOUS OPENS HOUSES TO OUTSIDE FILMS

New York—The theatres of Famous Players-Lasky will, beginning with the new season be thrown open to a certain number of outside productions. The exact number of weeks to be thus devoted to subjects not originating in Famous Players studios has not as yet been determined, but it is not denied at the Famous Players offices that they may run into figures that will be interesting, perhaps to half or nearly half of the time.

Regarding houses in other cities it is stated it always has been the policy of the company to book pictures made by other companies, and it is natural to assume with the studio output now reduced to approximately fifty-two productions a year the time open for other pictures will be increased.

ENORMOUS TASK EASILY HANDLED

Filming of Biblical Prologue One of Industry's Large Undertakings

Hollywood.—The organization and maintenance of Camp Cecil B. DeMille, at Guadalupe, Cal., and the erection there of the set used by Mr. DeMille for scenes for the Biblical prologue of his production, "The Ten Commandments," represents one of the biggest single location feats in motion picture production.

Guadalupe is approximately 200 miles from Los Angeles and the task was that of transporting to the location 2,500 people and more than 3,000 animals, including 900 horses, thirty camels, 200 burros and hundreds of sheep, goats, cows, oxen, chickens, ducks, guinea hens and dogs, and there maintaining them for a period of two weeks. The area utilized covered 24 square miles of rolling sand dunes.

Three hundred and fifty mechanics started construction of the camp and the set, which represented the ancient city of Rameses, on April 27. The entire job was finished and the filming of the picture was started on the 27th of May. The scenes were completed June 10.

Two special trains were required for the transportation of the people. Among the camp workers who had preceded the actors were included every type of technical labor that goes to make up the population of a large city.

The camp comprised 550 sleeping tents, two mess tents, each with a capacity of 1,000 diners; a recreation tent for dancing and other amusements, four tents forming a camp hospital with a capacity of thirty patients, in charge of a U. S. Army medical officer with two soldier assistants, and a civilian doctor with four assistants; twelve tents for wardrobe and property use and a separate unit of twenty tents for the guards of the animal corrals.

Complete telephone and electric light systems had been provided. Five miles of wooden sidewalks were laid. Water was brought one mile by the camp pumping system. Thirty shower baths had been provided for the men and twenty-four for the women. There were 2,500 cots and as many mattresses and pillows, requiring more than 30,000 blankets, sheets and pillow slips.

Transportation over the heavy sand, where motors and horse drawn wagons were out of the question, was accomplished by means of twenty big sand sleds. Three autos provided fast film transportation to and from the studio at Los Angeles.

The big set was 750 feet wide and 109 feet high and was approached by an avenue of twenty-four Sphinxes. To make the huge set required 55,000 feet of lumber (enough to build fifty ordinary five-room bungalows), 300 tons of plaster, 25,000 pounds of nails and 75 miles of cable and wire for bracing.

Four enormous statues of Pharaoh decorated the entrance to the walled city. Each of these was thirty-five feet high.

Theatre Company Bankrupt

Detroit, Mich.—The Ambassador Theatre Co., organized to erect a theatre at Grand River and the Boulevard, is bankrupt.

ROBERT F. RODEN WITH UNIVERSAL

*Former Times Literary Editor
Heads Scenario
Department*

New York.—Universal Pictures Corporation announces the appointment of Robert F. Roden as director of that Company's eastern scenario department, to succeed Leon d'Usseau, who recently resigned.

Roden is a screen writer of considerable note and has been in Universal's New York scenario department for several years. He is a native of New York City, and before entering moving pictures was best known as an authority on rare books.

He began his career as a newspaper man, working on several New York papers. He was literary editor of the New York Times for ten years, and literary correspondent for the London Times and the Boston Evening Transcript for some time.

In this later occupation as a bibliographer he was associated for several years with the late George D. Smith, an internationally famous rare book dealer who bought most of the precious books for such collections as the J. P. Morgan and the Huntington private libraries. Roden is the author of "The Cambridge Press," an historical and bibliographical account of the first printing done in Colonial America.

Since his advent into the screen world, Roden has written original stories for numerous stars, including Marie Doro, Mollie King, June Caprice and Violet Mesereau, and has done considerable writing for various independent companies. His most recent script work was the authorship of "The Diamond Queen," one of Universal's serials.

May Film Anna Christie Abroad With Pauline Lord

New York.—"Anna Christie," Eugene O'Neill's American stage play which is now playing in London, may be filmed in London with the original company.

Thomas H. Ince has cabled to London to have screen tests made of Pauline Lord, the American actress whose characterization in the title role of the play has won her fame. If the tests of Miss Lord are satisfactory, Ince plans to send John Griffith Wray, his director, to London with a staff of capable assistants and to film this First National picture with the stage company which has created such a sensation on both sides of the water.

New Production Company Organized on West Coast

Hollywood.—A new educational unit has been organized here. The Garrison Production Company has had its cameramen in South America making short subjects and are now ready to start business in a studio of its own. Short subjects will be the principal output, but they will go in for society dramas about the first of next year.

G. W. Garrison is financial manager, R. W. McGree, director; J. H. Rush, assistant director, and C. E. Tosh, chief cameraman; Edith Rush, formerly of the speaking stage will be featured.

STYLE 41 PHOTO PLAYER for sale. Excellent condition. Apply Room 1203, 1540 Broadway, N. Y. C., for special price and liberal terms.

PRODUCTION NOTES

"Broadway Brake" is nearing completion at Atlantic City where Geo. V. Hobart, Geo. M. Arthur and J. Searle Dawley are doing the final titling.

The new Murray W. Garsson production which will be directed by "Tommy Atkins" is being lined up and the company, headed by Geo. M. Arthur will leave for Kentucky about the tenth of July.

Burton King will make a series of productions to be distributed through Selznick. The first of these will be "The Price of a Party."

The cast of Paramount's "His Children's Children," made from Arthur Train's novel, will include Mary Eaton, Hale Hamilton, James Rennie, George Faucett, Dorothy Mackaill, Mahlon Hamilton, Warner Oland, John Davidson, Templar Powell and Joe Burke. The leading feminine part has not yet been assigned.

Among the historical characters in Paramount's "The Spanish Dancer," starring Pola Negri are: Cardinal Richelieu, Olivares and Don Carlos, played by Charles A. Stevenson, Henry Vogel and Dawn O'Day, respectively.

George Melford is now editing Paramount's "Salomy Jane" and preparing for his next picture "The Light That Failed" adapted from Kipling's story.

Four films are scheduled for early production at the Continental Prod. studio, Miami, Fla.

"Ashes of Vengeance," the First National picture starring Norma Talmadge, has been completed.

Conrad Nagel will play the leading role in Goldwyn's "The Master of Man." Joseph Schildkraut, originally engaged for the role, has retired from the cast.

Filming of Goldwyn's "The Green Goddess," has ended and cutting will begin at once. George Arliss who is featured in this production has started work on another, "The Adopted Father." Both pictures will be distributed by Goldwyn-Cosmopolitan.

John M. Stahl completed his "shooting" of "The Wanters," his next all-star special for Louis B. Mayer presentation through First National.

Production was started on "The Dangerous Maid," in which Constance Talmadge will star, and which will be presented by Joseph M. Schenck through First National.

Sheridan Hall has finished the first rough cutting of "The Steadfast Heart," which he directed for Distinctive Pictures Corporation.

JACK PICKFORD PLANS HIS NEXT PRODUCTION

Los Angeles.—The genius of Mary Pickford and her brother Jack, combined with the capabilities of Marion Jackson, will be embodied in Jack Pickford's next film production which is scheduled to go into actual work within ten days.

The story is of a mountain youth, a typical boy of the hills, with the settings of a decade or so back. George Hill has been engaged to direct.

HOME FROM ABROAD

New York City.—Dr. Hugo Reisenfeld, director of the Rialto and Rivoli theatres this city, returned from a two months' vacation abroad. He states that Europeans are in a morbid frame of mind as an aftermath of the war and therefore they think our pictures "too flimsy and uniform." They want only pictures of intense dramatic value. Exhibition is sadly neglected because there is not much of a picture public in Europe. The orchestras are good but the conducting mediocre.

There is hardly any theatre building in Europe, because of the difficulty for raising money for production and the lack of a good market. Central Europe fears American competition.

Big Booking Contract

Los Angeles.—The biggest individual film sale of the year is said to have been made recently when Selznick Pictures Corporation closed with the West Coast Theatres Inc., for the showing of "The Common Law" and "Rupert of Hentzau" over the entire West Coast chain in the north and south. Contracts were signed here by Claude Ezell, representative of Selznick, and Dave Der-shon, booking manager for the circuit.

DAVIES FEATURE FOR BIG OPENING

*Little Old New York Will Be
Shown at New Cosmopolitan
House, August 1*

New York.—Marion Davies in "Little Old New York" will be the opening attraction at the new Cosmopolitan Theatre, formerly the Park, on Columbus Circle, August 1.

The opening night will be a social event. This picture revives the New York of a century ago and is therefore of especial interest to all old residents of what is now the greatest city in the world.

Robert Fulton's steamboat on its maiden voyage; the first Delmonico's; the old family tallyhos; the dignified drawing rooms and the costumes of that period all contribute their charm to this film.

Victor Herbert has been engaged as conductor. He has composed a ten minute overture to the picture which he will personally conduct at matinee and evening performances every day. The music score has been written by William Frederick Peters who will conduct at least the opening performance personally.

The orchestra will be composed of forty-two men, selected by Mr. Herbert, and will be called the Victor Herbert Orchestra.

FATTY ARBUCKLE AT PALAIS ROYAL CAFE

Atlantic City.—Roscoe (Fatty) Arbuckle will appear as a talking, singing, and dancing comedian at the Palais Royal cafe, one of the largest boardwalk resorts here. Five weeks ago, a lull in his activities as a motion picture director for Joseph Schenck, made him accept a two weeks contract to entertain at the Marigold Gardens in Chicago. This venture was so successful that he played for five weeks and would have remained longer but Mr. Schenck called upon him to finish his directing activities. B. D. Berg arranged with Mr. Schenck for a temporary suspension of Arbuckle's contract and he will open at Atlantic City, Monday night.

No one connected with the motion picture field has had any part in Arbuckle's comeback except Ben H. Atwell, who will handle the comedian's publicity. He and Perry Kelly are now searching for a comedy vehicle for Arbuckle for the speaking stage, at the conclusion of his contract as director, next winter.

A number of New York and Philadelphia professional and fraternal organizations, of which Arbuckle is a member, are arranging to boost him back to normalcy.

Star Cables She's Safe

New York.—Barbara La Marr, who sailed for Rome, Italy, recently to enact the leading role in "The Eternal City" has cabled that she is safe at the scene of the terrific volcanic eruptions which are terrifying thousands of the inhabitants of the small villages near Rome.

Loses Damage Suit

Kansas City.—Ralph Matherny lost his suit for \$35,000 damages against the operators of the Ashland theatre. Matherny had been arrested for picketing outside the theatre, for the local picture operators' union.

Shildkraut to Play Opposite Norma

Los Angeles.—Norma Talmadge will have as her leading man in "Dust of Desire," First National, Joseph Schildkraut, who will play an important part.

Premier Presentations for "The Hunchback"

EXPLOITATION TO COVER FULL YEAR

Universal Plans Worldwide Effort to Advertise Masterpiece

New York.—An innovation in presentations that promises to revolutionize the exhibition end of the film business has been projected for the public offering of "The Hunchback of Notre Dame," the costly spectacle drama which has been made at Universal City from Victor Hugo's famous romance of the Middle Ages.

As the most ambitious picture ever made by Universal, "The Hunchback of Notre Dame" is to have a presentation befitting its magnitude. Carl Laemmle, president of Universal, who envisioned "The Hunchback" as a screen masterpiece, and who has put every ounce of Universal effort behind it, has evolved a plan for its appearance on the screens of the world.

In a nutshell, as explained by a Universal official, this plan is based upon a worldwide presentation and by which the picture will exploit itself. It will be its own advance agent, it will be its own ballyhoo and it will sing its own praises. Also, it will create its own demand so that when exhibitors present it their audiences will be ready-made.

All this will be done by a long campaign of "premiere presentations." Not only in the key cities, but in every important city of the country, and elsewhere throughout

the civilized world, there will be a "premiere presentation." This campaign will not be a flash in the pan, but will extend over many months, probably more than a year.

Mr. Laemmle does not regard the picture of the present only. It is his firm belief, and of those who have seen the picture in production and as it has been edited to date, that it will be just as much a box office attraction ten or twenty years from now as it is today.

Therefore, the Universal chief is determined that the production shall become the best known motion picture in the world, even before it is generally released. There can be no haste in putting over such a campaign, and Universal now is laying the foundations of a premiere presentation organization which probably will be the forerunner of a new method of presentation for all extraordinary screen offerings.

The contemplated presentations will have all the dignity and exclusiveness of legitimate attractions. The admission price will be high—too high to attract the bulk of the average motion picture house. This means that the "exploitation presentations" will be in an entirely different class from the later showings by the regular photoplay theatres.

This means that the exhibitor will not have to go to great extremes to exploit the picture so as to make sure he takes a profit out of the booking. On the contrary, he will be booking a picture for which there already will be a big popular demand, according to the Universal view.

These presentations will not be held in regular motion picture theatres. In most cases they will be held in legitimate theatres, in opera houses or in similar places.

The picture is scheduled to have its world's premiere showing in the Astor Theatre, this city, beginning September 2nd.

Six Reels the Average

Winnipeg.—A questionnaire sent to all the exhibitors of Manitoba by the Motion Picture Exhibitors' Association, showed that six reels was the average length of feature that the ordinary exhibitor could successfully handle. Of the fifty sent out, thirty replies were received, twenty-three of which expressed the preference for six-reelers.

Nathalie Talmadge Returns

Hollywood.—When Buster Keaton gets his new five reel feature comedy underway at the United Studios he will have as his leading woman Nathalie Talmadge Keaton his wife. The sister of Norma and Constance formerly was on the screen, but retired when she married "frozen face." With the birth of her baby, plans for her return were delayed and then Buster put his foot down on any more screen appearances. But when Schenck decided to do a feature production with Keaton Mrs. Keaton persuaded Lou Anger, production manager, that she would fit. Buster was finally won over, and she will have the feminine lead.

Conlon On Way to Coast

New York.—Sunday last Ben Conlon of the firm of Howe and Conlon left for Los Angeles where he will visit the West Coast clients of that firm and also appoint a permanent representative on the Coast.

Author Passes Away

Hollywood, Cal.—Charles Felton Pidgin, author of "Quincy Adams Sawyer" from which novel the Metro picture was adapted, died in Melrose, Mass.

ORIGINAL MUSIC SCORE ARRANGED

Composed By Victor Schertzinger Who Also Directs the Picture

New York.—Victor Schertzinger, who is directing Jackie Coogan in "Long Live the King," for Metro, has contributed a truly epoch making innovation to the screen art. Mr. Schertzinger, who is also a composer of note, has written original music for this picture which is being used as accompaniment to the acting, and this same music will serve as the score for the picture when it is presented in the theatres of the world this fall.

This new method, in fact, is notable for several reasons. It is the first time that original music has ever been written to provide a stimulate for acting. And by writing his own music, the director was enabled to communicate his feeling and conception of the play far better than in any other manner. By writing musical themes for each character, and by blending these themes symphonically, Mr. Schertzinger has woven the action of the play into a unified and symphonic whole.

And this effect will be conveyed to those who see the picture. Audiences will respond emotionally to the same music which stimulated the actors in the portrayal of their roles, and thus will be established a greater bond between actors and audience than has ever before been effected in any branch of the dramatic art.

C. C. BURR BUYS

THE SHAME DANCE

New York.—C. C. Burr, president of Mastodon Films, Inc., has purchased "The Shame Dance," by Wilbur Daniel Steele, as the first of the Big Six specials he will produce for the Independent market the coming season.

Wilbur Daniel Steele's "Ching Chong Chinaman" is widely known. "The Shame Dance" was selected by O'Brien in his Best Stories for 1921. And in the same year. Mr. Steele received the O. Henry Memorial Prize.

Mr. Burr will produce six very big productions for the coming season, the first of which will probably be "The Shame Dance." The names of the others will be announced from time to time, as the production plans become more complete. Producer Burr plans to make this forthcoming Independent series the most pretentious effort of his entire career as a maker of such sure-fire box-office successes as "Luck," "Sure-Fire Flint," "I am the Law," and "You are Guilty."

Will Handle Feature

New York City.—Charles R. Rogers, President of the Resolute Film Sales, Inc., has closed with Irving Cummings to handle distribution of the Cummings special "Broken Hearts of Broadway."

Receives Loving Cup

Fort Lee, N. J.—Director Clarence Badger filming First National's "Potash and Perlmutter" was presented with a silver loving cup given by the producer, cast and technical staff.

TWO COMPANIES COMBINE INTO ONE

New York.—In order to strengthen the trade mark, "Preferred Pictures," and to clear up any confusion that might result from the use of two names for one product, the Al Lichtman Corporation and Preferred Pictures, Inc., have been combined, into one organization to be known as Preferred Pictures Corporation. Al Lichtman will be president and J. G. Bachman treasurer. The reorganization will not affect in any way the duties and responsibilities of B. P. Schulberg, Mr. Lichtman and Mr. Bachman. Mr. Schulberg will continue to produce all Preferred Pictures, which will be distributed under the same arrangements as were consummated by Mr. Lichtman in organizing the Al Lichtman Corporation.

Mr. Schulberg will be in complete charge of the production department, at the studio at 3800 Mission Road, Los Angeles. The department of distribution, directed by Mr. Lichtman, has offices at 1650 Broadway, New York City.

Scribes Visit Studio

Hollywood, Cal.—Newspaper and syndicate correspondents were guests of Principal Pictures Corporation's company making Harold Bell Wright's "When a Man's a Man," in Prescott, Arizona. The scribes were entertained with a banquet and bronco-busting contests.

Looking Ahead In Hollywood

By Will C. Murphey

HOLLYWOOD, June 28

Production goes apace as the peak of the season approaches. One hundred and nineteen companies are at work this week, an increase of seven over the previous week. The three leaders are Universal with 19, Fox with 11 and Goldwyn with 9. Current schedules show fifteen stories in preparation for early shooting.

Interesting gossip this week is that Ernst Lubitsch is to make an original story of the French stage as his first picture under his new Warner Bros. contract. Anyway he and Paul Bern were very busy working on a script at the Warner Bros. studio, and while he refused to discuss his forthcoming plans, he intimated that an original story might go into production very soon.

On top of this Rupert Hughes let it be known that he has decided on "Law Against Law," as his next picture for Goldwyn. The story is by Hughes and will be directed by him. An all-star cast will be engaged, and the screen version is now under way with prospects of it being finished for early production.

Eleanor Glynn is here, Mrs. Leslie Carter has arrived, and word comes that Dorothy Dalton is on her way from Europe. Mrs. Glynn will add her touch to "Six Days," nearing completion at Goldwyn with Charles Brabin directing, and to "Three Weeks," soon to get under way. Mrs. Carter bought a home here, and is said to be flirting with the screen. Miss Dalton will be the star in another big production to start on her arrival.

First National's big production of "Ponjola," with Donald Crisp directing, has been started. Crisp has assembled an all-star cast headed by Anna Q. Nilsson, James Kirkwood and Tully Marshall. It is a Sam Rork production of Cynthia Stockley's South African story.

William Fox has never seen his new studio here. As he is about to spend \$3,500,000 for a new location, he thinks it is about time he paid a visit to Hollywood. Consequently he will arrive on September 1. Until the arrival of the producer, plans for the new studio are being held up.

Gladys Walton, Universal star, and Henry Merrit Herbel, eastern sales manager of the same organization, were married here this week. As Herbel has been in the east since he became acquainted with Miss Walton, the courtship has been conducted almost exclusively by long distance telephone. It is understood the star will give up her screen work on the completion of her present contract which has one year to run.

It is understood that Eric von Stroheim and his high powered production of "Greed," for Goldwyn, is nearing completion. Von Stroheim has been using up a lot of sets in San Francisco where the more important scenes have been made, and is now to finish in Death Valley where location is free.

Wallace Beery's next picture will be "Power of Darkness." It will be made at the Golden Gate Studio opposite Universal City, and Jacques Jaccard will direct the story with J. J. Paztor at the camera.

Fox is making a new animal comedy series featuring Max, Moritz and Pep, three unusually intelligent chimpanzees that have been touring the Keith Circuit. Lew Siler is directing. The first picture was shown at a try-out at a Los Angeles theatre and proved a scream. "Monkeyshines," will soon be released.

B. P. Schulberg is ready to start "Maytime," the successful musical comedy, on July 1, with Louis J. Gasnier directing, and Gaston Glass playing the lead. Other players are being assembled and it is likely that Ethel Johnson will have the leading feminine role. William Norris, of the stage company will play his original part of Matthew. Schulberg says he paid \$75,000 for the screen rights and will make an elaborate production.

Everyone seems to have a particular interest in the filming of "Black Oxen," the Gertrude Atherton novel that has created quite a furor, especially among the women folk. The story is about a woman who comes back via the fountain of youth. Fannie Ward, who is now in France, is said to have been offered the lead, and Raymond McKee will play an important part.

Charles Chaplin took a few extra shots on "Public Opinion," this week and called the picture finished. This is Edna Purviance's first starring picture, and there is considerable interest in its release. Chaplin will get ready for another comedy for himself.

Lew Brice, vaudeville comedian, and brother of Fanny Brice, has gone with Fox to make comedies. Earl Kenton is directing. It is said Fox is making comedies now on individual picture contracts. Anyway Brice finished "The Marathon Dance," and the producer liked it so well, he signed the comedian to make "Nobody Home."

The first scenes on "Ruggles of Red Gap," were shot this week by James Cruze, who directed "The Covered Wagon." Edward Horton, leading man of stage and screen, has the lead, and Ernest Torrence and Louis Wilson have important roles. Other featured players are Fritz Ridgeway, Charles Ogle and Louise Dresser.

It is possible that Pauline Lord, who played the lead in the stage version of "Anna Christie," will have the screen role when Thomas Ince films the O'Neill play. Thomas Ince is waiting for a screen test made of the actress in New York.

It was a sure thing that Mary Philbin would be starred by someone after her work in "The Merry-Go-Round," Universal's big Julian Johnstone picture to be released in the fall. Carl Laemmle has signed her, and she will appear in special Universal-Jewel productions. Her first picture will be "My Mamie Rose," Owen Kildare's novel of regeneration.

Norma Talmadge's next picture for First National will be "Dust of Desire," a story of the African jungle. Willard Mack and Francis Marion are making the adaptation.

"Under Orders," is the new Clyde Cook comedy for Lou Anger Productions now under way. Alfred Austin is directing and Blanche Payson has the lead. It will be of feature length.

Universal has started "The Trail of the Wolf," directed by Robert Norty Bradbury from George Peyer's story, and "Sentenced to Soft Labor," from Raymond L. Scrock's and Harvey Gate's story, directed by Robert Hill and starring William Desmond.

Changes in titles noted this week were "The Skyline of Spruce," at Universal to "Shadows of the North;" "The Valley of Content," Reginald Barker's production of Blanche Upright's novel for Louis B. Mayer, to "Pleasure Mad;" "The Man From Ten Strike," James Oliver Curwood's story starring Guy Bates Post, to "Gold Madness" and "In Old Madrid," Clara Kimball Young's starring vehicle to "A Wife's Romance."

Sol Lesser to Build An Accessory Plant

Los Angeles.—A company to establish a plant in this city for the manufacture of motion picture accessories is being organized by Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation. New York, Chicago and Cleveland at present have a corner on the many odds and ends used in the making of pictures and Lesser is out to bring some of the business to Los Angeles.

"Few people," he said in discussing the new Company, "have any idea of the innumerable small accessories required in turning out screen productions. Our intention is to make novelties in the way of exploitation, press books, advertising cuts and all the 'tools' used in the trade and now turned out by the millions in the east for sale to the film exchanges and the theatres."

Agents are looking for a sight for the proposed plant, and when it is obtained, Lesser expects to start business as soon as he can put up a building.

KENNETH HARLAN CAST FOR LEAD

Selection Made at a Conference Between Schulberg and Fairbanks

New York City.—Exhibitors from all parts of the country are congratulating Preferred Pictures on the casting of Kenneth Harlan for the title role in "The Virginian," states All Lichtman.

The selection of Mr. Harlan was made at a conference between Ben Schulberg and Douglas Fairbanks from whom the screen rights were purchased. Fairbanks had intended making the picture next year and had all his data laid out but his production plans on two previous pictures were so tied up that it would have been impossible for him to make the picture before 1925. When Mr. Schulberg suggested Kenneth Harlan for the title role, Mr. Fairbanks declared that it fitted him perfectly.

According to Mr. Lichtman, Harlan's reputation has been growing with the critics and the public, and exhibitors have found his name a decided box-office attraction.

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RADIO-MAT SLIDE CO. MAKERS NEW YORK

Happenings in the Independent Field

TUNSTALL SIGNS WARNER FEATURES

Big Deals Closed on Eighteen Features—Creole Reports Heavy Demand

New York—A number of big territorial deals involving the Warner Brothers' forthcoming eighteen features are in the process of consummation, the most recent of which has been made with E. G. Tunstall, of the Tunstall Film Exchange, Milwaukee, for the state of Wisconsin, according to Harry M. Warner. Practically the entire country has been disposed of by the Warners, save for several deals which are now pending in the middle west and northwest territories.

Throughout the southern territory the Creole Enterprises, New Orleans, report an unusual booking demand for "Main Street," a picturization of Sinclair Lewis' novel featuring Florence Vidor and Monte Blue. Despite the demand for the film the Warners have decided not to release it in the East until the Fall.

By this time the Warners expect to have six Classics ready for release. These will include "The Gold Diggers," "Little Johnny Jones," "The Printer's Devil," "Broadway After Dark," "How to Educate a Wife," and "Cornered."

THE COLD DECK TO BE RE-ISSUED

New York.—"The Cold Deck," starring William S. Hart, is to be re-issued by the Enterprise Distributing Corporation, which controls the negative rights for the United States and Canada. The picture will be distributed by Independent Pictures Corporation of New York, which, through its president, Jesse J. Goldberg, announces that the territories included in the entire South, South-west, Western Pennsylvania, Ohio, Kentucky and Tennessee, have already been sold. Harry Lande of Pittsburgh has contracted for the Ohio and Pennsylvania rights.

When originally offered on the independent market "The Cold Deck" was distributed on a \$400,000 basis for the United States and Canada. The picture is being re-edited and titled.

Di Lorenzo on Trip to Coast Closes New Deals

Pittsburgh.—Joseph Di Lorenzo, General Sales Manager in charge of distribution of Hepworth Productions in the United States, closed contracts with the Quality Film Corporation and Lande Distributing Corporation for the territorial rights of Western Pennsylvania, West Virginia, Ohio and Kentucky, on eight of the English productions which his concern is offering in this country.

"The Pipes of Pan," one of the Hepworth pictures which is being offered American exhibitors by Mr. Di Lorenzo on his trip across the country, is to have a Broadway presentation in the near future, according to plans now being made.

Rogers With Arrow

New York.—W. E. Shallenberger, President of Arrow Film Corporation, has made announcement that Mr. Frank Rogers, well known in the industry through his connections with pictures, has become associated

with that corporation and will tour the principal cities of the United States in its interests. Mr. Rogers is already on tour and will call on first-run exhibitors of the more important cities as a representative of Arrow Film Corporation.

"Jungle Heroine" Completed

New York.—The negative of the first of the twelve two-reel Selig featurettes, "The Jungle Heroine" has been received at the offices of Export and Import Film Corporation, which will distribute the pictures in the state rights market. The series will feature Mitchell Lewis, Hedda Nova and Pat O'Malley. This concern has also taken over the distribution of "Robin Hood Jr.," for the United States and the foreign markets. The latter picture will star Frankie Lee, who played the cripple boy in "The Miracle Man."

Burr Moves to Studio

New York.—C. C. Burr, President of Mastodon Films, Inc., has moved his personal offices from the company's headquarters, 133-135 West 44th Street, New York, to the Burr Glendale Studio on Long Island, in order to be in close touch with the extensive production activities now under way.

"Temptation" Scores

New York.—"Temptation," in which Bryant Washburn, Eva Novak and an all star cast are featured, played to a gross of \$10,000 at the Colorado Theatre, Denver, on a week run, during a heat wave recently, says a report from the C. B. C. offices, distributors of the feature.

ONLY OFFICERS WILL MAKE DEALS, SAYS TRUART

New York.—The executive offices of Truart Film Corporation and Tiffany Productions, Inc., make the definite announcement that the only authorized negotiations for the affiliations of stars, directors and units with the Truart organization are carried on with the home office of the Corporation, 1540 Broadway, New York City, or with the Los Angeles Offices of the corporation located at the Goldwyn Studio, Culver City, Cal.

An announcement to this effect from Truart is declared to be "made" because of numerous unauthorized announcements emanating from Los Angeles and the reported action on the part of a Mr. Herman Roth and the Hollywood Productions, Inc., representing themselves as associated with and subsidiary to the Truart Film Corporation.

Truart definitely states that no one is authorized to act for it with the exception of the officers of the Corporation in New York and Los Angeles.

Aywon Gets Fascisti Film

New York.—Aywon Film Exchange announces the acquisition of the American rights to the 2-reel production depicting the Fascisti movement with its ramifications in all countries. King Victor Emanuel, Premier Mussolini, Rear Admiral Revelli and other notables appear in the film. The deal giving the rights to Aywon for the United States was negotiated by Melvin Hirsh for Aywon and representatives of the Fascisti party of Italy.

Los Angeles Premiere for "Where the North Begins"

New York.—"Where the North Begins," Warner Brothers feature starring the police dog, Rin-Tin-Tin, is to have its premiere at Locw's State Theatre, Los Angeles, on July 28 and is to be shown the following week at the Warfield Theatre, San Francisco. Along with "Little Johnny Jones," starring Johnny Hines, "Where the North Begins" was last week announced as one of the two Warner features for release in August.

Abrams Returns From Trip

New York.—Ben Abrams of the Dura Film Protector Co., returned this week from a trip to Philadelphia, Baltimore, Washington and Cleveland. Mr. Abrams, who conferred with exchangemen in the interests of the "Duratize" process for the renovation and protection of films reports "very encouraging results."

STUDIO PLANS AND PROGRESS

The new series of Big Boy Williams productions which Aywon Film Corporation will distribute have been completed. Nathan Hirsh, president of Aywon who is now in Los Angeles, has contracted for the production of six George Larkia pictures, the first of which will be made under the working title of "The Gringo." The series will be directed by Charles R. Seeling.

Johnny Hines has signed a contract to star for Warner Brothers. Hines, who will be seen in the title role of the Warner adaptation of George M. Cohan's stage play, "Little Johnny Jones," first went to work for this concern under an agreement with C. C. Burr, to whom the star was under contract, but subsequent negotiations between the two producers give his services to the Warners.

The following title revisions have been announced at the Grand-Ascher Studios: Monty Banks: "The Covered Schooner," directed by Harry Edwards; "Paging Love," directed by Herman Raymaker; "Taxi Please," directed by Harry Edwards; "Southbound Limited," directed by Alf Goulding; "Always Late," directed by Herman Raymaker. Sid Smith: "A Man of Position," "Mama's Baby Boy" and "Don't Play Hookey," directed by Archie Mayo; "Making Good," "Hats," and "The Lucky Rube," directed by Hugh Fay. Joe Rock with Billie Rhodes: "Rolling Home," directed by Alf Goulding; "Mark It Paid," directed by Grover Jones.

Warner Brothers have made arrangements with Edwin Carewe for the loan of the services of Harry Meyers to Mr. Carewe for his production of the stage success, "The Good Bad Man."

Independent Pictures Corporation will put into production soon a seven part super-special tentatively titled "Vanity." The story is by Lois Zellner. It will be filmed in Los Angeles and will be on the Independent Pictures schedule for the 1923-24 season. It is planned to have the picture ready for release in October.

Johnny Harron, brother of the famous Bobby Harron who was a Griffith star for many years, has been signed by Warner Brothers to play a prominent role in "The Gold Diggers," the adaptation of the David Belasco play in which Lenore Ulrich will be starred.

A reproduction of the interior of a Broadway theatre has been constructed at the Warner studio by Lewis J. Greib, Technical Director, for "The Gold Diggers." The set includes stage, proscenium, boxes and orchestra pit and Director Harry Beaumont will use 700 extras in the scenes in which it will appear. The setting occupies half of the Warner's new stage, which is one of the largest in the world.

Orders Review of Censorship Board's Decision

PATHE EXCHANGE GETS COURT WRIT

"Final Determinations" to Be Decided By Appellate Division

New York.—By virtue of an order signed by the five Justices of the Appellate Division of the New York Supreme Court, the recent, widely published, "final determination" of the New York Censorship Board that a Pathe comedian's torn trousers "incite to crime" is not so "final" as the censors thought it was.

The order was issued on the petition of Lewis Inzerarity, Secretary of Pathe Exchange, Inc. It is a writ of Certiorari directing the Motion Picture Commission of the State of New York to return to the court all of the evidence and memoranda upon which was based their determination to eliminate certain features and scenes from the one-reel comedy entitled "Good Riddance."

It is in this film that the chief comedian's, Paul Parrott's, affectionate dog companion tears part of one trouser off his master's leg in his effort to attract his attention away from the pretty girl he is dancing with. This and other "eliminations" were ordered by the Commission, to wit:

"Eliminate subtitle: 'Take him up seven miles and throw him out—after that he's his own boss.'

"Eliminate scene of throwing dog out of airplane.

"Eliminate all view of man's leg exposed where trouser is pulled off by dog at dance.

"Eliminate episode of lighting fuse attached to dog's tail.

"The reasons for the above eliminations are that they are 'inhuman' and would 'tend to incite to crime.'"

In obedience to the order of the Supreme Court, Appellate Division, above quoted, the Commission now returns to that Court all its "determinations" in the case—the "finality" in the matter being in the hands of the court.

Story of Los Angeles to Be Told in Motion Picture

Los Angeles.—The story of Los Angeles, its harbor, commerce, industries, climate and citrus fruit is to be given to the world in a motion picture called "The Port of Golden Opportunity" to be made by Wedgewood Nowell backed by the funds raised by world traders who do business here.

Not only is the financing settled, but distribution has been arranged in the Orient and Europe and will be shown in the United States as a feature educational subject.

Movie Chats Booked for Rialto

New York.—George Dillon, Manager of the local exchange of the W. W. Hodkinson Corporation, states that Movie Chats produced by Urban and the official mouthpiece of the M. P. T. O. A. has been booked indefinitely to play the Rialto Theatre, New York, N. Y.

Baby Peggy Contests Running

New York.—Four Baby Peggy contests are now running simultaneously in four different cities, in which the "doubles" of

Baby Peggy, four year old Century Comedy starlet, are being sought throughout the country. The contests are running in the Pensacola Journal, Pensacola, Florida; in the Dallas Dispatch, Dallas, Texas; in the Buffalo Times, Buffalo, New York; and in the Syracuse Herald, Syracuse, New York.

Samuel V. Grand Takes Over Gower Street Plant

New York City.—Samuel V. Grand of the Grand-Ascher Distributing Corporation, on the belief that there are not enough good two reel comedies, has taken over the Gower Street plant and arranged with Monty Banks, Sid Smith and Joe Rock to make their individual productions under his auspices. There will be a series of thirty-six, twelve from each star. Mr. Grand plans to make comedies that are funny and full of action, but not so expensive as to be impracticable.

New Distributing Company

Hollywood.—Announcement of the opening of a series of new film exchanges for the distribution of religious pictures was made here by the Herald Non-Theatrical Pictures Corporation, which operates under the auspices of the Christian Herald. Larry Weingarten, of Sacred Films, Inc., also announced that the Bible Films made by him at Burbank have been recalled from the theatrical field and will be distributed exclusively by the new company.

Cool Shorts for Summer Bills

Many of the subjects of Dr. Burlingham's "Around the World" adventures, which are being distributed on the independent market by Truart Film Corporation, offer real Summer-weather attractions.

Among them are those which deal with Dr. Burlingham's trips to the high peaks of the world, the lands of perpetual snow and ice—the ascension to the summit of the Zinal-Rothorn, one of the most treacherous peaks of all, to the top of Mount Blanc, the Jungfrau, the Matterhorn.

Circuit Buys All Star Comedies

E. Philadelphia.—Wm. Humphries, manager of the local office of W. W. Hodkinson Corp., closed with the Comeford Circuit of Theatres in Eastern and Central Pennsylvania, a contract for the entire series of thirteen Chas. Murray Comedies.

Fiddling Fool Next Release

Los Angeles.—"Fiddling Fool," with Charles Murray, is the All Star Comedy released in August by the W. W. Hodkinson Corporation. It was produced by C. C. Burr starring Charles Murray with Raymond McKee and Kathryn Martin in support.

SHORT SHOTS

"Nip and Tick" and "Skylarking," are the first Mack Sennett two reel comedies of the thirteen to be released by Pathe during the year.

Pathe promises an entertaining novelty in the Kiser Art film, "The Festive Haul" which deals with the run of smelt excitement in the Northwest. "Kill or Cure," a comedy with Stan Laurel and the 11th episode of "Haunted Valley," are the leading features of Pathe's July 15 release.

"Her Dangerous Path," featuring Edna Murphy in ten "semi-complete" episodes will be immediately followed with a 15-episode Ruth Roland Patheserial, "Ruth Of The Range."

Pathe quotes attested statements from the California Theatre, Los Angeles, giving details of the biggest attendance and box office receipts for "Safety Last" in the house's records for five years.

FOOTBALL STORY NEXT MESSINGER VEHICLE

Los Angeles.—"Forward Pass," a story of football and puppy love, by Wilcox Hodge Dalton, has been chosen as Buddy Messinger's next vehicle for Century Comedies. Mr. Dalton, a former university football player, wrote the story at the request of Abe Stern.

The comedy will be made by director Al Herman, who has assumed full charge of the Messinger unit, under vice-president Stern's supervision. The story tells of a boy who would rather play football than work in his father's department store. Every moment Buddy can spare, and many his father doesn't want spared, is spent on the lot where he and the "gang" play football. The puppy love interest is maintained throughout by Sadie Campbell, Buddy's eleven year old leading lady.

Those in the cast besides Buddy and Sadie are Bessie and Marjorie Welsh, "Fatty" Hicks, Donald Hughes and Kenneth Green.

Al Christie Plans

Hollywood.—Al Christie, king-pin comedy producer, is on his way home from Europe, and expects to get busy on a special feature comedy on his arrival here sometime within the next two weeks. Christie went abroad with the intention of making comedies there, but has postponed his European program until next summer.

Hodkinson Report Shorts Sold

New York.—The W. W. Hodkinson Corporation reports that their salesman, Clarence Phillips, has succeeded in selling first run on "Fun From the Press," for the Strand Theatre, Green Bay, Wis., Orpheum Theatre, Oshkosh, Wis., Orpheum Theatre, Kenosha, Wis., and the Strand and Tivoli Theatres in Milwaukee.

Booked for the Leviathan

New York.—"Fun From the Press," the weekly budget of the world's laughter that is produced by the Literary Digest for distribution through the W. W. Hodkinson Corporation, has been selected by the United States Shipping Board as a regular feature for the motion picture program on the Leviathan.

Heeza Liar's Vacation

New York.—The W. W. Hodkinson Corporation announces that "Colonel Heeza Liar's Vacation," a Bray Comedy produced by Bray Productions Inc., and distributed through Hodkinson will be released sometime during the latter part of July or the first part of August.

Bringing Up Buddy Is New Title

Los Angeles.—With the completion of Buddy Messinger's current Century Comedy, the title has been changed from "Present Arms" to "Bringing Up Buddy."

Three New Comedies Started

New York City.—Production has begun on three new Grand-Ascher comedies, two of which are "Don't Play Hookey," and "A Concrete Mixup." The title of the third has not been announced.

Composer's Son Joins Century

Rudolph Friml, Jr., 13, son of the music composer, is now a member of the Buddy Messinger unit producing Century Comedies. Young Friml's first Century appearance will be in "Bringing Up Buddy."



"THIS now the season of our discontent," but made possible to please and earn some money by hustling in other directions.

We can be thankful for some good features on the market, but more so far a splendid supply of "shorts" to help through the features which are not so sparkling. Less serious minds are hard to please, so we must smile about it and try to get laughs while making more music than money. We must look and also keep cool, with polished fronts and slicked-up entrances.

* * *

If Short Subjects are "the life of the program," let's play them up big in the Summer or never at all. Outdoor stuff is the thing! We must show them, and if possible, advertise them at least as strong as the features. Good posters, hand-bills and show cards should tell as much about your one and two reels as anything else you have to show.

There is a scarcity of Sport pictures, but get what you can of these during this wonderful season of athletic tournaments. Also Outing pictures with plenty of water scenes.

* * *

Animated cartoon subjects should go much better in the summer months than at any other time. People like them and always seem satisfied with the comic antics of these little artificial people and animals.

* * *

Of the short comedies, chuck in as many bathing and beach-scene burlesques as you can. Ask your exchange service about these and make sure they are both lively and wet. Even the tired business woman can laugh at the slap-stick if there's enough water around it on a warm evening.

* * *

We have the following brief comment to make upon definite subjects, but advise that you use a great deal of your own judgment in the selections.

"Our Gang" comedies (2 r. Pathe) are sure getters and deserve advance advertising. They are well known by this time.

"Buster Keaton Comedies" (First National). And all of them are unsurpassed for the most exciting comedy.

"Bruce Scenics Beautiful" (1 r. Educational) never fail to receive comment for their careful handling and educational value.

"Baby Peggy" (Century Comedies—Universal) are away above in class. Everybody likes them.

"Broadway Comedies," "Mirthquake Comedies" and "Speed Comedies" (each 2-reelers, Arrow) are lively entertainers.

"Keystone—featuring Sid Chaplin—Revivals" (Tri-Stone Pictures, Inc.) are proven money makers. They are real funny and will please as of old.

"Felix the Cat," Pat Sullivan's animated cartoon (M. J. Winkler, State Rights) has a punch that doesn't miss. It's a sure winner and not costly.

"Earl Hurd Cartoon Comedies" (1 r. Educational) are few but consistently good.

"Screen Snapshots" (Pathe distributors) is best with the bathing beauties. Interesting for all.

"Sporting Kings" (2 r. Geo. Swartz, State Rights) contains such stars in action as Jack Dempsey, Babe Ruth, Wm. Tilden, Gene Sarazen and Wm. Spencer. A winner for the men and boys.

"The Enchanted City" (by Warren A. Newcombe, 1 r. Educational), of which there should be a dozen at least.

"Chester Snooky Comedies" (2 r. Federated) if they liked the other "Snookies" you showed them.

"Flips and Flops," "Shimmying by the Sea," "Tennis" and "Water Sports by

Water Spirites" (each 1 r. National Exchanges) read very good in titles for warm weather.

Many more like these will be suggested from time to time in these columns, and all questions concerning them will be carefully and promptly answered.

* * *

Be careful to have your advertising copy printed in Green and other cool color effects. Also change your Red and Amber lights to bright Greens and Blues and if necessary, use tree and flower ornaments both in and outside your house.

* * *

One of the best short subject bets that we have come across is the sporting series that is being produced by George D. Swartz. The series will consist of twelve two reelers, and in each subject will be four or five stars that are famous in the sporting world.

The first of the series, Sporting Kings, should be immensely popular. In this subject are Jack Dempsey, Eugene Sarazen, William Spencer, Babe Ruth and William Tilden. Each of these champions have a tremendous following, and the five of them in one picture should prove a splendid box-office attraction.

Mr. Swartz intends to release the series through the independent market, although several national distributing organizations are dickering for the product. This series should be a winner.

Hal Roach Serial Received by Pathe

With the arrival from the Hal Roach Studios and the screening of "Her Dangerous Path," Pathe announces expectation of a recrudescence of magazine and newspaper discussion of "Women Problems."

The opening of the Patheserial with its ten-reel form and novel carry-over suspense device invented by Hal Roach, author of the story, is said to go straight to the heart of a dilemma with which thousands of girls are compelled to deal every day in the year. In each of the ten chapters of the serial this is the specialty which engages the talents of Edna Murphy.

In each episode the question for the girl to answer is a different one, but all are familiar in the chronicles of ordinary human life in these times. The first one answered is created by the sudden death of the girl's father and the complete collapse of the family fortunes. In the panic which seizes her she inclines toward a marriage which is bound to condemn her to social conditions which are antagonistic to all her experiences and training.

By means of the screen device referred to the girl is able to see with the audience the unfolding of the startling drama of which that decision would make the unhappy heroine.

The early episodes of "Her Dangerous Path," are said to be as dramatically intense as any serial patron could desire, and not lacking in "thrills" of grave perils encountered.

Film Library Releasing

Cincinnati, O.—The Krippendorf-Holley film libraries here announce that as a starter they are releasing the following pictures: "The Voice of the Land," in 50 reels, on a program or series basis only; "Citizens in the Making," 13 reels, leased for a period of years or on rental basis and "The Screen Companion," a magazine in film arranged in 12 programs and booked only as a series. Other productions will be released later.

Reviews of Short Subjects will be found on page 293

All-Women Picture Company Enters Production Field

Hollywood.—An all-women picture company entered the field this week. The company is headed by Lule Warrenton, old time character actress, and has started work on the Sawyer-Lubin lot at San Diego. Mrs. Warrenton, on the stage since childhood, and in pictures since their first days, is president and general director. Her aides are Mrs. A. B. E. Shute, Mrs. Katherine Chesnaye and Miss Kendall, all of whom come to the screen with no practical experience.

Mrs. Shute is a novelist, Mrs. Chesnaye is a short writer and world traveler, and Miss Kendall is also a writer. Preparations are underway for a regular program of production including features, educational and short subjects. These pictures will be written by and directed by women, and women will have the say in every detail.

Pathe Comedies on Broadway

On Broadway, New York, all last week Pathe comedies came near monopolizing the laughter ingredient of the screen entertainment offered. Four separate familiar brands were shown at an equal number of houses.

At the Capitol Theatre the Our Gang two-reeler, "Back Stage," the Strand patrons viewed "The Watch Dog," a one-reel Hal Roach "Dippy Doo Dad"; the Rialto showed the Our Gang comedy, "Dogs of War," and at the Broadway, Harold Lloyd's "Haunted Spooks" was revived. The last named was also on the bill at the Strand Theatre, Brooklyn.

Chambers Books Haunted Valley

Ruth Roland's latest Patheserial, "Haunted Valley," has won the special distinction of being booked for a Summer run by Stanley Chambers at his Wichita Theatre, Wichita, Kansas. This house is known as one of the biggest and best appointed motion picture theatres in the United States, while no reputation in picture showmanship stands higher than Mr. Chambers. The attractiveness of its exploitation and presentation through the fifteen weeks covered by the run is guaranteed by the established practice of and facilities commanded by this theatre.

Pope's Pictures Available

Cleveland, O.—The six reel production "His Holiness Pope Pius XI," showing the Head of the Catholic Church in the Vatican, is now being offered on a state's right basis. Plans are being made by W. F. Plagenz, National City Bldg. here, to play the picture on a percentage basis and a large exploitation campaign has been arranged. The picture has been showing under auspices of Catholic societies in several parts of the country and is said to be a big box office draw in Catholic communities.

Century Directors Get Houses

Plans have been practically closed by Abe Stern, for the building of what will be known as Directors Row at the Century studios.

Full details have not been received from the coast as to what the new Row will consist of, although a recent night letter advised that bungalows will be built and maintained by Julius and Abe Stern for the directors.

West Coast Sees Roach Comedy

"The Uncovered Wagon," which Pathe will soon release, is said to be the funniest travesty of the season. This is reported as the verdict of West Coast audiences at pre-release showings. There is only one reel of this Hal Roach "side-splitter," which features Paul Parrott and is said to reveal in that comedian qualities hitherto unsuspected.

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

Merry-Go-Round

Universal Photoplay in Ten Parts. Director, Rupert Julian. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

Count Franz Hohenegg Norman Kerry
 Agnes Urban Mary Philbin
 Sylvester Urban Cesare Gravina
 Ursula Urban Edith Yorke
 Bartholomew Gruber George Hackathorne
 Shani Huber George Siegmann
 Mariana Huber Dale Fuller
 Mrs. Rossreiter Lillian Sylvester
 Countess Gisella Dorothy Wallace
 Minister of War Spottiswoode Aitken
 Emperor Franz Josef Anton Vaverka
 Madame Elvira Maude George

Count Franz Hohenegg, Austrian nobleman, attached to the court of Emperor Josef, is engaged to Countess Gisella. The proposed marriage is merely one of custom and convenience, so far as he is concerned. At an open air amusement resort he becomes infatuated with Agnes Urban, a pretty girl of peasant origin, who turns the hand organ in connection with the merry-go-round. Agnes and her father are employed by the brutal owner of a concession on the grounds—Shani Huber, Bartholomew, a hunchback, is Agnes' faithful friend. Huber attempts to attack Agnes. Her father rescues her, but is arrested for drawing a knife on the big proprietor. Agnes again meets Franz, who she believes to be, like herself, of plebeian origin. He makes love to but spares her when she is frightened by his vehemence. Through Franz's influence Agnes' father is released. She confesses to Franz that she loves him. The latter is forced by imperial command to fulfill his promise and wed Countess Gisella. The Urbans and Bartholomew find employment in an adjoining concession. Bartholomew's pet, a huge orang-outang, finds his cage door open, sneaks out and kills the brutal Huber. The discovery of her lover's identity with Count Hohenegg and his marriage is a terrible blow to Agnes. War breaks out and he goes to the front. Later the defeated Austrian troops return, Agnes' father dies and the death of Franz's wife leaves him free to seek out Agnes. He does so. She has consented to wed Bartholomew out of gratitude, but he generously releases her from her promise. Franz and Agnes are united.

By GEORGE T. PARDY

By virtue of an intensely interesting and delightfully human love story, superb acting, charming photography and excellent direction—"Merry-Go-Round" proudly takes its place in the van of the season's best pictures. It is a colorful screen masterpiece, stressing to the full the pomp, arrogance and grandeur of the court of the late Emperor Franz Josef, under whose regime the social life of Old Vienna ran in merry current to a never ceasing orchestral accompaniment of "wine, women and song."

Contrasting sharply with the daily pageant of the aristocratic plane is the vision of the humble player-folk in a popular outdoor amusement resort, whence the heroine is evolved in the character of a pretty lass who grinds the organ to which a merry-go-round travels gaily. The said resort bears an astonishing resemblance to America's far-famed Coney Island, and whatever the wide difference between the denizens of a foreign court and the average inhabitants of the U. S. A. may be—it may be said, in passing, that there is an extraordinary similarity to be observed in the manner in which the Coney Island patron and his Austrian prototype take their outing and pleasure.

This is not intended as a hint that the foreign atmosphere fails to register accurately, but rather as an admission that men and women folks of the civilized zones are much the same all the world over. The love romance of the Count and erstwhile peasant girl, if divested of its Austrian trappings, is one that might just as easily be imagined as occurring in this country,

were the aristocracy of birth which distinguishes the chief male character replaced by that of wealth and social prestige.

But the note of court luxury and stately surroundings undoubtedly lend additional fascination to the tale, which "gets across" with tremendous effect, is surcharged with fine, wholesome pathos, spectacular force and long-drawn suspense, the whole deftly wound into a thoroughly satisfactory climax.

Although the plot pivots upon the result of the World War, nothing of the actual conflict is filmed. Director Rupert Julian, fully aware how sick the American public is of monotonous scenes of battle and carnage, wisely limits the strictly military episodes to the disordered return of the broken troops when the fighting is finished. Another instance of good directorial judgment is the manner in which the killing of the brutal Huber by a gigantic ape is handled.

The whole thing is merely suggested by the ascent of the animal to the victim's bedroom, his entrance by the window and reaching forth of a menacing hairy paw to the recumbent figure in the bed. This fades out—the ape is seen descending, then comes a quick flash of the body lying prone in death. There are no bloody horrors, no grisly struggles with a choking finish in evidence—nothing save well-merited retribution—but the thrill is there, and how artistically administered!

Besides providing entertainment of the 100 per cent brand, "Merry-Go-Round" also serves as a vehicle wherein Mary Philbin, who plays the role of Agnes Urban, is transported to a place among filmdom's best and brightest stars. The range and flexibility of this young actress's pantomime are marvelously appealing in conjunction with the charm of her slender beauty and expressive features. Her performance is unmarred by a single false note and stands out significantly even amid the work of an unusually talented cast.

Norman Kerry, as the lover, is a stately figure, showing to uncommonly good advantage in uniform, and plays the part with impressive dignity and emotional power. Another telling bit of character work is that of Cesare Gravina in the role of Agnes' old father, George Siegmann registers as a human brute par excellence by his clever interpretation of Shani Huber, and George Hackathorne is pathetically effective as the self-sacrificing hunchback, Bartholomew. The support is all that could

be desired. The camera offers many exquisite woodland and garden scenes. Lavishly luxurious interiors, and perfect lighting distinguishes the entire production.

The picture can be safely exploited as a super-film, magnificently produced, and visualizing a story sure to hold the attention and awaken the sympathies of all beholders.

By TOM KENNEDY

"Merry-Go-Round," a "big" picture, is a fascinating and effective blend of elaborate settings, rich photographic work, appealing characters, and excellent acting. Of all the elements going into the making of the picture the production scores most heavily. From the opening scenes at the "Prater" of the Vienna that was before the war, to the flashes behind the battle lines with thousands of mud-smeared Austrians beating a retreat, "Merry-Go-Round" impresses the spectator as something done as handsomely as money and technical craft could make it.

Mary Philbin, with a glamor set up about her through clever and interesting advance publicity, gives a very noticeable and notable performance as the little organ grinder who falls in love with a prince. Norman Kerry is a spectacular and dashing figure as Count Hohenegg. Mr. Kerry's appearance is certainly with him in the enactment of the role. George Hackathorne, George Siegmann and Cesare Gravina are others who score personal triumphs.

"Merry-Go-Round" should be an immensely popular photoplay. It has a way of filling the eye with its massive settings and luxurious properties, and stirring the emotions with its play of pathos and the struggle of a love romance between a man of the very highest social standing and a peasant girl, and that is and always has been the way to popularity. Its exploitation will be along lines to convey the impression of an especially rich, costly and beautiful production and on these points there is everything to warrant an emphatic avowal. It is a magnificent production and provides bright and absorbing entertainment.

By DENA REED

When a picture contains a love story that is not merely "play-acting" but a living portrait of human emotions, when it depicts with skillful artistry the tragedy behind the gaiety of life, it is a picture that a woman will think about for some time, talk about, and urge her friends to see. For nothing impresses her so much as pathos and there is plenty of it in "Merry-Go-Round." It is the love story of an Austrian Count and a little organ grinder of a carrousel in the Prater, the amusement park of Vienna—the old Cinderella theme that is dear to feminine hearts. But mingled with the romance is a sympathetic picture of showman life, with its outstanding figures, good and evil. The atmosphere of the amusement park is very real and all the characters are portrayed with sincerity.

Mary Philbin is not merely pretty and winsome in her role as Agnes, the little organ grinder, but is an actress of real ability. Norman Kerry is a splendid male lead. A worthy performance is given by Cesare Gravina, as the father of Agnes, and George Hackathorne as Bartholomew



Gruber, the hunchback barker, makes the sorrow of his deformity very vivid. The picture has all the features of a successful box office attraction and surely will get much word-of-mouth publicity from your feminine patrons.

By GEORGE BLAISDELL

Writing on the afternoon following the evening on which we saw "Merry-Go-Round" there is one factor in that production standing out above its contemporaries; there were portrayed the pomp and circumstance of courts, "the divinity that doth hedge a king"; the glitter and tinsel of the Viennese Coney Island, with its merry-go-round and its Punch and Judy show; the classes and the masses; the powerful and haughty and the humble and submissive; the extremes—and the contrasts—of wealth and poverty, of tragedy and gaiety.

But over all is the figure of Agnes Urban, grinder of the merry-go-round organ, daughter of Sylvester, the manipulator of Punch and Judy. Mary Philbin, expansive of forehead and expressive of face, comes into her own. Her work is marked by the display of keen intelligence, of genuineness, whether her role for the moment be that of the demure and smiling maid untouched by a larger love holding casual converse with the prince she suggests looks like a lieutenant or whether it be as the disappointed and serious faced woman whose great romance is only a memory and whose future is a blank. And behind it all there comes the inescapable feeling that the career of this slip of a girl has only begun, that not yet has she touched the heights or sounded the depths.

"Merry-Go-Round" is an unusual picture. And by the same token it is a mighty good one. It is a portrayal of life, at its best in many respects, at its worst in a few. Upon George Siegmann falls the burden of delineating the major part of the selfish and the sordid and the brutal in the tale, and most faithfully and self-effacingly does he fulfill his duty as an interpreter.

Norman Kerry, the count in love with Agnes but forced by the emperor to marry a woman of the court, is ideal in type and sincere in performance. Rakish in a measure the count may be, must be if he is to conform to the tradition of the Austrian soldier-courtier, but never is he offensively so and never is he without the full sympathy of his house.

There are several other players whose characterizations compel recognition, and among these are Cesare Gravina, as Sylvester; George Hackathorne, the crippled admirer of Agnes; Dale Fuller as the wife of the brutal concessionaire, and Anton Vaverka as the portrayer of Franz Josef.

In the course of the unfolding of the story there will be a few chuckles and a few tears, just a few of the latter for the more susceptible. Mainly it is an absorbing drama, colorful and sparkling, of life and love in what was the world's gayest capital; of struggle and opposition, of renunciation—the greatest of all human attributes—and retribution stark and tragic. And you go out smiling.

The box office? If you could have seen the throngs lined up behind the Rivoli's rail at 9:30 o'clock the night before the Fourth and the third day of the engagement you never would have guessed there were a million of New York's population out of the city for the holiday.

Human Wreckage

Presented by F. B. O. Story and Scenario by C. Gardner Sullivan. Directed by John Griffith Wray. Length, 7415.

CAST AND SYNOPSIS

Ethel MacFarland Mrs. Wallace Reid
 Alan MacFarland James Kirkwood
 Mary Finnegan Bessie Love
 Jimmy Brown George Hackathorne
 Mrs. Brown Claire McDowell
 Dr. Hillman Robert McKim
 Mrs. Finnegan Victory Bateman
 Steve Stone Harry Northrup

Dr. Blake Eric Mayne
 Harris Otto Hoffman
 Dunn Philip Slemán
 The Baby George Clark
 Ginger Smith Lucille Rickson
 Alan MacFarland, prominent oriental lawyer, contracts the morphine habit through taking the drug during the times when his nerves break as a result of overwork. The peddlers of the narcotic weave a net about this man and his course follows the down-path until his wife, learning his condition, helps him in a fight to be rid of the evil. It is not until she pretends to be a user of the drug herself that MacFarland awakens to necessity of superhuman efforts in the struggle and wins out.

Seeking amusement and pleasurable diversion in the contemplation of "dope" and its effects upon the unfortunates addicted to it, seems a journey far afield and a shot very wide of the mark. Therefore this discussion of "Human Wreckage," the motion picture featuring Mrs. Wallace Reid and offered as



a dramatic portrayal of an evil which we are informed "constitutes the greatest menace of the day," will have nothing to do with "entertainment" in the accepted and orthodox sense of the word. Exhibitors and the public alike know that "Human Wreckage" deals with dope, and they know what "dope" is through items in the newspapers, magazine articles based on "expert investigation," lectures by medical men, etc. After which "definition of the subject," let us proceed.

First, if "Human Wreckage" is not an entertaining picture, certainly it is the greatest of the so-called "propaganda" films ever produced. It is the greatest because in treatment it observes the best traditions of photoplay construction. The treatment lifts "Human Wreckage" high above its estate as a merely "propaganda" picture and makes it particularly interesting.

C. Gardner Sullivan has written a scenario in which he again displays his gifts and skill in photoplay writing. His story has a simple plot; action; clearly defined characters; a wealth of authentic incident; dramatically effective situations; and it carries the interest unflaggingly throughout. The story gets under way without irksome "atmosphere" building and states its proposition early enough in the proceedings to give the spectator that sense of direction which makes his journey through the highly dramatic situations a matter which goes as smoothly on its course as inevitability itself. Mr. Sullivan has made a wonderful job of his work.

The characters have been drawn with a fine regard for reality and as a consequence every performance is a delight to the critical and each character an impressively convincing person to the casual spectator. James Kirkwood has a "player's role" as the brilliant criminal lawyer who contracts the morphine habit, and Mr. Kirkwood's gratitude is expressed in a characterization which is not only one of the best things he has ever done but one of the finest of all screen portrayals. Bessie Love scores a mighty hit as the young mother, who in her helpless and hopeless addiction to drugs is wonderously pathetic. Mrs. Wallace Reid,

an accomplished and experienced actress, projects a charming personality in the character of Mrs. MacFarland, wife of the lawyer. George Hackathorne and Harry Northrup give excellent performances.

The direction of the piece is a credit to Mr. Wray, whose good taste in avoiding the too obvious contributes greatly to the quality of the picture and whose handling of the mechanical details enhances a notably fine production.

Every exhibitor knows whether circumstances are against his presenting a picture of this type, so there is nothing to be said as to the "ethical" status of "Human Wreckage." The picture is honest, its title alone will inform the public as to its subject and the advertising on it necessarily must state the facts concerning it if the best returns are to be realized. Therefore, patrons attracted to "Human Wreckage" will know what to expect, and they will find no cause for disappointment. It will hold them from start to finish. As a matter of fact, the picture will hold the attention of anybody no matter what his or her particular prejudices regarding the subject matter of entertainment may be. There may be many to say they found "Human Wreckage" depressing and too dolorous for entertainment, but all will agree that while the picture was before them they were intensely interested and tremendously stirred by its appeal.

Properly exploited this film should have a very big pull at the box office. It is a rare instance in which the sensational features connected with it are matched—or should we say over-shadowed—by the high merits of the production. T. C. K.

Smashing Barriers

Released by Vitagraph. Directed by William Duncan. Length, 5600 Feet.

CAST AND SYNOPSIS

Dan Stevens William Duncan
 Helen Cole Edith Johnson
 Hedges Joe Ryan
 Slicker Williams Walter Rodgers
 John Stevens George Stanley
 Benjamin Cole Frederick Darnton
 Long Tom Brown Slim Cole

Dan Stevens is disinherited after being expelled from college. He goes west and gets a job in a logging camp owned by Cole, who is being secretly held a prisoner by his foreman and a gang of claim jumpers. Helen Cole, alarmed by her father's prolonged absence goes west to find him. She is rescued from this gang by Dan and she tells him of her fears. Dan sets out to rescue the father and also keeps watch over the girl and is always on hand to protect her. The father is finally found in a deserted cabin. Dan meanwhile has held an option on some oil property that produces a gusher. He and Helen then declare their love for each other.



"Smashing Barriers" has been cut from thirty reels, that were shown in serial form, to make a feature picture of six reels. On the face of this it can readily be seen that the action must be fast and furious. The picture will appeal mostly to the patrons who indulge in amusement carrying serial qualities. To them it will afford pleasing entertainment and supply sufficient thrills to satisfy. J. M. D.

The Silent Accuser

Richard Thomas Productions Photoplay In Five Parts. Author, William Lester. Director, Richard Thomas. Cameraman, J. W. Fugua. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Ruby Le Mar Carmel Myers
 Ruth Revere Kathryn McGuire
 Steve Carnan Melbourne MacDowell
 Joe Harris Edward Bormau
 Cyrus Revere Spottiswoode Aitken
 Hugh Waring Clyde Fillmore
 Marcia Carnan Carol Holloway
 Finger Print Expert Rex Ballard
 Cafe Manager Charles Force
 District Attorney John Toughy

Steve Carnan is known and respected in San Francisco as a philanthropist of independent means. Yet he is actually the proprietor of a notorious dive—the Black Bird—on the Barbary Coast and participates in the gains of criminals who haunt that section of the city. He is the lover of Ruby Le Mar, renowned among the habitués of the underworld for her beauty and graceful dancing. But there comes to the Black Bird, a young violinist—Ruth Revere—Carnan is fascinated by this innocent girl and renounces Ruby. The latter avenges the slight by furnishing evidence to the District Attorney which proves conclusively that Steve Carnan is the owner of the Black Bird. Later, Carnan is mysteriously murdered. Four people are implicated and arrested on suspicion of having committed the crime. After many complications, the real assassin drops dead, the truth revealed and the innocent victims given their freedom.

This underworld melodrama, with its darkly sinister crook atmosphere, well developed mystery angle and tightly drawn thread of suspense, offers good entertainment. It belongs to a class of plot which has a pretty universal appeal, despite the obvious shelving of probabilities in favor of luridly exciting situations; the mesh of political intrigue, sordid bargaining by men behind the scenes in municipal affairs, wild love turning to relentless hate, murder, conspiracy—are all set forth in colorful fashion and merged in a startling climax.

There is no letup in the action excepting in the second reel, when events slow up a bit, due apparently to the introduction of some unnecessary detail, but taken on the whole the story maintains its interest to the close and reflects credit on director and players. The work of the detectives in following the murderer's crooked trail and unwinding the tangled skein of clues is ably done, the love romance deftly handled and a good effect obtained by the comparison of the two principal feminine types—the reckless dance-hall girl and her timid rival.

Carmel Meyers appears as Ruby Le Mar the dashing, impetuous queen of the Barbary Coast resort, and gives a performance remarkable for its unleashed energy, abandon and alluring grace. The role of Ruth Revere is filled by Kathryn McGuire, a charming actress of undeniable emotional ability, Melbourne MacDowell is thoroughly effective as Steve Carnan, Clyde Fillmore furnishes a clean-cut, convincing character sketch of Hugh Waring, the assistant district attorney and the support is all that could be desired. The film should be exploited as a thrilling crook drama based on a mysterious murder, alive with sensational incident and presented by an admirable cast.

G. T. P.

Wandering Daughters

First National Photoplay In Six Parts. Author, Dana Burnet. Director, James Young. Cameraman, Georges Benoit. Running Time, Seventy-five Minutes.

CAST AND SYNOPSIS

Bessie Bowden Marguerite de LaMotte
 Will Bowden William V. Mong
 Annie Bowden Mabel Van Buren
 Geraldine Horton Marjorie Daw
 Charles Horton Noah Beery
 John Hargraves Pat O'Malley
 Austin Trull Allen Forrest
 Maid Alice Howell

Bessie Bowden is strictly reared and closely watched by her father, who believes in closely supervising her social activities. Her fiance, John Hargraves, is aghast when Bessie insists on mixing up with the fast set and is fascinated by a jazz adventurer known as Austin Trull. Geraldine Horton, daughter of a friend of Mr. Bowden's, also finds Trull attractive. Bowden, anxious to keep Bessie contented in her home, spends money freely and aided by Hargraves joins the rapid social whirl. The two girls finally



confront each other in Trull's studio, his double-dealing is exposed and Bessie wisely returns to her true love, Hargraves, all ending well, although her father has exploded his bank account in the attempt to appear wealthy.

The best that can be said about this feature is that it is mildly entertaining. The action moves swiftly enough, the photography is excellent and the acting fair, but the plot, dealing with the possible dangers threatening maids of the flapper variety, imbued with too much "jazz" spirit, is lamentably thin in texture, tattered in continuity and lacking in suspense. The impression left on the spectator's mind is that of a too frequently re-hashed theme, which in the present instance fails to convince and doesn't present much of an argument either for or against the social activities of the flapperites of 1923.

There are some remarkably well filmed and attractive scenes with the country club for a background, some comedy relief which is funny, but rather superfluous, and a bit of a dramatic thrill when the two girls confront one another in the lounge lizard's studio, but the atmosphere on the whole seems strained and artificial.

Marguerite de LaMotte registers prettily as the wilful heroine, Bessie Bowden, William V. Mong wins approval as the trusting father, Pat O'Malley carries off the dramatic honors by his clean-cut, sincere impersonation of Hargraves and the support is adequate. The picture's box office value is a doubtful quantity and it cannot be listed as an attraction likely to please critical audiences. Its exploitation possibilities lie principally in the lure of the title, stressing upon the "jazz" element in the whirl of society, and present-day drift of the younger generation.

ing results from an entertainment standpoint in this picture, which differs from the usual stereotyped "Western" in that the hero isn't played up as a chap who sweeps away all obstacles in his career by dint of dauntless courage and a formidable fighting personality. Not that the melodramatic element fails to register, for cowboy Larry Crawford proves quite capable or taking care of himself physically, when occasion demands rough action on his part, and several good scraps are staged with telling effect. But much of the film's interest lies in the humorous scrapes Larry gets into through his excessive good nature and fatal willingness to help fellow creatures out of their troubles. The consequence of this well-intended meddling in other folk's affairs is that he finds himself listed as a scoundrel capable of any foul deed ranging from child-stealing to wholesale thievery and manslaughter, with the added misfortune of having his character apparently blackened "for keeps" in his indignant sweetheart's eyes.

There are many fine scenic effects in evidence, including a variety of artistic long shots, with nicely blended lights and shadows, views of the long, rolling plains of the West, with rugged backgrounds of hills and appropriate closeups. The action moves rapidly, there are no continuity gaps and enough daring riding stunts are featured to satisfy those who crave for the spectacular.

James B. Warner's clever delineation of Larry Crawford gives abundant proof of his versatile talent as a comedian and in straight dramatic lines, a highly pleasing and convincing performance—Edythe Sterling shares honors with the star by her appealing work as heroine and adequate support is rendered by the remainder of the company. The feature can be profitably exploited as a "Western" with many unique touches to distinguish it from the average picture dealing with life "in the open," James B. Warner's name should be accorded special mention and the comedy quality of the film referred to.

G. T. P.

The Fog

Released by Metro. Story by William Dudley Belley. Directed by Paul Powell. Length, 6500 Feet.

CAST AND SYNOPSIS

Madelaine Theddon Mildred Harris
 Nathan Forge Cullen Landis
 Millie Richards Louise Fazenda
 Mrs. Theddon Louise Dresser
 Edith Forge Marjorie Prevost
 Carol Gardner Ann May
 Mrs. Forge Ethel Wales
 Jonathan Forge Ralph Lewis
 Si Plumb David Butler
 Gordon Ruggles Edward Phillips
 Caleb Gridley Frank Carrier

Nathan Forge, whose father and mother have never given him any love finds a true friend in old Caleb Gridley. From childhood he has always been abused by his parents and without a helping hand has plugged along blindly. He writes a poem to a childhood sweetheart of his, whom he has only seen once and calls it "Girl Without a Name." The girl sees the poem in the paper and feels an urge to go to the little village to see the poet. Later on during

Crimson Gold

Clifford S. Elfelt Corp. Photoplay In Five Parts. Author, Frank Clark. Director, Clifford S. Elfelt. Cameramen, Clyde DeVinne & Robert Newhardt. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Larry Crawford James B. Warner
 Grace Miller Edythe Sterling
 Martha Parsons Ferri Remand
 Dave Ellis Albert McQuane
 Clein Bisbee Jay Morely
 Virginia Farley Martha McKay
 Ike Slade George Stanley
 Jake Higgins George Burrell

Circumstances over which he has no control force Larry Crawford to accept a job from Grace Miller, on whom he has previously cast eyes of affection. Grace is the young and beautiful owner of a ranch, Larry a cowpuncher by trade, and the latter is considerably puzzled by the situation into which Fate has thrust him. But eventually he wanders away into the desert and there discovers a lonesome baby which he takes in charge, and after numerous complications ensue, succeeds in procuring a mother and home for the child. He gets mixed up in a scrap over a gold mine and becomes the possessor of an important map. The result of his laudable exertions is that Larry finds himself in the unpleasant position of a perfectly innocent chap whom everyone looks on as a dastardly abductor and all-around scoundrel. But fickle fortune finally changes, his innocence is proved and he wins Grace's esteem and love.

Bright, wholesome comedy and adventurous incidents are freely mingled with pleas-



the war they are reunited when he risks his life to save the Red Cross train on which she is one of the nurses. For the first time in his life he finds true love and he and the girl declare their love for each other.

This picture has the appearance of being too big a theme for the director to handle properly. At times the shots are made too long and at other times the story jumps into a new direction. It is lengthy, wordy and sometimes wearisome. However, all of the material is good, it has a big kick and wins a sympathetic appeal, in spite of these hindrances. Provided the film is cut and put into better shape there is every reason to believe that it will make a big hit with the audiences wherever it is shown. The stuff is in it but has not been brought out to the best advantage. Cullen Landis gives a convincing and sympathetic performance. His work is first rate all the way through. Mildred Harris is also good and a number of excellent close-ups have been made of her. A capable cast lends splendid support. Included in this are some names that are well known and drawing cards in themselves. The photography is good and some spectacular effects are shown in the latter part of the picture. The story runs fairly true to the original novel but the war ending has been worked in rather too much detail to be convincing. J. M. D.

REVIEWS OF CURRENT SHORT SUBJECTS

The Homeward Trail, Universal

Pete Morrison is featured and does well all the usual heroics indigenous to melodrama with a blind widow and a mortgaged home. Land sharpers hold the mortgage and when they learn that the Widow Davis' son is returning from his fortune hunting with sufficient money to pay the debt they make an assault upon him. The wounded man entrusts his money to the hero, who is then accused of the shooting. But the hero reaches the Davis home in time to prevent the plot to put the widow out. A love affair enters the scheme and in the end everything is lovely. There is action, lots of it, and the vigor of the fistcuffs and horsemanship make the picture acceptable entertainment of its sort. Two reels.

Bum Slickers, Universal

Neely Edwards and Bert Roach are here presented in a routine comedy devoid of plot and rather slight as to the content of gags or comic devices. The play opens in a park in which this team appear in their familiar tramp makeup, and ends with them quite dressed up and in the home of a millionaire playing confederates to a fake stock salesman. From this they collect a goodly roll of bills, but the sudden loss of the money in a good cause convinces them that slicking is its own and only reward.

Pathe News Shows Etna Eruption

With theatres in all parts of the country now showing Pathe News exclusive motion pictures of the latest eruption of Mount Etna, newspaper cables are telling of the resulting catastrophe involving human life and property on Etna's thickly populated lower slopes.

These pictures, released in No. 45 of Pathe News, with their views of the whole region and the close-ups of the lava-spouting crater are now seen to have forecasted the disaster which filled the newspapers two weeks later.

Helpful Hogan, Hodkinson

Charles Murray gets into a lot of trouble as the Good Samaritan in this C. C. Burr two-reeler, but in the end, he succeeds in not only settling his son's matrimonial problems but in finding a wife for himself. Raymond McKee as the son and Kathryn Martin, as his fiancée help to make the pic-

ture rollicking. It contains some novel comedy situations, one of which is the marriage of the two pair of elopers by a whole convention of ministers.

A Lyin' Hunt, Educational

This is one of the Lyman H. Howe Hodge-Podge numbers and makes an attractive reel of "some sense and some nonsense." The first is a clever bit of comedy called "A Flivver Elopement." Next is shown some "Gems of American Scenery." In another part of the reel are "Notables Past and Present" and it concludes with another comic version of lion hunting in Africa.

Hunchback of Notre Dame, Artclass

"The Hunchback of Notre Dame," the first Artclass one-reeler of 18 "Tense Moments From Famous Plays and Great Authors," savors slightly of melodrama. The extravagant gestures of the heroine, occasionally call forth a smile where they are meant to thrill, but nevertheless the film will give the spectator an idea of the story and perhaps cause him to read it if he has not already done so.

Educational on Broadway

"The Educator," an Educational-Hamilton Comedy starring Lloyd Hamilton, appears on the program of the Rivoli Theatre during the week of June 24. "Mrs. Hippo," one of the Lyman H. Howe Hodge-Podge Series also released through Educational Film Exchanges, Inc., was accorded a Broadway showing during the week of June 17, appearing as the novelty reel on the bill at the Capitol.

Wild and Wicked, Hodkinson

This two-reel western comedy has plenty of action and will keep 'em smiling. Charles Murray has the role of a crook who is mistaken for the deputy sheriff and is sent to quell an Indian uprising. By accident, the real deputy (Raymond McKee), captures a whole horde of the redmen. He is acclaimed by the ranchmen and wins the postmistress (Kathryn Martin) as a bride.

The Uncovered Wagon, Pathe

Here is a real travesty on "The Covered Wagon." In this one-reel Hal Roach comedy Paul Parrott is the featured player and he will manage to get the laughs one way or another in it. Some of the situations in the reel are particularly funny, while others are not any too original. However, it will suffice to amuse the majority who see it.

The Pace That Kills, Pathe

Henry Cat and Milton Mouse are shown in the role of firemen surrounded by the paraphernalia of the men whose business it is to extinguish conflagrations. The two undergo wild experiences in exemplifying the truth of the saying "Don't start anything you can't finish." The picture will contribute to the amusement or the show of any house.

The Covered Push-Cart, Pathe

The Aesop's Film Fable that hints at a certain big picture proves to be only a burlesque on the name. Farmer Al Falfa takes in a strange cat whose sleek female figure attracts one of the prowling Toms. Their love affair is interrupted by the farmer and the Tom enlists the aid of his gang and go so far as to even drive the man from his home.

Tail Light, Educational

This one-reel Cameo featuring Cliff Bowes and Virginia Vance is a speedy race horse comedy that combines a lot of fun and action into a little space. The plot affords plenty of humorous situations and the acting of Cliff Bowes fills every requirement.

Kill or Cure, Pathe

Stan Laurel makes his debut as a salesman of a combination liquid which will do more than make 'em sit up; it will knock 'em down—if they drink it. He advertises his brand to prospective customers as one that will do a lot of things. The subject is broad farce; the kind that will afford larger pleasure to the unsophisticated.

The Immortal Voice, Hodkinson

This Bray picture is a one-reel history of the phonograph record from the time it is made by the artist and orchestra to the time it is played on the machine. Explanatory diagrams simplify the recording process. The film contains some scenes of Caruso as Pagliachi. This picture ought to be of universal interest.

Urban Popular Classic, Vitagraph

The Urban Popular Classic of current release by Vitagraph is another of the comical "Roving Thomas" series. In this short feature, the traveling cat hikes through the Garden of the Gods in Colorado. The picture shows intimate scenes of the life of Indians and Thomas's comments provide many laughs.

The Gray Rider, Educational

This one-reeler of the Robert Bruce Wilderness Tales series offers some beautiful scenic effects in conjunction with a rather interestingly told story. The double exposures used in the film present some artistic shots and makes this short subject a novelty that is worthy of a great deal of praise.

Town of Babel, Artclass

"The Tower of Babel," fifth in the Artclass series "The Story of the Bible" has historical as well as biblical value for it shows the methods of building in ancient times. This film should be good for exhibitors' shows for children, as well as school and Sunday school programs.

Where Is My Wandering Boy This Evening? Pathe

This is the first of a series of two-reelers that Ben Turpin is making for Pathe. In it the cross-eyed hero falls victim to a city vamp and besides losing his heart he loses his wealth as well. This comedy will go good with the followers of Turpin.

Pathe Review No. 26

This reel consists of winter and summer-time views, scenes in a theatre in China, a Silhouette and a few shots showing plant growth of one day under a microscope. The color section gives views of the oasis of Nefta in Tunis.

Haunted Valley, Pathe

In the tenth episode of this serial Ruth is convinced that Craig has been double crossing her. For a time it appears that she will lose control of her holdings and her promise to marry Malison will be fulfilled.

Steel Shod, Pathe

This is a two-reeler of the Range Rider Series featuring Leo Maloney. There is plenty of action and the plot consists of the old melodramatic favorite outlines. Good for those who enjoy outdoor pictures.

Snooky's Treasure Is'and, Educational

Snooky, the Humazec, is featured in a two-reel comedy that will afford plenty of fun for old and young. The cleverness of this monk is sure to get the laughs.

ALL FOR A WOMAN

(First National)
ST. LOUIS, DELMONTE.—25-50c. Business fair. Short Subjects.—News; "Dough and Dynamite"; Fun from the Press. Press Comments.—A master piece, cannot fail to impress and arouse enthusiasm.—Times.

BEAUTIFUL AND DAMNED

(Warner Brothers)
PINE CITY, MINN., FAMILY. — Only fair business.

BELL BOY 13

(First National)
READING, PA., CAPITOL. — Corking good business. Short Subjects.—"Toll of the Sea"; Kinogram; News.

BELLA DONNA

(Paramount)
LOS ANGELES, ALHAMBRA. — 28-39-55c. Business fair. Short Subjects.—Felix Cat. Press Comments.—Full of the exotic flavor that suits the star so well.—Examiner. One of the real triumphs of the season.—Herald.

MR BILLINGS SPENDS HIS DIME

(Paramount)
MAHANAY CITY, PA., FAMILY.—Normal business. Short Subjects.—"The Detective"; "Ex-Kaiser in Exile."

BRASS

(Warner Brothers)
BALTIMORE, RIALTO. — 17-22c. Fair business. Short Subjects.—"In Hoek."
LOS ANGELES, LOEW'S STATE.—25-30-50c. Excellent business. Exploitation.—Distributed wedding rings in ring boxes, with the words, Is Your Wedding Ring Brass? Tied up with great rush of June weddings. Short Subjects.—News; "Sea of Dreams"; Cartoon. Press Comments.—One of the most intensely appealing here.—Times.

THE BRIGHT SHAWL

(First National)
SEATTLE, LIBERTY.—35-50c. Capacity. Short Subjects.—Aesop Fable; "From the Windows of My Home"; News. Press Comments.—Excellent adapted for dramatic suspense.—Times. Drama full of breathless interest.—P.-I.

BRASS COMMANDMENTS

(Fox)
BETHLEHEM, PA., PALACE.—Average business. Short Subjects.—Comedy; News.

BURNING WORDS

(Universal)
LOS ANGELES, TALLY'S.—25-15c. Exceptional business. Short Subjects.—Kinograms. Press Comments.—Why was a snappy novel allowed to drop to the commonplace as a picture in Crossed Wires? Burning Words a fairly convincing north westerner and takes well.—Herald.

CANON OF THE FOOLS

(F. B. O.)
OKLAHOMA CITY, ORPHEUM. — 10-30-40-50c. Good business. Short Subjects.—"Kinky."

CROSSED WIRES

(Universal)
BOSTON, LOEW'S STATE.—25-60c. Fine business. Short Subjects.—News; Topics of the Day. Press Comment.—A relief. Excellent brewed farce.—Advertiser.

DADDY

(First National)
RICHMOND, VA., BROADWAY. — 30-40c. Week's capacity. Press Comment.—

Voice Of The BOX OFFICE

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IMPARTIAL because all reports are gathered by paid, experienced correspondents. No "plants," no "Ringers," no "grudges," no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

Jackie is a wonder child in this, the best thing he has done from many viewpoints.—News Leader.

A DANGEROUS ADVENTURE

(Warner Brothers)
SEATTLE, PALACE HIPPODROME. — 20-35c. Good business. Press Comments.—The gripping, melodramatic appeal of a treasure hunt combined with intimate study of African natives and wild animals.—P. I. Interesting and altogether thrilling.—Star.

DESERTED AT THE ALTAR

(C. B. C.)
RICHMOND, VA., BIJOU. — 30-40c. Week's fair business. Short Subjects.—"Second Childhood." Press Comment.—Of the Laura Jean Libby class and entirely beyond the credence of the sophisticated of this generation.—News Leader.

DESERT DRIVEN

(F. B. O.)
MILWAUKEE, SAXE'S RIALTO. — 25c. Business good. Short Subjects.—Roaring Lions in a Steamship, Selznick news. Press Comments.—In each picture Harry Carey proves his ability as the man's star of the screen.—Sentinel.

DIVORCE

(F. B. O.)
LOS ANGELES, GRAUMAN'S RIALTO. — 35-55c. Business fair. Exploitation.—Tied up with the local divorce judges especially nationally known Judge Summerfield who sentenced all parties applying for divorce to see the picture. Short Subjects.—Pathe; Novelty. Press Comments.—Not a preachment, its message is impressed incidentally, the high lights of the drama monopolizing their interest. Jane Novak is at her best.—Herald.

DOLLAR DEVILS

(Hodkinson)
LOS ANGELES, SYMPHONY. — 39-55c. Average business. Short Subjects.—Fox; Comedy.

DOWN TO THE SEA IN SHIPS

(Hodkinson)
LOS ANGELES, MISSION. — 35-55-80c. Fourth week's good business. Short Subjects.—News; Comedy. Press comments.—Is playing a run of five months at top prices in New York.—Herald.
WEST SEATTLE, APOLLO.—15-25c. Rec-

ord breaking business. Short Subjects.—"Fighting Blood"; News.

THE EMPTY CRADLE

(Truart Film Corp.)
HAZLETON, PA., FEELEY. — Normal business. Short Subjects.—News; Comedy.

ENEMIES OF WOMEN

(Goldwyn)
CLEVELAND, OHIO, STILLMAN. — 50-65-75c. Very good business. Holdover. Exploitation.—Contest in the newspaper on what are enemies of women. Press Comment.—Compelling. Few can equal it.—News. A gorgeous spectacle.—Plain Dealer. An elaborate and effective picturization of Ibanez's novel.—Press.

SEATTLE, STRAND. — 35-50c. Splendid business. Short Subjects.—"Their Love Grew Cold"; Kinograms. Press Comments.—One of the striking pictures of the season.—Times. Ranks with the supreme achievements of motion picture art. A photoplay of the highest type.—P.-I. One of the biggest dramatic achievements of the year.—Star.

TOLEDO, LOEW'S VALENTINE. — 20-30-50c. Encouraging business. Short Subjects.—Aesop's Fables; News. Press Comments.—Powerful, well handled, finely acted. If you appreciate the best, you'll appreciate this.—Times. Brings out Barrymore's ability as few have yet.—News Bee. One of the biggest and most spectacular of the year.—Blade.

THE EXCITERS

(Paramount)
ATLANTA, HOWARD.—50c. Tremendous business. Short Subjects.—"The Counter Jumper"; "The Stone Age." Press Comments.—Filled with thrills.—Constitution.

OKLAHOMA CITY, CRITERION.—10-30-40-50c. Week's good business. Short Subjects.—News; Aesop's Fables; Topics of the Day; Einstein's Relativity. Press Comments.—Full of interest.—Times. Very interesting and entertaining.—News. Miss Bebe Daniels best.—Daily Oklahoman.

SCRANTON, PA., CAPITOL.—Good business. Short Subjects.—News.

THE FAMOUS MRS. FAIR

(Metro)
KANSAS CITY, MAIN STREET.—28-30-55-60c. Average business. Short Subjects. Magazine. Press Comment.—Film version causes the play to suffer none.—Star-Times.

THE FLIRT

(Universal)
HAZLETON, PA., GRAND.—Good business despite heat wave. Short Subjects.—News; "Widow's Mite."

RANDOLPH, NEB., ORPHEUM.—Fine business.

FOG BOUND

(Paramount)
DALLAS, OLD MILL. — 10-15-20-25-40c. Good business for week. Short Subjects.—"Ice Skaters"; Comedy; News. Press Comment.—Varies almost as much as life.—Herald. Not big but a thrilling one.—News. Tense and dramatic.—Journal.

KANSAS CITY, TWELFTH STREET.—10-30c. Good business. Short Subjects.—Fighting Blood; Aesop's Fables; News. Press Comments.—Happy romance.—Star-Times. A thrilling melodrama.—Journal-Post.

SCRANTON, PA., CAPITOL.—Fair three days run. Short Subjects.—News.

FRUITS OF FAITH

(Pathe)
KANSAS CITY, APOLLO.—10-30c. Good business. Short Subjects.—The Watch Dog, Heidi of the Alps. Press Comments.—Interesting.—Star-Times.

FURY*(First National)*

BIRMINGHAM, ALA., TRAINON.—15-35c. Business fair. Press Comment.—Very strong.—Birmingham News.

GET OUT AND GET UNDER*(Pathe)*

BIRMINGHAM, ALA., RIALTO.—10-20c. Business fair.

GIRL OF THE GOLDEN WEST*(First National)*

CINCINNATI, CAPITOL.—Good business. Short Subjects.—News. Press Comments.—Shows that melodrama can be made artistic as well as thrilling.—Enquirer. The film has the material and the spirit of the original.—Times-Star.

COLUMBIA, BROADWAY.—Three days big business. Press Comment.—One of the big pictures of the year.—State.

KANSAS CITY, NEWMAN.—15-25-35-50-75c. Business average. Short Subjects.—California or Bust; News and Views. Press Comments.—The Belasco success has weathered transplanting to the movies exceptionally well.—Star-Times. A stage classic well done into film.—Journal-Post.

PORTLAND, LIBERTY.—10-25-50c. Fair business. Short Subjects.—“Christopher of Columbus”; Fighting Blood series. Press Comments.—No “twenty years later” about this picture. It is “the same night” kind of a picture, and comes to a rushing climax.—Telegram. Contains a square foot of thrill to every seventh or eighth yard.—Journal.

THE GIRL WHO CAME BACK*(Preferred)*

BOSTON, LOEW'S ORPHEUM.—25-60c. Good business. Short Subjects.—Topics of the Day; Comedy. Press Comments.—Excellent material for character studies, side-lights on civilization, but melodrama triumphs.—Advertiser.

GLIMPSES OF THE MOON*(Paramount)*

CLEVELAND, STATE.—35-55c. Fair business. Press Comment.—Interesting, cleverly told.—News. Pretty, but nothing more.—Plain Dealer. Measures up pretty well though it has many weaknesses.—Press.

THE GO-GETTER*(Paramount)*

WILKES-BARRE, PA., CAPITOL.—Fair business, half week.

THE GRUB STAKE*(American Releasing)*

BALTIMORE, GARDEN.—15-25-35-55c. Fair attendance. Short Subjects.—“Pest of the Storm Country”; News; Aesop's Fable. Press Comment.—Powerful and dramatic.—Post.

HAS THE WORLD GONE MAD?*(Egan)*

BIRMINGHAM, ALA., GALAX.—10-20c. Business fair. Press Comment.—Absorbing.

THE HEART RAIDER*(Paramount)*

ALTANTA, RIALTO.—25-30c. Exceptional business.

MILWAUKEE, GARDEN.—50c. Business good. Short Subjects.—Comedy; Pathe; Topics of the Day. Press Comment.—Lot of action in this saucy little story.—Wisconsin-News.

OKLAHOMA CITY, CAPITOL.—10-20-30c. Business good. Short Subjects.—News; “Hold On.”

TOLEDO, PRINCESS.—25-40c. Poor business due heat wave. Short Subjects.—Comedy; News. Press Comments.—Pleasing hot weather diversion.—Times. Entertaining.—Blade.

HER ACCIDENTAL HUSBAND*(C. B. C.)*

MILWAUKEE, ALHAMBRA.—50c. Average business. Short Subjects.—Hal Roach comedy; News; Topics of the Day. Press Comments.—Melodramatic burlesque.—Journal.

HER FACE VALUE*(Paramount)*

LEROY, MINN., UNION HALL.—Fine business.

HER WINNING WAY*(Paramount)*

RENVILLE, MINN., CRYSTAL.—Pleasing business.

THE HERO*(Preferred)*

INDIANAPOLIS, OHIO.—25-40c. Business light. Short Subjects.—“Fighting Blood”; News. Press Comment.—Entertaining.—The News. Gets its moral across.—The Star.

INSINUATION*(First National)*

HAZLETON, PA., FEELEY.—Good business three days. Short Subjects.—News; Comedy. Exploitation.—Personal appearance of Margery Wilson, the star.

IS DIVORCE A FAILURE?*(Associated Exhibitors)*

CINCINNATI, LYRIC.—Average hot weather business. Short Subjects.—Comedy; News. Press Comment.—Neither unusually good nor unusually poor.—Enquirer. Time-worn theme.—Times-Star.

JAVA HEAD*(Paramount)*

READING, PA., STRAND.—Business normal. Short Subjects.—Comedy; News.

WHEN KNIGHTHOOD WAS IN FLOWER*(Paramount)*

EVERETT, WASH., ORPHEUM.—Return engagement to good business.

THE LAST MOMENT*(Goldwyn)*

MILWAUKEE, MERRILL.—40c. Average business. Short Subjects.—Snapshots; News; Leather Pusher; The Widow's Mite. Press Comments.—Leaves you guessing whether it's a travesty or straight goods.—Journal.

LOST AND FOUND*(Goldwyn)*

BOSTON, MODERN AND BEACON.—20-45c. Fair business. Short Subjects.—Topics of the Day; News; Comedy. Press Comment.—Real thing in South Sea Island stuff.—Post. The islanders in their native haunts form most interesting part.—Traveler. Continuous carnival of crime, cruelty, and cussedness with unadulterated melodrama reigning supreme in the brutal orgy.—Advertiser.

THE MIDNIGHT PATROL*(Select)*

PORTLAND, BLUE MOUSE.—15-25c. Good business for four days. Short Subjects.—Pathe; “Hold On.”

RENVILLE, MINN., CRYSTAL.—Good business.

MARY OF THE MOVIES*(F. R. O.)*

BOSTON, BOSTON.—25-60c. Very good business. Short Subjects.—News; Topics of the Day; Aesop's Fable; Comedy. Press Comment.—Unusual, intimate touches of life before the camera.—Post. Does not glory Hollywood as others have done, but shows the people there as they must be.—Advertiser.

RICHMOND, VA., COLONIAL.—Three days big business. Press Comment.—Like

the other Hollywood propaganda pictures a sensible audience will not swallow.—News Leader.

ST. LOUIS, KINGS.—20-40c. Business fine. Short Subjects.—News; Movie Chats; Comedy. Press Comments.—Highly entertaining.—Globe Democrat.

MASTERS OF MEN*(Vitagraph)*

KANSAS CITY, ROYAL.—15-35-50c. Business fair. Short Subjects.—The Barnyard; News. Press Comments.—The sweep of adventure in Robertson's novel not lost in the screen version.—Star-Times.

THE N'ER DO WELL*(Paramount)*

CHARLOTTE, N. C., IMPERIAL.—10-30c. Three days big business. Short Subjects.—News; Aesop's Fables. Press Comment.—Big role for Meighan.—Observer

LOS ANGELES, CLUNE'S.—15-25c. Business very good. Short Subjects.—Kinograms; Prizma; Felix Cat; Comedy. Press Comments.—Full of drama, comedy, thrills and action. Realistic to the nth degree.—Times.

POTTSVILLE, PA., GARDEN.—Great business. Short Subjects.—Comedy; News.

THE NINETY AND NINE*(Vitagraph)*

BIRMINGHAM, ALA., ROYAL.—10-20c. Exceptional business. Short Subjects.—“Fighting Blood”; Pathe. Press Comment.—A stirring melodrama.—News.

ONLY 38*(Paramount)*

ALBANY, MARK STRAND.—30-60c. Good business. Short Subjects.—Comedy; News. Press Comment.—A credit.—News. Satisfying, well acted story of every day life.—Knickerbocker Press. Charming.—Journal. Good taste in every foot.

BALTIMORE, CENTURY.—25-33-75c. Fair business. Short Subjects.—“Pest of the Storm Country”; News. Press Comment.—Well worth you movie-going while.—American. A prim, entertaining picture.—Post. Entertaining, delicate and charming.—Evening Sun.

BOSTON, LOEW'S STATE.—25-60c. Fair business. Short Subjects.—News; Topics of the Day. Press Comment.—Cast really too good to be described.—Traveler. A pretty romance in new film clothes; the entertaining story is left as is.—Advertiser. A welcome film indeed.—Transcript.

DALLAS, PALACE.—25-35-55c. Good business. Short Subjects.—Aesop's Fable; Prizma. Press Comment.—Intelligently handled.—Journal. Excellent comedy.—Herald.

NORFOLK, STRAND.—30-40c. Week's good business. Short Subjects.—“In Dutch”; Kinograms; Fun from the Press. Press Comment.—A delightful comedy of character.—Norfolk Landmark. Highly entertaining comedy drama.—Ledger Dispatch.

ST. LOUIS, MISSOURI.—30-50c. Business poor. Short Subjects.—News; “Dance Film”; “Felix.” Press Comments.—Leaves one with mixed impressions.—Times.

PENROD AND SAM*(First National)*

INDIANAPOLIS, CIRCLE.—30-50c. Fair business. Short Subjects.—“Plumb Crazy”; News; Kinograms. Press Comments.—Thoroughly enjoyable entertainment.—The News. A joyous epic of American boyhood.—The Star.

POOR MEN'S WIVES*(Preferred)*

INDIANAPOLIS, APOLLO.—25-40c. Average business. Short Subjects.—“The Leather Pushers”; News. Press Comments.—Fair entertainment.—The News. Very pretty age-old story.—The Star.

PRODIGAL DAUGHTERS

(Paramount)

PORTSMOUTH, VA., TIVOLI. — Three days capacity. Press Comment.—Ranks with the best.—Virginian Pilot.

READING, PA., COLONIAL.—Fair business; hit by heat wave. Short Subjects.—Scenic; Comedy; News.

PUTTING IT OVER

(All Star Release)

LOS ANGELES, PANTAGES. — 55c. Excellent business. Press Comments.—Holds interest and has a fine theme.—Herald.

RACING HEARTS

(Paramount)

DALLAS, PALACE. — 25-35-55c. Business average. Short Subjects.—Aesop's Fable; News; Prizma. Press Comment.—Excellent love theme and everything that the fans like.—Herald. Not so great as intensely interesting.—News.

RAILROADED

(Universal)

KANSAS CITY, GLOBE. — 10-20c. Business good. Short Subjects.—Fables; Topics; News. Press Comments.—Rather involved plot.—Star-Times.

ST. LOUIS, RIVOLI. — 30c. Week's excellent business. Short Subjects.—Comedy; Fun from the Press; News. Press Comments.—Fine dramatic moments.—Post-Dispatch.

THE RUSTLE OF SILK

(Paramount)

EVERETT, WASH., EVERETT. — 50c. Good business. Press Comment.—A splendid cast.—Herald.

PORTLAND, PEOPLES.—15-35-50c Fair business. Short Subjects.—Kinograms; "The Natural Born Liar"; "Boys to Board"; Pathe. Press Comments.—Interesting and different.—Telegram. Betty Compson, as beautiful, as in "The White Flower." — Oregonian.

SHAMOKIN, PA., VICTORIA. — Excellent business five days.

SAFETY LAST

(Pathe)

LOS ANGELES, MILLER'S. — 35-55c. Third week's good business. Short Subjects.—News. Press Comment.—Greatest comedy thriller Lloyd ever made.—Times.

SALOME

(United Artists)

NORFOLK, NORVA. — 30-40c. Week's fair business. Short Subjects.—"Hook, Line and Sinker." Press Comment.—Few approach it in magnificence of setting.—Norfolk Landmark. Swayed large audience that witnessed every performance.—Ledger Dispatch.

SCARS OF JEALOUSY

(First National)

MELBA, DALLAS. — 25-35-55c. Heavy business. Short Subjects.—"The Love Nest;" News. Press Comment.—Real merit.—Journal. Western drama.—Herald.

SIXTY CENTS AN HOUR

(Paramount)

CLEVELAND, PARK AND MALL. — 25-35-50c. Fair business. Press Comment.—Just a straight 'stock story.—News. A smooth running little feature.—Plain Dealer.

WILKES-BARRE, PA., CAPITOL.—Normal business. Short Subjects.—News.

SLANDER THE WOMAN

(First National)

BALTIMORE, RIVOLI.—25-30-40c. Business fair. Short Subjects.—Comedy; "The Courtship of Miles Sandwich"; News; Aesop's Fable, "Springtime." Press Comment.—A typical Dorothy Phillips film.—American. Fair-to-middling. — Morning Sun. Fair melodrama and makes a good

warm weather picture. — News. Lovely. — Evening Sun.

CHARLOTTE, N. C., BROADWAY. — 10-30c. Three days big business. Short Subjects.—"Roll Along." Press Comment.—Worth seeing.—Observer.

THE SNOW BRIDE

(Paramount)

BALTIMORE, METROPOLITAN. — 17-28-40c. Business poor. Short Subjects.—"The Laughing Cascades of the Pyrennes"; "All Wet"; "Unbobbing the Bobs"; "Felix in the Swim"; Musical Novelty; News; "Pick and Shovel." Press Comment.—Fair-to-middling melodrama. — Morning Sun.

SOUL OF THE BEAST

(Metro)

BALTIMORE, NEW. — 25-33-50c. Fair business. Exploitation. — Special appeal made to school children and special invitations issued to pupils and inmates of several orphanages. Short Subjects.—Comedy; "Hook, Line and Sinker"; News. Press Comment.—An unusually made-to-order one.—American. A wonderful thing for the kiddies to see. We're no kid, but we enjoyed it.—Evening Sun.

SUCCESS

(Metro)

ALBANY, LELAND. — 28c. Six days good business. Short Subjects.—News. Press Comment.—Title ought to apply to the picture.—News. Entertainment plus.—Journal. Wonderfully well directed.—Knickerbocker Press. Splendidly done.—Times-Union.

SUZANNA

(Allied)

SCRANTON, PA., REGENT. — Average business. Short Subjects.— "Fighting Blood."

TOLEDO, ALHAMBRA. — 20-30c. Fair business. Short Subjects.—"Old Spain"; News. Press Comments.—Captivates the spectators. — Times. Great little story though the plot has the care-worn look of age. Without Mabel's personality would fall flat.—Times.

TEXAS

(Fox)

MILWAUKEE, SAXE'S PRINCESS. — 10-15-25c. Good business. Short Subjects.—Sunshine Comedy; Kinograms. Press Comments.—A thriller.—Journal.

THELMA

(F. B. O.)

PINE CITY, MINN., FAMILY. — Proved moneymaker.

THE THIRD ALARM

(F. B. O.)

ALLENTOWN, PA., STRAND. — Good business week. Exploitation.—Private shows for firemen.

ASHLAND, WIS., ROYAL. — Exceptional business.

THE TIE THAT BINDS

(State Rights)

ALBANY, MARK STRAND.—30-60c. Good business. Short Subjects.— "Fresh Fish"; News; "The Steeplechaser." Press Comments.—Cast is good.—News. Little artificial heroics.—Knickerbocker Press. Bit slow but interesting.—Journal. Some good acting.—Times-Union.

THE TIGER'S CLAW

(Paramount)

CINCINNATI, STRAND.— Fair business. Short Subjects.—Comedy; News. Press Comments.—Oriental atmosphere well sustained.—Enquirer. Fascinating.—Times-Star.

LOS ANGELES, GRAUMAN'S THIRD STREET. — 20-35-40-55. Fairly good. Short Subjects.—Novelty Reel; Pathe. Press Com-

ments.—A time worn story. Personality of Holt lost, but Aileen Pringle as the native girl gets into her role very nicely.—Times.

TOWN SCANDAL

(Universal)

KENDALL, WIS., TERRACE. — Good money getter.

TRIP TO PARADISE

(Metro)

LE SUEUR, MINN., STAR. — Fair business.

TURN TO THE RIGHT

(Metro)

McVILLE, N. D., GEM. — Good business

VANITY FAIR

(Goldwyn)

BOSTON, MODERN AND BEACON THEATRES.—20-45c. Fine business. Short Subjects.—News; Topics of the Day; Comedy. Press Comment.—Very good, but too crowded.—Traveler. Most powerful dramatic effect is during the Waterloo sequence. Advertiser. Lack of unity and coherence.—Post. At its best in the battle of Waterloo and its aftermath.—Transcript.

THE VOICE OF THE MINARET

(First National)

ALLENTOWN, PA., COLONIAL. — Fair business. Short Subjects.—"The Midnight Cabaret."

WESTBOUND LIMITED

(F. B. O.)

INDIANAPOLIS, APOLLO.—25-40c. Fair business. Short Subjects.—"California or Bust"; News. Press Comment.—Suspense in "Westbound Limited." — The News. Melodramatic thriller of the old school.—The Star.

LOS ANGELES, MILLER'S CALIFORNIA. — 25-35-55c. Fine week's business. Exploitation.—Tied up with the S. P. railroad men. Short Subjects.—Aesop Fables; Review; Topics of the Day. Press Comments.—Throbs with thrilling fascinating adventure.. Construction particularly interesting because the suspense and action are sustained.—Herald.

MAHANAOY CITY, PA., ELKS.—Big business. Short Subjects.—"An Eastern Westerner."

ST. LOUIS, LYRIC SKYDOME, WEST END LYRIC CAPITOL. — 20-30-40c. Business exceptionally good. Short Subjects.—News and Views; "This Way Out." Press Comments.—Full of action and punch. — Globe-Democrat.

WHAT FOOLS MEN ARE

(American Releasing)

CLEVELAND, READE'S HIPPODROME. — 25-35-60c. Fair business. Press Comment.—Based on the modern flapper theme.—News. Another diagnose of the fast fading flapper.—Plain Dealer.

SEATTLE, WINTER GARDEN.—10-20c. Business excellent. Short Subjects.—News, comedy. Press Comments.—Timely. Absorbing as it is original.—Times. Depicts a novel phase of modern life.—P-I.

WHAT A WIFE LEARNED

(First National)

ST. LOUIS, GRAND CENTRAL.—30-50c. Week's good business. Short Subjects.—News; "Broke." Press Comments.—Will thrill almost anyone.—Times.

WHAT WIVES WANT

(Universal)

SEATTLE, COLUMBIA.—25-35, 35-50c. Business good. Short Subjects.—"The Barn Yard," News, Topics. Press Comments.—Holds the interest.—P-I. A picture of domestic troubles with an unusual plot.—Star.

First Runs on Broadway

STRAND

1. Overture—"The Firefly" Selections (Friml)
2. Here and There (Compilation of short subjects)
3. Mark Strand Topical Review
4. "Musical Variations"
 - a) Tenor Solo—"The World Is Waiting for the Sunrise" (Seitz)
 - b) Dance—"The Gypsy Dance" (Brahms)
 - c) Violin Solo—Guitarre (Mozzowski)
 - d) Dance—Naila (from Sylvia)
5. Wandering Daughters (First National)
6. Where Is My Wandering Boy This Evening? (Pathe)
7. Organ Solo

PRESS COMMENTS

Times—There is nothing inspiring about his players, but the players have done as well as they could in their respective roles. American—There is a lot of action—only it is all labeled. World—It is another of those celluloid satires on the younger generation, with a midnight bathing scene at the country club—even worse than usual. Evening World—It's a corking good picture, devoid of the usual mawkish film sentimentality. Telegram—

pleasing, entertaining and not too critical story dealing with runaway girls. Mail—it is an ordinary motion picture made as a box office attraction.

RIVOLI

1. Impressions Viennoise
2. Merry-Go-Round (Universal)
3. Dance Divertissement
4. The Battle—Max Fleischer Inkwell comedy

PRESS COMMENTS

Herald—"Merry-Go-Round," which wormed its way into the Rivoli yesterday, is one of the best pictures that has ever adorned the screen at that imposing playhouse. Times—a scintillating, fascinating picture. American—an exceptionally fine production. World—It is big. It is enormous. And it is quite impressively constructed. Evening World—"Merry-Go-Round" is a Universal-Jewel, and really sparkles up to its gemmy reputation at times. Telegram—The story is a good one, well told and well photographed. It will pay you to make a visit to the Rivoli before "Merry-Go-Round" moves away. Sun and Globe—It is a picture vastly worth while. Sun—its story is simple. Its appeal universal. Its treatment is most artistic and refreshing devoid of trite, overdone screen tricks. The acting is superb.

LYRIC

Human Wreckage (F. B. O.)

PRESS COMMENTS

Tribune—It is intensely interesting, because one feels instinctively that it is all true. Times—A valiant attempt has been made to make this production effective. World—One of the most cruelly ghastly things ever put into motion picture form.

CAPITOL

1. Overture—Second Hungarian Rhapsody (Liszt)
2. Speed Demons—Lyman H. Howe Hodge-Podge (Educational)
3. Tableau—Spirit of '76
4. Capitol Magazine
5. Soloist
 - a) Aria from Robert le Diable (Meyerbeer)
 - b) The Cuckoo (Liza Lehmann)
6. Divertissements
7. Ivan the Great—Harold McCracken's Alaskan Adventure Picture
8. Skater's Waltz
9. The Chase (Jacob Fabian)
10. Capitol Grand Organ

PRESS COMMENTS

Sun and Globe—The picture is thrilling and entrancing considered as a marvellous sporting proposition. Excellent diversified program. American—An unusual program. Telegram—Once The Chase is started there are thrills aplenty. Evening World—If you gasped at Harold Lloyd's scaling the walls of the twelve-story building in Safety Last you'll take leave of your breath entirely at some of the thrills during this icy game of hare and hounds. Tribune—Even without a feature photoplay the program is intensely interesting.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

The Three Must-Get-Theres	3,824
The Glorious Adventure	6,410
A Woman's Woman	7,892
Garrison's Finish	8,184
Salome	4,993
Suzanna	5,966
The Shriek of Araby	4,357

AMERICAN RELEASING

Trail of the Axe	5,000
Timothy's Quest	6,000
Woman He Loved	6,000
Sign of the Rose	6,200
When the Desert Calls	6,000
The Challenge	5,000
Bluebird, Jr.	5,000
The Other Side	6,000
The Deerslayer	6,000
At the Cross Roads	6,000
Danger Point	5,807
Marriage Chance	6,000
Beyond the Jordan	1,000
The Super Sex	5,749
What Fools Men Are	6,087
As a Man Lives	6,000
That Woman	6,000
Solomon in Society	6,000
Milady	7,622
One Million in Jewels	5,326
Bohemian Girl	6,462
The Grub Stake	8,061
Son of the Desert	4,144
Quicksands	6,307
Outlaws of the Sea	5,395
Modern Marriage	6,331



Impulse	4,505
One-Eighth Apache	5,634
Two-Fisted Jefferson	4,564
Peaceful Peters	4,690
Streets of New York	7,000
The Double O	4,720
Lost in a Big City	8,000
Jacqueline	6,000
The Broken Violin	5,840
The Little Red Schoolhouse	5,760
The Rip Tide	6,176
None So Blind	6,311
Man and Wife	4,379
Night Life in Hollywood	6,056
Western Justice	3,977
The Lone Horseman	4,471
High Speed Lee	4,816
A Woman's Faith	4,868
Peaceful Peters	4,696
Sheriff of Sun Dog	4,949
Spawn of the Desert	5,038
Devil's Dooryard	4,838
Law Rustlers	4,939
Sun Dog Trails	4,593
Chain Lightning	4,969
The Broken Silence	5,929
The Hidden Light	4,997
Desert Crucible	4,747
Desert Bridegroom	4,784
Marshall of Moneymint	4,726
Back to Yellow Jacket	5,901
The Price of Youth	4,995

Up To The Minute RELEASE GUIDE

ASSOCIATED EXHIBITORS

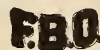
Grandma's Boy	4,377
Till We Meet Again	5,822
Breaking Home Ties	5,622
Conquering the Woman	5,887
A Bill of Divorcement	5,819
Head Hunters of the South Seas	4,387
The Tents of Allah	7,864
Is Divorce a Failure?	5,448
Alice Adams	6,361



Chicken Dressing	1,000
Hold Tight	2,000
A Hula Honeymoon	2,000
Message of Emile Coue	2,000
Babies Welcome	2,000
Oh, Sister!	1,000
Fishing for Tarpon	1,000
A Jungle Romeo	2,000
Hot Water	2,000
Uneasy Feet	2,000
Kick Out	2,000
Family Troubles	1,000
Green as Grass	2,000
Movie Daredevil	1,000
The Dude	1,000
Take Your Choice	2,000
Winter Has Come	2,000
Exit Stranger	1,000
F. O. B.	2,000
From the Windows of My House	1,000
Roll Along	2,000
Small Change	1,000
This Way Out	2,000
Shooting the Earth	1,000
By Lantern Light	1,000
Mrs. Hippo	1,000
Moonblind	1,000
Jenkins and the Mutt	1,000
Traffic	1,000
Cold Chills	2,000
Speed Demons	1,000
Plumb Crazy	2,000
Their Love Grew Cold	1,000
Between Showers	1,000
Sea of Dreams	1,000
Mixed Trails	1,000
Back to the Woods	2,000
Kinky	1,000
Three Strikes	2,000
A Lyin' Hunt	1,000



Man Who Saw Tomorrow	6,993
The Young Rajah	7,705
Anna Ascends	5,959
Ebb Tide	7,336
Pride of Palomar	7,494
Singed Wings	7,788
Outcast	7,309
A Daughter of Luxury	4,538
Back Home and Broke	7,814
Thirty Days	7,788
Kick In	7,074
Making a Man	6,000
My American Wife	6,061
Drums of Fate	5,000
The World's Applause	6,326
Dark Secrets	4,337
Nobody's Money	5,584
Java Head	7,865
The Covered Wagon	10,000
Bella Donna	7,905
Adam and Eva	7,153
Racing Hearts	5,600
The White Flower	5,731
Adam's Rib	9,526
Mr. Billings Spends His Dime	5,585
The Tiger's Claw	5,297
Trail of the Lonesome Pine	5,695
The Nth Commandment	7,339
The Glimpses of the Moon	6,562
The Leopardess	5,621
Grumpy	5,621
The Ne'er-Do-Well	7,414
Sixty Cents an Hour	5,632
The Rustle of Silk	6,947
Fog Bound	
The Exciters	5,939
The Heart Raider	5,075
Only 38	6,175
The Woman with Four Faces	6,000



Thelma	6,000
When Love Comes	4,808
Captain Fly-By-Night	4,940
The Third Alarm	6,700
Fighting Blood Series	2,000
Canyon of the Fools	5,180
Stormswept	5,000
Can a Woman Love Twice?	6,100
The Bishop of Ozark	4,852
The Fourth Musketeer	5,000
Crashin' Thru	5,190
Westbound Limited	6,529
Wonders of the Sea	4,782
Remittance Woman	5,342
Mary of the Movies	6,349
Starland Revues (twice a month)	1,000
De Haven Comedies (monthly)	2,000
Plum Center Comedies (monthly)	2,000



Minnie	6,690
Omar, the Tent Maker	8,090
Bow-Wow	1,856
The Blacksmith	2,000
The Hottentot	5,935
The Woman Conquers	5,102
The Pilgrim	4,000
Mighty Lak' a Rose	8,000
Fury	8,700
Money, Money, Money	5,995
What a Wife Learned	6,228
Voice from the Minaret	6,685
Bell Boy 13	4,940
The Balloonatic	2,152
Day Dreams	2,000
Scars of Jealousy	6,246
Daddy	5,738
The Love Nest	2,000
The Isle of Lost Ships	7,425
Refuge	6,000
The Bright Shawl	7,503
Slander the Woman	6,433
The Sunshine Trail	4,509
Within the Law	8,034
The Lonely Road	6,086
The Girl of the Golden West	6,800
Wandering Daughters	5,619
Children of Dust	
Man of Action	5,636
Penrod and Sam	
Dulcy	7,905
The Brass Bottle	
Trilby	
The Fighting Blade	
The Wanters	
The Scarlet Lily	



The Great Night	4,346
A California Romance	3,892
My Hero	2,000
Town Terrors	2,000
Man's Size	4,316
Catch My Smoke	4,070
Three Who Paid	4,850
The Runaway Dog	1,000
Watch Your Wife	1,000
Face on Barroom Floor	5,787
The Fresh Heir	2,000
The Alarm	2,000
A Friendly Husband	4,527
Pawn Ticket 210	4,871
Bits of Europe	1,000
The Custard Cup	6,166
The Footlight Ranger	4,729
Brass Commandments	4,829
Young and Dumb	2,000
Nearing the End	1,000
Truxton King	5,613
The Five-Fifteen	2,000
Romance Land	3,975
Does It Pay?	
The Net	
The Wise Cracker	2,000
Town That Forgot God	10,461
The Buster	4,587
The Artist	2,000
Good-by Girls	4,746
Hello, Partner	2,000

GOLDWYN

Table listing Goldwyn titles and prices: The Sin Flood, Brothers Under the Skin, Hungry Hearts, Broken Chains, The Blind Bargain, The Stranger's Banquet, Gimme, The Christian, Mad Love, Lost and Found, Remembrance, Sherlock Holmes, Look Your Best, Vanity Fair, Souls for Sale, Backbone, Enemies of Women, The Last Moment, The Ragged Edge.

PLAYGOERS PICTURES

Table listing Playgoers Pictures titles and prices: Lonesome Corners, The Man and the Moment, The Inner Man, A Pauper Millionaire, Isle of Doubt, A Clouded Name, The Supreme Passion, The Fortune of Christina McNab, Counterfeit Love.

HODKINSON PICTURES

Table listing Hodkinson Pictures titles and prices: Bulldog Drummond, The Kingdom Within, While Paris Sleeps, Dollar Devils, The Good for Nothin', Just Like a Woman, The Rapids, Bray Romances, Col. Heeza Liar Comedies, Move Chats, Fun from the Press, Rod and Gun Series, All Star Comedies, Down to the Sea in Ships, The Lion's Mouse, The Affairs of Lady Hamilton, The Man from Glengarry, The Critical Age, Michael O'Halloran, Youthful Cheaters, The Ex-Kaiser in Exile.

METRO PICTURES CORPORATION

Table listing Metro Pictures titles and prices: Crinoline and Romance, Jazzmania, When Knights Were Cold, Success, Rob 'Em Good, Pop Tuttle's Polecat Plot, Where the Pavement Ends, The Famous Mrs. Fair, Your Friend and Mine, The Handy Man, Woman of Bronze, A Noise in Newboro, Her Fatal Millions, An Old Sweetheart of Mine, Snowed Under, Trailing African Wild Animals, Cordelia the Magnificent, Soul of the Beast, One Wild Day, The Fog, High Society, A Wife's Romance.

Pathe distributors

Table listing Pathe distributors titles and prices: Aesop's Fables, Pathe News, Pathe Review, Our Gang Comedies, Range Rider Series, Screen Snapshots, Haunted Valley, Snub Pollard Comedies, Topics of the Day, Paul Parrott Comedies, An Laurel Comedies, Dippy Doo Daa Comedies, Safety Last Comedies, Black Shadows, Yellow Men and Gold, The Festive Haul, In Wrong Right, Her Dangerous Path, Nip and Tuck.

Up To The Minute RELEASE GUIDE

AL-LICHTMAN CORPORATION

Table listing Al-Lichtman Corporation titles and prices: Snadows, Thorns and Orange Blossoms, The Hero, Are You a Failure?, The Girl Who Came Back, Mothers-in-Law, Poor Men's Wives.

Selznick

Table listing Selznick titles and prices: One Week of Love, Pawned.

UNITED ARTISTS CORPORATION

Table listing United Artists Corporation titles and prices: The Ruling Passion, A Doll's House, Fair Lady, Orphans of the Storm, The Man Who Played God, A Tailor Made Man, Tess of the Storm Country, One Exciting Night, Robin Hood, The Birth of a Nation, The Girl I Loved.

UNIVERSAL PICTURES

Table listing Universal Pictures titles and prices: The Oregon Trail, The Phantom Fortune, Gossip, A Howling Success, Sweet and Pretty, Wolves of the Waterfront, The Absymal Brute, The Midnight Guest, Whiskers, One in Three, Single Handed, The Night Riders, Smarty, Nobody's Bride, God's Law, Maid to Order, Vamped, Trimmed in Scarlet, Sunny Gym, Under Secret Orders, The Town Scandal, Peanuts, Outlaw and the Lady, Hunting Big Game in Africa, Don Quickshot of the Rio Grande, Should William Tell, The Eagle's Talons, In the Days of Daniel Boone, Trifling with Honor, Fare Enough, The Drifter, Railroaded, The Jazz Bug, The Widower's Mite, The Imperfect Lover, In Hock, Don't Get Fresh, Naked Fists, Sawdust, A Radio Romeo, Don Coyote, Tak'ng Orders, Forgetting the Law, Shootin' for Love, Pum Slickers, The Shock, Hold On, The Homeward Trail, McGuire of the Mounted, Won't You Worry?, Something for Nothing, Sneed Bugs, Tempest Cody, Rides Wild, A Self Made Wife, The Host, Buddy at the Bat, True Gold.

Table listing titles and prices: Dead Game, What Wives Want, Fools and Riches, Crossed Wires, Doubling Dealing, Burning Words, Good Deeds, Columbia the Gem of the Ocean, Tips, False Play, The Victor, Tut Tut King, Spring Fever, Double Suspicion, The Love Brand, Empty Bottles, Barnaby's Grudge, Lots of Nerve, Hustlin'.

VITAGRAPH

Table listing Vitagraph titles and prices: The Man Next Door, Masters of Men, The Ninety and Nine, My Wild Irish Rose, A Front Page Story, The Midnight Cabaret, Playing It Wild, When Danger Smiles, One Stolen Night, Little Wildcat, The Barnyard, No Wedding Bells, The Counter Jumper.

WARNER BROS Classics of the Screen

Table listing Warner Bros titles and prices: Brass, A Dangerous Adventure, Main Street, The Beautiful and Damned, Heroes of the Street, Little Church Around the Corner, Why Girls Leave Home, Your Best Friend, School Days, Rags to Riches.

STATE RIGHTS

ASSOCIATED PHOTOPLAYS

Table listing Associated Photoplays titles and prices: Why Women Remarry, AYWON FILM CORP., The Purple Dawn, Love's Old Sweet Song, Unconquered, Drug Monster, Rum Runners, Great Expectation, Adventures of Tom Mix, When a Man Rides Alone, Whispering Smith, Sands of Sacrifice, American Toreador, Bulldog Courage, Boomerang Justice, Barriers of Folly, The Flash, Flames of Hate, Barb Wire, Crow's Nest, Riders of the Law, Back-Fire, Forbidden Trail, Gallopin' Through, Wolf Tracks, Desert Rider, White Hell, Dawn of Revenge, Thundering Hoofs, They're Off, Another Man's Boots, Stranger of the Hills, B. B. PRODUCTIONS, Queen of Sin, How Women Love, The Darling of the Rich, The Truth About Wives, Sinner or Saint.

BRAY PRODUCTIONS, Inc.

Table listing Bray Productions titles and prices: Unblazed Trails, CHARLES C. BURR, Sure-Fire Flint, The Secrets of Paris, The Last Hour, Luck, You Are Guilty.

C. B. C.

Table listing C. B. C. titles and prices: Hallroom Boys Comedies, More to Be Pitied, Only a Shopgirl, Temptation, Her Accidental Husband, Passionate Friends, The Lamp in the Desert.

CLIFFORD S. ELFELT PRODUCTIONS

Table listing Clifford S. Elfelt Productions titles and prices: Big Stakes, Flaming Hearts, Crimson Gold, The Wolf Man, Danger.

EQUITY PICTURES

Table listing Equity Pictures titles and prices: What's Wrong with the Women?, Has the World Gone Mad?

EXPORT AND IMPORT

Table listing Export and Import titles and prices: Othello.

PHIL GOLDSTONE

Table listing Phil Goldstone titles and prices: Deserted at the Altar, Gold Grabbers, Gun-Shy, Lucky Dan, The Firebrand, Speed King.

INDEPENDENT PICTURES CORP.

Table listing Independent Pictures Corporation titles and prices: Flames of Passion, The Power Divine, The Devil's Partner, The Valley of Lost Souls, Crashing Courage, The Range Patrol, The Vow of Vengeance, The Clean Up, Scars of Hate, The Frame Up, The Border Musketeers, The Mine Looters, An Indian's Loyalty.

LEE-BRADFORD

Table listing Lee-Bradford titles and prices: Squirrel Comedies, The Unconquered Woman, Is Money Everything?

PREMIER

Table listing Premier titles and prices: Einstein Theory of Relativity.

PRINCIPAL PICTURES CORP.

Table listing Principal Pictures Corporation titles and prices: Environment, The World's a Stage, The Spider and the Rose, Mind Over Motor.

PRODUCERS SECURITY

Table listing Producers Security titles and prices: The Wolf's Fangs, In the Night, Irving Cummings Series, Just a Song at Twilight, Madame Sans Gene, In the Night.

JOE ROCK

Table listing Joe Rock titles and prices: The Pill, Little Red Robin Hood.

SANFORD PRODUCTIONS

Table listing Sanford Productions titles and prices: The Better Man Wins, West vs. East, Duty First, Making Good, Smilin' On, Western Blood, Fire! Fire!, Take a Tip, Don't Monkey, Dog-Gone It, 3 O'clock in the Morning, Friday 13th.

TRUART FILM CORP.

Table listing Truart Film Corporation titles and prices: The Empty Cradle, Women Men Marry, Patsy, Are the Children to Blame?

WEBER AND NORTH

Table listing Weber and North titles and prices: The Curse of Drink, Notoriety.

TRISTONE FILM CORP.

Table listing Tristone Film Corporation titles and prices: Dough and Dynamite.

MAKES THEM READ**THE NEWSPAPER ADS**

Drumwright, Okla.—The Idle Hour Theatre gave a new twist to its popularity contest that engrossed the whole town.

A loving cup advertised as a donation from Gloria Swanson was to be the first prize to be awarded during the run of "Prodigal Daughters." This was completely sold through a tie-up with the Drumwright Derrick, the local daily.

No sooner was the idea launched than a second cup for the second most popular girl was announced as the gift of Tommy Meighan to be awarded during the run of "The Ne'er Do Well." Both cups were on display in a local jeweler's to prove that they were there.

George Gambrill, Paramount exploiter who handled the stunt, had a novel method of collecting ballots. Anybody wishing to nominate his favorite girl simply wrote the name across the Idle Hour ad in the paper and mail the clippings to the newspaper.

CLOCK FACE SUPPORTS**THIS TEASER COPY**

Pittsburgh—A clock was the motif for the advertising matter on "The Last Moment" in the campaign staged by the State Theatre, Pittsburg. Newspaper ads used the clock face in small teaser displays, lines such as "Hold your breath. The Last Moment is coming," being lettered across the clock design. Each day the teaser lines were changed but always the clock face was featured.

The idea also served for some co-operative advertising with a drug store, which displayed clocks in a window hook up with the presentation of the Goldwyn production at the State. To put across the thrill feature of "The Last Moment" it was advertised in the lobby that owing to the "weird work done by the 'Thing' children under 12 should not see the picture."

PATHE NOVELTY A HIT

Reports from Pathe of numerous requests for the Ben Turpin cross-eyed false face novelties, forming part of the exploitation material prepared for "Where's My Wandering Boy This Evening," which is the first of the Mack Sennett comedies to be offered by Pathe, indicate that this device has "caught on" with many exhibitors for special appeal to the children. In addition to the false face the Pathe Exploitation department has prepared a trailer; a slide; one, six and three-sheets; a set of eight 11x14 sepias and five black and white lobby cards; and one and two column newspaper cuts, for this release.

BOY BALLYHOO GOES BIG

Milton, Me.—A boy imitator of Charlie Chaplin aroused untold interest for First National's "Pay Day" at the Acme Theatre. The youngster would perambulate the streets with very officious pay envelopes. At prominent intersections he would stop and start to open one, the acting being necessarily natural to attract attention. At the opportune moment when a crowd had gathered he would suddenly clutch the envelope, and stuff it in his pocket, trailing off down the block.

In his wake floated a vivid banner that read "You are hereby invited to come to the Acme Theatre tonight and tomorrow afternoon and night to see what Charles Chaplin gets in his pay envelope."

LLOYD GOGGLES GO FAST

An effective idea was sprung by the Kingston, N. Y., Leader, with the co-operation of Mr. Gildersleeve of the Keeney Theatre and the Opera House.

The Leader carried a story, to the boys and girls of the town, requesting them to call at its office and receive free of charge,

Profitable**EXPLOITATION**

a pair of Harold Lloyd goggles. The kiddies needed but one call and stormed the office of the Leader. In less than a week, 1000 goggles had been distributed. A similar tie-up was made by the Leader and Mr. Gildersleeve sometime before in conjunction with Harold Lloyd's "A Sailor Made Man."

HOME MOVIE TALENT**SCORES ANOTHER HIT**

The theory that exhibitors as a rule are averse to exploiting is not born out by facts. The general experience proves that they will be only too ready to assimilate an exploitable idea. An example of this was shown recently in the Home Talent Movie idea sponsored by the Strand Theatre, and the Times of Van Wert., O.

The paper had accepted for publication the series of Madge Bellamy syndicated articles, including one "Are You Fit for the Movies?" They played up features of film life generally and emphasized things like make up, the art of acting, story, directors, etc.

Taking advantage of the interest created in pictures by this series the Times, in conjunction with the Strand Theatre, sprang its home talent front page idea. There were at least a dozen competitors for each part and the entries looked like a crowd on the seashore on an August day. All because the idea had been furnished to do little exploiting.

OPPORTUNITY AND SOME CARDS

Jacksonville, Fla.—C. D. Haug, Metro exploitation man, answered the summons when opportunity knocked, and got some good publicity for the showing of "Trailing African Wild Animals" at the Republic Theatre here. The merchants had announced the decision to close all shops for a half day each week starting in July. The plan was so desirable to the merchants, however, that they just couldn't wait for July and on short notice initiated the closed shop idea in June. Haug was ready for the short notice and had hangers printed "Gone to see Martin Johnson's wild animal picture at the Republic Theatre." Many people not advised of the closing who visited the stores were therefore given an impressive reminder about the Republic and the attraction there.

MILTON SCALES THE HEIGHTS

Milton Crandall, Hodkinson representative, scaled the heights of exploitation when he made a whale climb up the precipitous slopes of Pikes Peak and perch atop the hill that has gained fame through its elevation of fourteen—count 'em—thousand feet above the surface of the sea. The whale was made of the best compo board obtainable in the State of Colorado and it sported snappy lines about "Down to the Sea in Ships" on its bulky sides. The event was marked by suitable celebration and attended by crowds, among which were newspaper representatives.

SAY IT WITH CORN FLAKES

Harrisburg, Pa.—Eli Orowitz, Paramount Exploiter, and P. Majaro, manager of the New Regent Theatre, tied up with the Kellogg Breakfast Food Co. to exploit "Bella Donna" and Pola Negri. Fifteen thousand samples with theatre billing printed on them were passed out in conjunction with this picture.

PLUNKETT PUTS RURAL**STUFF ON BROADWAY**

New York.—Managing Director Joseph Plunkett bent every effort to make the showing of "Main Street" at the Strand a success, and made good use of several stunts that are worth repetition by other exhibitors.

Following along the lines suggested by the title of the novel, Plunkett staged a hayride for the entire staff of Snyder Hat Company, New York. The personnel of the Snyder Hat Company is composed of mostly girls, and Plunkett had them all arrayed in gingham frocks and sunbonnets.

Mr. Plunkett's prologue for "Main Street," was a typical scene of a small town grocery store front. Into the scene came a rube character playing a harmonica. Suddenly another rube joins him doing a clog dance. Four other rubes follow in a few moments, and they all join in a little harmony of old time songs. Several girls in gingham contributed the dancing and the quartette wind up the act by singing as they walk off—the lights gradually fading into night—while on the door step lazily sits a rube.

STIRS INTEREST WITH**AMATEUR PROLOGUE**

Buffalo, N. Y.—When "Souls for Sale" was shown at B. F. Keith's Prospect Theatre the picture was advertised in advance by having local residents impersonate the various stars appearing in that photoplay. The stage was made to represent the home of Rupert Hughes in Hollywood at which a number of film players were attending a party. The person adjudged to have given the best impersonation at each performance was awarded a prize.

WIN WITH A HAIR COMB

Hagerstown, Md.—Something new in contests has been sprung by Leslie F. Whelan, Washington Paramount Exploiter, for "Bella Donna" when the picture played at the Palace Theatre, Hagerstown.

"For the girl who could beat Pola Negri's hair-comb, a prize!" And the papers carried it for days preceding the run of "Bella Donna" at the Palace. Of course the local paper, the Daily Mail, co-operated with the theatre in this, and three prizes were offered.

Girls with or without sweethearts, but with an abundance of hair presented themselves to the box-office, and showed off "woman's crowning glory" to the amazed but happy judges.

TIES WAGON TO MARBLES STARS

St. Louis, Mo.—Ed Olmstead was on his toes. He discovered that the sporting pages of the papers were full of the marble championship meet being held in the city. Since Paramount's "The Trail of the Lonesome Pine" is the story of a two-family feud having its inception in a game of marbles, the enterprising publicity director for the Missouri Theatre hooked up a lot of free space by donating passes to the finalists in the tournament.

WOMEN ENDORSE "MRS. FAIR"

Baltimore.—The Century Theatre staged an advance showing of "The Famous Mrs. Fair" for the Federation of Women's Club in this city and from its president, Mrs. H. Matthew Gault, received the following endorsement:

"We feel this is a very worthy picture in every respect, and extremely well acted. The subject is timely and will always create great interest, because of the differences of opinion in the final analysis—not only between men and women, but among women."



Rusticity is remote enough from Broadway to make hay-wagons and carry-alls sufficiently startling to qualify as ballyhoo. Hence the contraptions shown at the right above. They carry the message of "Main Street" at the Strand. Also they conveyed jolly parties of fan magazine, trade paper and sundry scribes from the Warner Brothers offices to the theatre for a viewing of the picture and thence to Central Park's most famous inn, where there was more jollity. At the right is the faithful ambuling book which did duty in front of the theatre.



Disregarding even the municipal mandate a pair of lions parked themselves on the streets of Hutchinson, Kansas, in front of the theatre presenting Metro's wild animal picture "Trailing African Wild Animals." This is the sort of ballyhoo every press writer once advocated as the very essence of exploitation. It's good, no doubt. Try it some time at your theatre.



Covered wagons are in vogue now. This prairie schooner carried extra sail made up of a Pathe 24-sheet on the Ruth Roland serial picture, which was thus exploited in Oklahoma City by the Folly Theatre. If serials have appeal and are worth showing they certainly should be grateful as exploitation subjects. Building up interest in the first should mean a return that comes in for the fifteen or eighteen shows which follow.



Jackie Coogan again aids the cause of charity. A big campaign for the First National offering "Daddy" was staged in Los Angeles. An important item was the charity arrangement whereby the Salvation Army received wagon-loads of clothing. The presentation of the picture at Loew's State Theatre started off with a special performance at which a bundle of old clothes was the price of admission—the receipts going to the Army. The affair was backed by the socially prominent and commanded a hearty response.



More echoes of New York's Silver Jubilee. The gilded coach in which Arline Booth drove in the parade. It did not overlook the fact that people would be looking on and therefore carried a card announcing Marion Davies in "Little Old New York." Miss Booth plays a role in the Cosmopolitan production of the stage play.



Display for First National's "Mighty Lak' a Rose" at the Strand Theatre, Cincinnati. The checkered border design for title and poster panels fits into the scheme of the house as well or perhaps better than a floral motif.



When Mrs. Martin Johnson posed with a native African lady in a scene tellingly contrasting the hose worn by the two different types, she blessed the exploitation men. Here is a "Holeproof Hosiery" tie-up in the window of a Hutchinson, Kansas, store which featured the showing of Metro's "Trailing African Wild Animals."

"BRASS"		
IS YOUR WEDDING RING BRASS	<p>June is Here!</p> <p>HIPPODROME - STARTING TONIGHT</p> <p>BRASS</p> <p>A Show of Music and Drama</p> <p>With WORTHEN and MARIE DUNN</p> <p>CONCERT ORCHESTRA - Brass Septet</p> <p>Eat at the Oriental Cafe</p> <p>A. D. Norton Co.</p> <p>"Real" June Time MILLINERY</p> <p>Hats Made to Order</p> <p>Our Lines of Sundries</p> <p>Marion Hat Shop</p> <p>Phone 112 12 North Main Street</p> <p>Brass Signs</p> <p>Shaw Cash, Sweeney, Gold Leaf</p>	IS YOUR WEDDING RING BRASS
	<p>For THE Day of Days</p> <p>One's Wedding Day</p> <p>The Argersinger Co.</p> <p>For the 1923 Bride and Graduate!</p> <p>LURIE'S</p> <p>THE BEST FOR YOUR MONEY</p> <p>GOLD VALUES at BRASS PRICES</p> <p>Saxophones</p> <p>Before buying your Saxophone call and see!</p> <p>We have them in Stock, and have them Special.</p> <p>Approved for the Best Music.</p> <p>Batty Bros.</p> <p>8 West 41st Street</p>	

The co-operative newspaper spread obtained by the Hippodrome Theatre, Gloversville, N. Y., for the presentation of the Warner Brothers screen version of "Brass."



Manager Charles F. McManus of the Colonial Theatre, Tacoma, gave a public demonstration of motion picture projection in a store window as a special exploitation stunt for Goldwyn's "The Christian." A small screen was banked with palms and flowers and a machine projected scenes from the films. Various operations in the performance were illuminated by the showing of explanatory cards. It looks as though the McManus stunt had an appeal.

THE BIGGEST AND BEST 100% SHOW OMAHA HAS SEEN FOR MANY MONTHS
Naturally its at the
Strand
Today and All Week

All the human interest, all the wholesome comedy, all the real human people that have made Holt's pictures the delight of thousands.

JACK HOLT
in Peter B. Kyne's entertaining story
MAKING A MAN

A millionaire suddenly stranded in New York without a cent or a friend—that's Jack Holt in this picture.

The "Hit" of "Jiggers" 1923
Agnes BRITTON and BESSLER
in "Hits and Bits from Vaudeville"
Staged under the personal direction of BOB SHEEHAN Omaha's Master Producer

A Treat for Golf Bugs
GOLF
As Played by GENE SARAZEN
Demonstrating All Sorts of Stunts
FIRST AT NORMAL SPEED THEN IN SLOW MOTION
"In the Rough" "Chip Shots" "Drinks Out of Traps" "Back Syla Shots"

You'll Laugh at This One
LIGE CONLEY
Never Made a Better Comedy
"Three Strikes"
It Was His Aunt Who Wrote the "Bobbie Song" from "Lax"
P. S.—Bersey Bank will serve make Conley a Buffalo after this.

BIG DEMONSTRATION TODAY AND ALL WEEK
"Coolest Theater in Omaha"
Strand Orchestra
Director H. Silverman
Playing the Overture
"YELVA"
FOX NEWS
A Real Animated Newspaper.
See What You Read

The short subjects get their "play" in this arrangement which gives separate spaces to "Golf" and the other Educational Pictures offering "Three Strikes." The Blank ad was 200 lines over two columns.

Harold Lloyd
IN HIS LATEST COMEDY
"SAFETY LAST"
Warning! No person with heavy eyelids should come to see this picture.
Rialto and Princess

This "Safety Last" display has been a favorite over all others in the material prepared by Pathe for the Lloyd comedy. It has been used mostly in quarter page size.

MODERN THIS WEEK
A WONDERFUL BILL for YOUNGSTERS AS WELL AS GROWN UPS
The WONDER CHILD OF THE SCREEN
JACKIE COOGAN "DADDY"
IN THE GREATEST OF ALL THE TRIUMPHS OF THE LITTLE 8 YEAR OLD STAR
A Rollicking Farce of a Disinherited Millionaire Dare-devil who takes a job as a Bell Boy and has the key to a 17 Thousand Rooms and a Thousand Laughs
Special Musical Interlude by the Boston Orchestra
Miss Jane Chandler and Mr. Joe Smith
FELIX the Cat in "Felix Is Back" Primes to Richard Coates

Double billing for this combination program at the Modern Theatre used the First National stock material. The Boston picture fans have a way of expecting a lot for their admissions, nothing less than two feature films, and the theatres up there have evidently learned how to make their bills look "big" in the newspaper displays. This one was about 140 lines across the page.

BEST IN PICTURES AND VAUDEVILLE CONTINUOUS STARTING AT 10:30
BOWDOIN SQ. THEATRE
YOU WILL SEE CONDITIONS YOU NEVER DREAMED EXISTED!
SECRETS OF PARIS
FIRST RUN IN BOSTON A PICTORIZATION OF EUGENE SUES GREAT NOVEL "MYSTERIES OF PARIS"
A TREMENDOUSLY BIG PRODUCTION—A STUNNING CAST, INCLUDING
LEW CODY MONTAGU LOVE J BARNEY SHERRY ROSE COGHLAN
GLADYS HULETTE DOLORES CASSINELLI WM. COLLIER JR. EFFIE SHANNON
A HEART GRIPPING STORY OF MYSTERIOUS PARIS WITH ITS UNDERWORLD AND DREADED APACHES
See the terrific fight in the covers of the Seine, underneath the "Bat Hole." All the thrills that go to make up the habits, lives and haunts of Underworld originals are shown.

The C. C. Burr offering "Secrets of Paris" offered as something in which "you will see conditions you never dreamed existed." A certain black and bizarre look, not altogether undesirable in this case, has been achieved.

STRAND THEATRE Last Time Today MARION DILLON in Adam and Eva
STARTING TOMORROW
THEODORE ROBERTS
May McAvoy And Conrad Nagel
WILLIAM deMILLE INSTRUCTION
"Grumpy"
From the successful "Tom, Dick and Harry" Revue at New York with
Comedy Feature
"A Hula Honeydew" With HENRY ARNOLD
WEEKLY NEWS OF THE DAY
WEISSERT and His New STRAND ORCHESTRA

PERRY ORCHESTRA Last Time Today MILTON SILLS in "The Isle of Lost Ships"
TOMORROW AND ALL WEEK
D.W. GRIFFITH'S ONE EXCITING NIGHT
A beautiful girl the prize in a struggle between Love and Greed Waged in a House of Mystery and terminating in the furies of a Terrific Hurricane
With CAROL DENSTER, HENRY HULL, PORTER STROCK
A Masterpiece of Mystery That Can't Be Solved Until the Last Reel
Comedy Feature
DOROTHY DEVORE in "BABIES WELCOME"
NEWS EVENTS AESOP'S FABLES
Music by PERRY ORCHESTRA, Paul Cleveland, Director.

The Rowland and Clark personality is not submerged in ads for features, even in view of the fact that about three ads for different theatres and pictures appear on the same pages of the Pittsburgh newspapers. The signature slugs have the "brand" makeup as illustrated in the two displays re, reduced above. Both ads used "issue" mats.

STRAND ALL NEXT WEEK STARTING MONDAY DOUBLE FEATURE PROGRAM
THE GLIMPSES OF THE MOON
BEBE DANIELS and NITA NALDI
LUXURY, fashion, all that money can buy—and a love that seeks happiness in this world of tinsel. Edith Wharton's sensational novel in a million-dollar setting.
Starting Sunday and All Week
MILTON SILLS
—IN—
"THE FORGOTTEN LAW"
SPECIAL SUNDAY FEATURE
Gloria Swanson IN
"MY AMERICAN WIFE"
Benefit American Rescue Workers, Inc.

Two columns of 140 lines for "The Glimpses of the Moon" at the Mark Strand, Worcester, Mass. A Paramount press book layout used in the altogether.

A Thrilling Story of Motion Picture Life in
HOLLYWOOD
The struggles of a young girl to win fame on the screen.
A frank and truthful exposition of the daily lives of the famous film stars, their careers in the studio, their absorbing love affairs, their gay activities in happy Hollywood.
Rupert Hughes has brought his famous novel to the screen with all the action and romance of the original work that startled America by its truthfulness and daring.
SOULS FOR SALE
SEE:
The gay life of the movies. Picture making in the studios. The beauties of filmland. The perils of picture work.
and hundreds of other thrills
ADDED FEATURE
RICHARD TALMADGE in "THE SPEED KING"
FOX NEWS OLYMPIA ORCHESTRA, Irtia A. Sheberoff, Director
DOORS OPEN AT 4
SUNDAY
ALL NEXT WEEK STARTING SUNDAY
OLYMPIA YOUR AMUSEMENT HOME
ALL NEXT WEEK STARTING SUNDAY

This three column display was a blend of two of the Goldwyn ads for "Souls for Sale," an arrangement which at first blush makes it seem a double bill announcement.



The photoplay edition of "Main Street" featured in a Chicago book store in conjunction with the showing of Warner Brothers screen edition at the Roosevelt Theatre. Advertising aids put out by the Warner exploitoin department were used in the display.



"The Ninety and Nine," gets one of its best lobby displays to date at the Plaza Theatre, Wheeling, West Virginia. The Vitagraph 24's were used as a "cyc" for the box office locomotive. Broken timbers represented in compo board helped to bring the background and the engine into closer relation.



Two phases of the same feature. At the State Theatre, Pittsburgh, Goldwyn's "The Last Moment," was featured with some striking cutouts and framed posters as a sensation of "Love, Chills, Thrills, Mystery, Danger," etc. Ascher's Merrill in Milwaukee filled its regular display space over the entrance with a seascape produced in cutout and labeled it a "thrilling story of adventure on L and and Sea."



A drawing contest that drew. This is Manager Elmer E. Benescer's gang photographed outside the Bell Theatre, Chicago. The stunt was an offer of passes to the makers of the best sketches of Jackie Coogan. The drawings were filmed and shown on the screen. There was a parade of all the entrants as an additional ballyhoo for First National's "Daddy" at the Bell Theatre.



A niche in the wall over the canopy of the Crown Theatre, New Haven, Conn., comes in handy now and then for the display of posters, a use to which it was put when Paramount's "Adam's Rib," was played by manager Walter Murphy. The poster was illuminated by footlights.

The MODERN THEATRE

Building—Equipping—Operating

ONE often wonders how plays were given by light from flickering candles which had to be snuffed frequently and which did not permit any variation whatever in the intensity or color of illumination, yet, some of the masterpieces of drama originated in those days. For lighting effects, gas was but little better, although by careful adjustment of the stopcocks, variations in intensity could be had.

Needless to say that when the incandescent lamp became available, its advantages for stage lighting were at once recognized and almost instantaneously it came into universal use. Its introduction marked the birth of a new art of staging, due to the ease of control, the ability to get much more light from a given space, the remarkable safety and adaptability to color modification.

The various periods of the day, flashing lightning, moving clouds, fire, sand-storms, rain, snow, fog, running water, and dashing waves are among the hundreds of effects now successfully accomplished with the aid of electric lighting.

Light is probably the most valuable single medium available to the stage manager for creating the desired psychological effects and holding the attention of his audience. The stage director of today realizes that color and directional effects are his very best means of securing artistic results, but the use of color in the stage is not entirely modern. Valerius Maximus writing in 78 B. C. says that yellow, red and blue awnings were often stretched over the large theatres and fluttering, dyed the assemblage with the colors of the transmitted light.

Stage lighting in general exemplifies many of the principles of correct illumination, for instance, we never see a brilliant glaring light source on the stage. Footlights, border lights, floods, etc., are invisible to the audience. The stage manager knows that unshielded lamps distract the eye. When he finds it necessary to have a chandelier, portable lamp or bracket fixture as part of the setting, he is clever enough to provide merely enough light in this to render it luminous and does not depend on it for any actual A single glaring light will destroy the effect of the

The Stage and Its Lighting

By A. L. POWELL
Edison Lamp Works
Part One

most pleasing set. In order that the picture may appear natural the mechanism of the lighting is entirely concealed from view. One does not even see the reflector or lamp housings. They are "masked" by some part of the scenery. In spite of this, full advantage of the possibilities of light are not yet universally realized.

Decidedly more subtle effects are coming into use as new equipment is developed and as the fundamentals become better understood. Until quite recently, if an outdoor scene was to be reproduced, there was generally a back drop with a landscape and painted blue sky, a few trees as wings with cut-out foliage and even some painted clouds as borders. Now, in some instances, the stage artist constructs a cupola in the shape of a quarter sphere over the entire stage. He makes this of white material and

"paints" it with blue light for the sky, then projects moving clouds and a rainbow if desired on the blue background and a landscape panorama on the lower portion. Similarly, interior sets are reproduced by using plain white drops and throwing the picture of the room on these by an adaptation of the old fashioned "magic lantern."

In order to supply lighting on the stage, it is necessary to know what mechanisms are available of standard for stage lighting, how they operate, what they can do, why they are useful and how they can be applied. With a knowledge of these features one then can adapt standard equipment to the requirements of a particular problem.

At best, stage lighting is a "cut and try" proposition, and its solution cannot be had by following any set rules. Experience in the handling of light and lighting apparatus is an essential as in no other field. One must have the light just where it is wanted, just when it is wanted. For an artistic production, the distribution must be accurately controlled, and skillful manipulation of dimming devices, following every line of the play or movement, is necessary.

Standard equipment probably will not always fill the bill, and in many instances it is necessary to construct special apparatus. To prevent light reaching certain parts of the stage "louvers"



View of Stage with Modern Type of Footlights and Borders. Individual reflectors of metal painted white are used with gelatin color screens. 100-watt lamps are placed on 6-in. centers. Four circuits are provided in both foots and borders

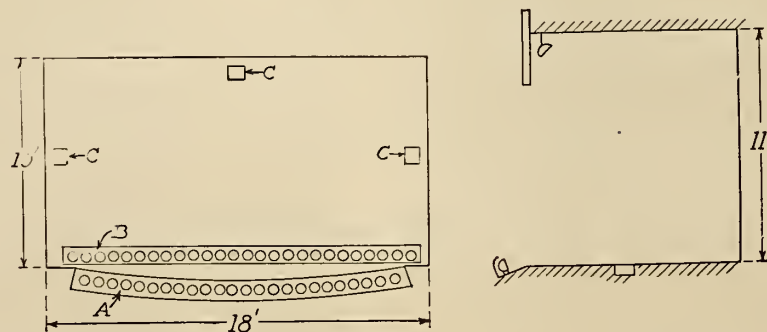


FIG. 2
Plan and Elevation of Typical Small Size School or Club House Stage
A—Footlights, Disappearing Type—Metal trough painted white with receptacles on 6-in. centers. 40-watt Mazda lamps, alternate outlets on separate circuits.
B—Border lights—Metal trough painted white with sockets on 6-in. centers. 60-watt Mazda lamps, alternate outlets on separate circuits
C—Stage pockets or convenience outlets of 10 amperes capacity each
Switchboard circuits as follows:
1 and 2—Footlights 3 and 4—Border lights 5, 6 and 7—Stage pockets 8—Orchestra lights

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

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It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

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ROCHESTER, N. Y.

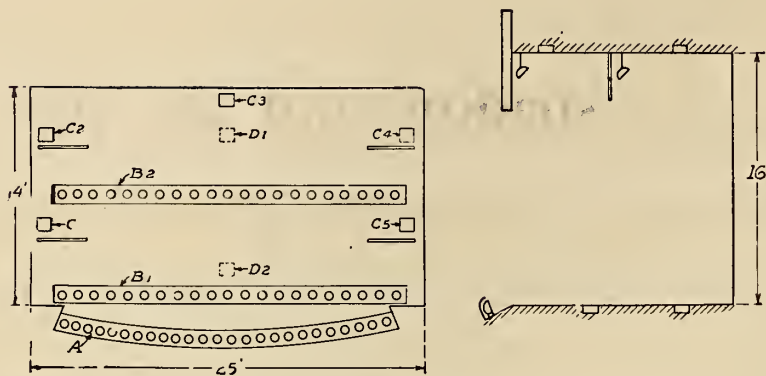


FIG. 3

Plan and Elevation of Medium Size Stage in Hall or Assembly Room

- A—Footlights, outlets on 9-in. centers. Mirrored glass or aluminum finish steel reflectors—75-Mazda C lamps—Gelatin color screens—Three circuits (1-2-3)
 - B1-B2—Border lights—Outlets on 12-in. centers. Mirrored glass or steel angle reflectors—100-watt Mazda C lamps, color caps—Three circuits in each border (4-5-6-7-8 and 9)
 - C1 to C5—Floor or side wall stage pockets or convenience outlets of 15-ampere capacity each
 - D1-D2—Convenience outlets in borders or ceiling of 10-ampere capacity
- Switchboard circuits as follows:
- 1-2 and 3—Footlights
 - 7-8 and 9—Border lights B2
 - 15 and 16—Ceiling outlets D1-D2
 - 4-5 and 6—Border lights, B1
 - 10 to 14—Stage pockets C1 to C5
 - 17—Orchestra lights
- Dimmer control as follows:
- Circuits 1, 4 and 7 combined
 - Circuits 2, 5 and 8 combined
 - Circuits 3, 6 and 9 combined
- Auxiliary apparatus desirable:
- Olivette type bunch lights for 1000-watt Mazda C lamps with individual dimmers on stand and gelatin color screens—2
 - Suspension type spot lamps for 500 or 1000-watt concentrated filament Mazda C lamps—2
 - Baby spot lamps for 250 or 400-watt concentrated filament Mazda C lamps—4
 - Long throw spot lamp in balcony—1

or "spill shields" are essential. Obviously these have to meet particular conditions and must be made "on the job." Where reflecting devices are in use, it may be desirable to secure a modification in distribution.

In planning stage lighting, one should keep in mind the general principles of the action of colored light on colored objects, as discussed in a later section. 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 very 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, appreciation of the fundamental principles and experimentation are necessary.

As pointed out later, colored lighting can be obtained by a number of methods. At present, where relatively small lamps are employed, the dipped bulb is the most generally applicable, although there are prospects that glass color caps for this purpose may soon be available. For equipments using the large lamps, the gelatin or glass color screen is necessary.

The desirable equipment for a stage will depend on the type of production likely to be given. In the smaller assembly room, economic considerations prevent the installation of elaborate equipment. Fig. 2 and 3 indicate suggested arrangements for some typical conditions. In this connection, it must be remembered that the effects possible are directly dependent on the amount of equipment available for use. If one hopes to duplicate the production given in the large theatres in the auditorium, he must have at his command a sufficient number of circuits, flexible control and a means of supporting auxiliary apparatus. He will be seriously handicapped if inadequate wiring or crowded conditions prevent the installation of such special devices as may be necessary.

For certain types of productions, one should reproduce as nearly as possible lighting conditions as they exist in nature and 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 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 of various colors

from many different directions and facilities for changing the direction of light, as well as for 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 lights and effect machines or sciopticons.

Footlights

The footlights direct a rather strong light from below which 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 an important factor, is much more subdued than 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 always 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 footlights in common use a few years ago consisted of a sheet trough painted white and fitted with porcelain receptacles close together. In many cases the design of this was given but little consideration and the distribution of light secured was not of the most desirable character, in other instances the lamps were visible to persons sitting in the balcony. Such equipment is open to severe criticism. An inverted form of footlight with the lamps burning base up and concealed by an overhanging ledge was sometimes used to overcome these difficulties. But with either type, colored lamps were mingled promiscuously and purity of color was out of the question for much of the light was modified in passing through adjacent bulbs, either directly or after being reflected.

(Continued)



This is the new vacant seat finder in the California Theatre, Los Angeles. Mae Busch, one of the stars in Goldwyn's Souls for Sale is being told that when all the lights are lit the house is plumb full.

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GARDEN THEATRE
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PALACE THEATRE
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KEYSTONE BRAND FLOOR COVERING
Made especially for hard usage. Smooth,
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See our story. Page 24. Theatre Equipment Directory.



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Lamp Colors**
Pyramid Color Co.
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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

CHICAGO, ILL.—Jas. Denson & Samuel S. Oman, 5 N. LaSalle Street, have completed plans for the \$750,000 theatre to be built by Jacob Horwitz, care Peters & Horwitz, 10 South LaSalle Street.

MOMENCE, ILL.—Z. T. Davis, 400 North Michigan Avenue, Chicago, has completed plans for the \$30,000 theatre for Momence.

TUPPER LAKE JUNCTION, N. Y.—Elmer Le Bouef, Tupper Lake Junction is contemplating a \$50,000 theatre for Depot Street.

DENVER, O.—Geo. Eberling, 612 Newman Stern Bldg., Cleveland, O., has completed plans for the \$150,000 theatre for 123 Third Street, Dover, to be erected by the Dover Pythian Castle Co., G. I. Goodrich, Dover.

BARNESVILLE, O.—M. F. Giesey, McClain Bldg., Wheeling, W. Va., has completed plans for the \$50,000 theatre for West Main Street, Barnesville, to be erected by Joseph Mool, Owner, care Acme Theater, Barnesville.

MECCA, IND.—Thomas & Allen, 25½ South Fifth Street, Terre Haute, Ind., have completed plans for the \$10,000 theatre for Mecca soon to be erected by Frank Jacks, Mecca.

WORTHINGTON, MINN.—Lang, Naughland & Lewis, 628 Metropolitan Bank Bldg., have completed plans for the \$45,000 theatre for Worthington, to be erected by Nick Caserett, Worthington, Minn.

CHICAGO, ILL.—David Saul Clafter, 64 W. Randolph Street, has completed plans for the \$300,000 theatre for Fullerton & Crawford Sts., Owner, Peter Masipolius, 3956 Fullerton Ave.

BATAVIA, N. Y.—Leon Lempert, Cutler Bldg., Rochester, N. Y., has completed plans for the \$150,000 theatre for Main Street, Batavia. Owner, Community Theater, Harold Dygert, 5 Ryer Bldg., East Rochester.

LAWRENCE, MASS.—Adams & Brown, 620 Bay State Bldg., have completed plans for the \$100,000 theater for Common Street to be built by Owner, Jeremiah Campopiano, 8 Jackson Street.

SOUTH NORWALK, CONN.—Arthur S. Meloy, 265 Main Street, Stratford, Conn., has completed plans for the \$100,000 theater for Main Street, to be erected by Joseph W. Tracey, 274 Main Street, Norwalk.

STEBUNVILLE, O.—C. Howard Crane, Detroit, Michigan, has completed plans for the \$500,000 theatre for Fourth & Adams Streets, Steubenville, to be erected by Lawrence Bueche, The Middle West Film Amusement Company, 138 W. 7th Street, Cincinnati.

Building Notes

Charles A. McElravy, Memphis, Tenn., has acquired the Grand Theater, Conway, Ark., same to be added to a chain of 8 or 10 theaters in Arkansas.

The Triangle Theater, Hoxie, Ark., has been moved to new quarters.

Ferguson Bros. are erecting a new alldome at Port Arthur, Texas, to open June 15.

Mr. Paul Noble, of the Liberty Theatre, resigned last week, it was announced by Mr. C. D. Jensen, Portland, head of Jensen von Herberg. Mr. A. C. Raleigh, well known in film circles here, has been appointed his successor.

Fred H. Rike, former operator of the Rex Theatre at Malakoff, Texas, has opened the Home Theatre there and has also acquired the Majestic Theater at Mabank, Texas, and the Rex Theatre at Kemp, Texas.

The new Goldwyn Cosmopolitan Exchange Oklahoma City, Okla., has opened at 412 West Reno Street with Jewell Hill, Kansas City, Manager; and under the direction of L. B. Remy, district manager of Dallas.

Auburn's new two hundred and fifty thousand dollar theatre is a reality. Mr. Joseph N. Schwartzwalder, controlling and operating the Universal Theatre has had plans and specifications drawn by a leading architect, which call for a ground floor seating capacity of fourteen hundred and fifty, and a balcony seating five hundred and fifty. Mr. Schwartzwalder has purchased the old Central Presbyterian Church, located in the heart of Auburn; he is also negotiating for one of the legitimate houses.

The Isis, Brunswick, Mo., has been acquired by W. M. Westcott, while H. Owens, former manager, will open the Opera House there. The Strand, Independence, Kas., formerly the Quality theatre, has been purchased by Mark Wilson.

All motion picture theatres of St. Joseph, Mo., may close for the summer. The Tottle, Star, Olive and Nickle theatres there already have closed.

An expenditure of approximately \$100,000 is anticipated on the Liberty theatre, Kansas City, which will close next month for remodeling. David and Samuel Harding, owners.

The Crane theatre, Carthage, Mo., has become affiliated with the Capitol Enterprises of Kansas City, built by George W. Bays last year. It has a seating capacity of more than 1,000. Mr. Bays will remain as manager of the theatre.

Goldwyn and Universal are on the outlook for suitable leases of theatres in Kansas City and it is possible that the Garden theatre, in which Marcus Loew is interested, will be converted into a first run motion picture theatre.

The Doric theatre was deeded to Louis Oppenstein of Kansas City, Mo., last week, the actual price of the theatre being \$140,000. At the same time papers were recorded cancelling a 25-year lease held by the Harding brothers of Kansas City, who operate the Liberty theatre. The bonus paid by the Hardings for the cancellation was said to have been between \$10,000 and \$15,000.

The Phil Pierce Music House, Dallas, Tex., reports sale of automatic organ for Best Theater, Colorado, Texas. Automatic organ for Victory theater Lufkin; Automatic Reproduco Organ for Palace Theater a Lufkin Reproduco organ for Mission theater at Mission, Texas.

W. A. Harrison has taken over the management of the Strand Theater at Poteau, Okla.

R. A. Kelley has purchased the Yale, Cleburn, Tex.

Riley Bros., are finishing the Commodore at Eureka Springs, Ark., which was almost completely destroyed by fire several weeks ago.

Kinney Lloyd has opened his new Air-drome at Dierks, Ark.

The Princess Theater, Opelousas, La., is being remodelled at a cost of several thousand dollars.

The Henderson at Mulberry, Ark., is being remodelled.

The R. & R. American Theater at McKinney, Tex., is being remodelled.

The partnership heretofore existing between W. M. Moore, L. C. Heydrick, R. S. Allen, J. L. McMahan, and B. J. Shaw, operating under the name of the Strand Theater at Wichita Falls, Texas, is dissolved and the same is incorporated under the name of Strand Theater at Wichita Falls, Texas, is dissolved and the same is incorporated under the name of Strand Theater Company.

Charles Weishaupt has sold his moving picture outfit at Ozark, Ark., to O. M. Smith, also of Ozark.

The Grand, Jonesboro, Ark., has established an educational fund, ten per cent of each Fridays receipts are placed in a fund to be used each year to send the most brilliant scholar graduating from the high school to college.

A new 1,000 seat theater, corner of Pasadena Avenue and Avenue 56 will be started shortly, according to announcement by West Coast Theaters, Inc., Los Angeles, following the closing of contracts.

Approximately \$175,000 is involved, while West Coast Theaters, Inc., and C. L. Langley, Inc., who have leased the theater for fifteen years, will equip it with every modern facility. Orders will be placed for 500 loge chairs and 500 leather cushion chairs. A \$25,000 pipe organ will be installed, also modern heating and ventilating equipment.

A 99-year lease on the 3-story Strand theatre building, Kansas City, has been obtained by the Baltimore Land Company of Kansas City. The lease, acquired from Edward K. Jennings, fee owner, provides for a rental of \$3,000 a year for the first ten years. A purchase option permits the purchase of the fee title at any time during the first ten-year period at \$50,000. The theater is being remodeled and will be opened in August under the management of Jack Roth, manager of the Isis.

The Sangers Amusement Co., New Orleans, is building a 2000 seat theatre at Texarkana, Texas, also one at Alexandria, Iowa.

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EXHIBITORS TRADE REVIEW

Vol. 14
No. 8

July 21, 1923

Price
25 cts.



ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN

IN A
PETER B. KYNE
STORY

"Homeward Bound"

Here's the "Back Home and Broke" of the sea. The same stalwart appeal, the same delicious humor. Lila Lee is the girl. Released July 29.

Scenario by Jack Cunningham and Paul Sloane.
Directed by Ralph Ince.

A Paramount Picture



Standard Service

Atmosphere

The stirring strains of "Aida" were chosen by Victor Schertzinger as the musical accompaniment for one of the screen's greatest epics of recent years. The martial swing of that overture quickened the pulse of many thousands who awaited the great cinematic spectacle about to unfold before them. If the orchestra had played some recent, popular air, it would have spoiled the whole "atmosphere". Jazz music couldn't be associated with the dignity and magnitude of such a picture.

But music and appropriate lighting are not the only things having a subconscious effect on an audience. The character of the photography as expressed in release prints has more to do with the public's enjoyment of a picture than many realize. The choice of colors in tinting various scenes is a delicate problem. But it is only one of the problems confronting director and cinematographer in seeing that their work is properly presented photographically.

Some of the West's foremost producers have learned through experience that the tempo of the story is best carried through to the screen when the same laboratory develops the negative and makes the release prints, when all this is done under the direct supervision of the men who made the picture. That's why the work of these producers goes through STANDARD FILM LABORATORIES from camera to screen. They have found that STANDARD PRINTS are the best medium of screen expression.

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EXHIBITORS TRADE REVIEW

Who's Sol Lesser?

The Story of a Big, Successful Show Man—A Dynamic Young Man
of the West Looming Up Large in the Industry—
What He Means to the Industry and
What He Has Accomplished

By WILL C. MURPHEY

MEET Sol Lesser—the boy who came out of the west. Observe him closely, for what he has done, what he is doing and what he intends to do will form a mighty colorful picture when the history of the motion picture industry is finally written.

Just at present he is engaged in making productions of the novels of Howard Bell Wright, whose books have had a sale of more than 2,000,000 copies. He announced this week he would start filming the plays of George M. Cohan, the first to be "The Meanest Man in the World."

What Lesser's distribution policy or policies will be concerning these pictures he refused to make known, but it is believed he has a big deal pending which will mark another step forward in independent production and release.

While Lesser is affiliated in an official capacity with Associated First National Pictures Inc., this does not interfere with his own policy of releasing and distributing his product.

This is the day of the independent. The smaller producer of the moment—smaller in comparison with the greater companies—will be the king of tomorrow. And when they start passing around the royal crowns, bet the family jewels here is one man who will be there or thereabouts, mentally and physically alert, his basket on his arm, all set to catch the biggest and brightest diadem in all the glittering galaxy of gorgeous grandeur, as an old time showman would say.

He has done much for independently made pictures, and he is going to do more. He is a firm advocate of the independent producer, and right now he is working on plans that will mean much to the independent field. He feels that the small picture maker is coming into his own. Today, according to Lesser, a majority of the biggest productions are made independently, and it was these men who conceived the first great pictures.

A Dynamic Personality

Time was, he says, when the independent film producer was looked upon with no great amount of credit—his products were classed, more or less, as second rate. That time has vanished, and the independent by his own initiative has forced himself to be recognized absolutely upon the merits of his product.

Lesser came out of the west in a business sense only. Physically he is still in



SOL LESSER

it, of it and with it. So much so that the very dynamic center of all his activities is a little low, rambling house backed up against a drab motion picture lot in the center of that Hollywood phantasmagoria called Filmland. Here, if the weather is not "unusual," which it sometimes is, even if California, he can glimpse from his office window the great Pickford-Fairbanks studios, just a cigarette puff away; and outside in front stretches the gleaming motor trail called Santa Monica, leading to other great studios.

But from this modest building, in a plain office with walls devoid of all starry eyed hours of the hour, pictorial punches, or dainty dewdads, reach the tentacles of a many sided business controlled by as keen a brain as there is in the entire business.

There is a tenacious set, a solidity of purpose, reflected in this small building. It has the atmosphere, the feel of, and is, a workshop. Back of it rambles fifteen acres of ground on which the film magnate expects to raise soon other stages, administration buildings and equipment in an extension plan running into several hundred thousand dollars. Its guiding genius, especially if it is the morning hour, is just as like as not, in riding breeches, for Lesser delights to feed his muscles on the jounce of a thoroughbred.

But once off his horse and inside the door, things begin to happen. Not with the jarring and commotion so common when most picture plants slip into gear. On the contrary so smoothly and quietly that there is scarcely a tremor in the machinery. From that moment Lesser is the busiest man in Hollywood, although he may not look it.

Was Ice Cream Butcher

Who, then, is this boy who came out of the west?

Flash back to Lesser when he was a lad of fourteen selling ice cream cones in the Mission Theatre, San Francisco, owned by his father, Simeon Lesser. It was his first business venture, and it is recorded that he sold them so successfully that today at thirty-two years of age, he is president of Principal Pictures Corporation, a \$5,000,000 organization; vice-president of Associated First National Pictures, Inc., the first producer ever to be elected an official of that organization; vice-president of West Coast Theatres Inc., controlling 168 theatres in California; President of All-Star Feature Productions; president of All-Star Distributing Corporation and president of Golden Gate Film Exchange, the largest distributing organization west of Chicago.

Quite an armful of titles for one man to carry and get away with it successfully. But titles may mean much or little depending entirely on who is wearing them. In the case of Lesser they mean that most of the organizations in which he holds an official position were either founded by him or owe their growth and successful position today to his energy, foresight and willingness to back his judgment by quick decisions which some persons would call "hunches."

Very well, Sol Lesser acts on hunches. He admits it.

It was one of these hunches that gave Jackie Coogan to the screen. Lesser had seen only a half reel of "The Kid" when he made up his mind that the boy was a find. The next morning he had him signed. Result—the biggest money maker known in motion picture history. Every producer knew Chaplin had a wonderful kid in the new picture he was making. The tip was general that someone ought to get him. But they waited. Lesser didn't, and "Oliver Twist," the last Coogan picture released, was on a \$1,500,000 exhibition value. "Circus Days," his next, will be on a \$2,000,000 valuation. Norma Talmadge's "Smiling Through" is the only other pro-

duction ever released by First National at that figure.

By the way, during the Coogan production, Lesser made no distribution deal for the series but dealt individually with each picture through First National. For it was clearly understood when he accepted the vice-presidency of that organization, that his connection and official position did not bind him up to release with the organization. However all of the Coogan pictures to date have been First National releases.

Remember Cabiria?

If you should happen to meet this young man coming down the steps of one of his favorite banks some morning, and he is in a communicative mood, he may tell you that a hunch laid the foundation of his financial success long before the Coogan triumph. "Cabiria" did the trick. It was the second big picture sent over here. He saw a few of the opening scenes, and purchased the rights to fourteen states. At that time persons along film row in San Francisco thought he had gone mad. But the financial reports from the giant purchase proved his judgment was correct, and he had started out with a hunch that ran to form.

It was the same with "Hearts of the World." Griffith had the picture finished, but not sold, and he needed money to go ahead with others he planned. He was dickering with a big distributor, who saw the picture through, shook his head and cautiously said he "did not know," he would have to see it again.

After the second showing he had arrived at no conclusion, and Griffith was sweating, for getting it over with this man meant much. Finally he asked to have his wife see it, and then David W. did a little thinking. He knew Lesser had put over "Cabiria," and cleaned up. So he had a little hunch of his own, and asked Lesser to look at it. It is not on record that the distributor's wife ever even had a chance to view the film, for Lesser just looked at one reel, and bought the rights to thirty states. Later, at one time, he controlled the entire country.

Much of the same procedure occurred with "Yankee Doodle in Berlin." In this he joined hands with Mack Sennett, put out the Mack Sennett bathing girls, later roadshowed it with thirty-six companies, and wrote \$2,000,000 profit.

Pretty good hunches and they never have failed. Everything he has touched has turned out a success. The signing of Annette Kellerman was a quick decision, and the same for George Beban. Lesser works that way. Perhaps he will be passing a telegraph office, and the idea occurs to him that he wants a certain star or a story. Into the office, away with a telegram, and it is done insofar as his end of it is concerned.

Only recently companies were dickering for the services of June Marlowe, whose star is in the ascendancy. They refused to meet her terms and were holding off. Lesser saw her, had a hunch that she was a "comer," and not only met the figure she asked, but raised it and obtained her signature then and there. Miss Marlowe is now a member of Principal Pictures. Big things are predicted for the young woman.

All of his success is due to the fact that what he was he is and what he is he always will be. Persons who know him past and present, will volunteer that he was a distributor who still distributes, an exhibitor who remains a showman, and finally a producer who at present is planning big things with both the artistic and box office in mind. Of course, this has been promised many times before, but there is a general impression that Lesser will do it.

Genius For Finance

He is still more than the above. Possessing a genius for finance, and a business

head relied on to settle many disputes that occur in the industry outside of his own interests, he is regarded as one of the keenest exhibitors in the show business who is constantly being consulted upon big problems. Further he has an aptitude for thinking in dramatic terms; a pictorial mind able to see a story from the author's view and maintain the show value.

Harold Bell Wright considers him one man, outside of the writing profession, able to translate thought into action in a manner to give the picture the right dramatic touch with the idea of the author carried into movement—a fairly fine compliment from a writer of this author's standing.

The few acorns that Lesser had when he was fourteen years old in the way of ideas, he proceeded to plant, and his fine crop of oaks today is the result. Following his venture in ice cream cones, he began buying old film, patching it up and selling it abroad. "Junk" it was called, but the important thing is that the boy, then sixteen, did it so well that the "junk" was bought.

His first venture as a distributor was the organization of the Golden Gate Film Exchange, now All-Star Features Distributing Corporation, handling more films each year than any one organization west of the Windy City. From this beginning he became one of the largest buyers of state rights in the country, and was soon recognized as such an astute judge of picture values that producers were flocking to him with their output. He never purchased less than twenty states at a time, and very often the entire country.

Having put away a fairly presentable nest egg, Lesser began looking around for its mate. He came to Los Angeles in 1918, where he bought the Kinema Theatre from T. W. Tally, his first theatre. Then came his venture with "Hearts of the World" and "Yankee Doodle in Berlin." The golden egg now had a couple of mates who needed an airing, and their owner began looking around for something really worth while, as he puts it. So he induced A. L. and M. Gore to join with him in the purchase of several other theatres which resulted in a circuit now known as West Coast Theatres Inc., which, with the Turner and Dahruken chain in San Francisco, has grown in five years to a circuit of 168 houses.

Then Into Production

Followed next his entrance into the production end. His first venture was Annette Kellerman in "What Women Love," and the organization of Principal Pictures Corporation. The picture went over so big that he signed George Beban and starred him in "One Man in a Million." His production activities at that time occasioned a little uneasiness among the other franchise holders of First National. Lesser was one of the original twenty-six members of the big distributing organization, and there was a feeling that no franchise holder should make his own pictures.

But Lesser again took the reins in his hands and was the first in the circle to enter the production field, followed closely by Joe Schenck. This brought about considerable unfavorable criticism, but the wisdom of the step has since been recognized by First National, which is now in the production business as an organization.

It was in his capacity as First National's representative in the west that he was permitted to attend a pre-view of "The Kid," and the signing of Coogan followed. Coogan is not now with Lesser owing to business differences, but he likes to feel that he made the most appealing pictures, that the boy will ever appear in. Bigger pictures? Yes. But the real appeal, of Jackie with his torn trousers, buttonless shirts, funny caps and contagious grin. Lesser thinks, belong to the days when the industry's best bet was under his direction.

Lesser plans to go a long way with Principal Pictures. Just how far only he knows, and he is not given to handing out information concerning his plans until he is ready for action. He has a vision that grasps the completed enterprise and leaves the details to adjust themselves as he proceeds. But one thing he will do—make big novels and plays into worth while pictures, and make them as they are written into practical show length. His first step in this line are Wright's "When a Man's a Man," now nearing completion to be followed by "The Winning of Barbara Worth." Seven other Wright novels are on the program.

Wright's novels are regarded as difficult to screen. Writers have decided that there is a deal of thought and character analysis in them hard to picturize. Here is where the picture mind of Lesser comes in. His formula for getting what he wants is to go into session with Wright, the continuity writer, and, maybe one or two others whose opinion he values. First the story is taken up as a whole, its general treatment discussed, and an outline made. Then comes the detail. Lesser is there from beginning to end. Everything goes swimmingly for awhile, and then comes a difficult scene. The subtleties of plot become involved. The author's idea must be put across with finesse of action in order to bring out its value. Probabaly everyone has a suggestion, but they do not seem just right.

"Here, we'll do it this way," Lesser breaks in.

"That's all right, Mr. Lesser," he is reminded, "but it really can't be done."

Immediately he shows how it can be done, why it should be done and it is done, unless someone can come forward with a better idea.

It isn't because he has the final say, for he is wide open to suggestion and willing to listen to anybody. But he knows what he wants, and knowing what he wants has counted largely in his success. The result is when the scene is shot, everyone concerned is satisfied that Lesser was right. Mr. Wright's remark concerning the producer's ability to translate thought into action is proof that he satisfies thought into—a difficult accomplishment.

Handling his business, Lesser is more concerned in the success of a deal that he is in the money it brings him. He is more interested in making pictures worth while than he is in the dollars that will come over the counter. Just the same he is keeping an eagle eye on production to see that it carries audience value, for having been an exhibitor and distributor, he knows this is essential.

Outside of business Lesser is a man of family, a good citizen and loves his west. He dabbles in California real estate and is interested in the development of the Wil-shirt section in Hollywood, where he has a fine home looking out on the boulevard, occupied by Mrs. Lesser, and a fine boy of seven and girl of six. Being a good citizen he has taken notice of Los Angeles traffic congestion, probably the worst in the world, and is preparing to present a traffic system to the city for its relief—something on the order of that introduced by Dr. Harris in New York.

When most men of means are doing nothing outside of the nothing they usually do, they seize a golf stick, a motor wheel, or a trout rod to obtain a kick. Lesser is interested in the Los Angeles riding academy, owns the finest stable of horses in Southern California, and is regarded as one of the best riders in the district. Up on a bang-tail he gets what he needs to make him what he is.

This, then, is Sol Lesser the boy who came out of the west; keen business man, able citizen, good sport and gentleman.

Watch his smoke.

A Lawyer-Exhibitor's Analysis Of the Uniform Contract

In this, the second installment of his report Bernard Edelhertz analyzes Clauses from 7 on.

By BERNARD EDELHERTZ

The seventh clause of the Uniform Contract is a very significant clause and should be carefully studied. It provides as follows:

"In the event of default of the Exhibitor in exhibiting or paying for any photoplays in accordance with the provisions hereof or if the Exhibitor shall exhibit or permit the exhibition of any of said photoplays at any time or place other than those above specified, the Distributor may at its option terminate this contract or suspend the delivery of additional photoplays hereunder until such defaults shall cease and be remedied, but the election of either of said remedies shall be without prejudice to any of the rights of remedies of the Distributor in the premises by reason of such breach. In the event of the intentional violation by the Distributor of any protection or "Run" clause contained in this contract, or in the event of the intentional default of the Distributor in delivering any photoplay to the Exhibitor hereunder and while such last-mentioned default continues, the Exhibitor may at his option terminate this contract by giving immediate notice in writing to the Distributor, but the election of such remedy shall be without prejudice to any other rights or remedies of the Exhibitor in the premises by reason of such breach. No waiver by either party of any breach or default by the other party shall be construed as a waiver of any subsequent breach or default by such other party.

Note carefully the mutual remedies provided for both parties in the event of a breach of the contract or the violation of any terms of the contract. According to the old forms of contract it was always the distributor who was entitled to certain remedies if the exhibitor violated any provisions of the contract. In this clause of the Uniform Contract both parties have mutual remedies in the event of a violation or breach of the terms of the contract.

The eighth clause of the Uniform Contract deals with the selection or designation of play dates. On the first reading this clause appears somewhat cumbersome and confusing in its phraseology, but the subject dealt with in this clause presented a very difficult problem. A great deal of time has been spent on this particular clause until something tangible has been agreed upon. The main purpose of this clause, of course, is to prevent as far as possible the holding up of pictures because of prior runs. It has been found in the past that many pictures could not be played by subsequent runs because the prior runs failed to give dates for unreasonable lengths of times. As a result of this practice, by the time the picture was available for subsequent runs it was absolutely stale and exhibitors in many instances were subjected to great losses. By the provision of this clause, after a picture has been once released, the prior runs must give dates within a specified length of time, so that the subsequent runs can avail themselves of the earliest possible dates so as to play the picture while the public interest in it is still maintained. In connection with this clause it is significant to note that while under the old form of contract an exhibitor could be held up for an indefinite length of time, under the provision of this clause as soon as the picture is released the subsequent runs are entitled to have play dates within a specified time.

In the ninth clause there is a provision

that all reissues from old negatives, or old negatives that have been renamed must be specifically described as such.

I would like to invite your particular attention to the tenth and eleventh clauses of the Uniform Contract.

The tenth clause reads as follows:

"If prevented by censorship, fire, or similar damage by the elements, riots, insurrections, acts of God or the public enemy, public calamity, or the order of any Court of competent jurisdiction which shall prevent the performance of this contract by the Exhibitor, the latter shall not be liable for damages of any kind, nature or description, but the Exhibitor shall give prompt notice to the Distributor of his inability to perform said contract and the reason therefor." This clause specifically enumerates certain instances on the happening of which, the exhibitor is excused from the performance of the contract, and is not subject to liability for damages of any kind, nature or description.

It is needless for me to state here, that in no form of contract heretofore in existence was there ever any clause or even any statement to the effect that the exhibitor was exempt from liability for failure to perform the contract under any circumstances or conditions. It is true that in many instances the producer or distributor would act leniently with an exhibitor who was unable to perform the contract through no fault on his part. But the exercise of this leniency was merely a matter resting entirely with the distributor or producer and conferred no legal right of any kind on the exhibitor.

Under ordinary legal interpretation of all forms of contracts heretofore in existence, the exhibitor was bound to perform his part under any and all circumstances and conditions.

The tenth clause of the contract, however, gives the exhibitor certain rights which are not dependent on the good-will or disposition of the distributor or producer.

The eleventh clause reads as follows:

"This contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party; provided, that if the Exhibitor sells or disposes of his interest in the theatre above specified, he may assign this contract to the purchaser of such interest without the written consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, not to relieve the Exhibitor of his liability hereunder. This privilege of assignment without the consent of the Distributor shall not apply to contracts not to be performed within one year."

There can be no question that the adoption of the eleventh clause in the Uniform Contract is of incalculable value to the exhibitors of the country. I venture to say, that the adoption of this clause means the preservation of hundreds of motion picture theatres that could not have operated successfully or profitably without the operation of a clause containing a provision, which makes it possible for a purchaser of a theatre to refuse to accept all film contracts which the prior owner signed for the theatre in question.

The practice in vogue before the adoption of this clause was to the effect that once a film contract was signed by a theatre owner it became a mortgage on the theatre, and no matter in whose hands the theatre was found the exchange could always enforce the performance of the contract, in every instance proceeding against the theatre and not against the owner of the theatre. This practice resulted in the gravest kind of injustice, sometimes making the theatre absolutely valueless because some owner has burdened the theatre with a number of worthless contracts. This injustice resulted in many instances, because the exchanges would permit a theatre owner to sign up any number of contracts which the theatre owner could not perform for a long time. Furthermore, the exchanges would be lax in enforcing the performance of the contract and permit the same to run along until the pictures contracted for would become stale and useless, but as soon as the theatre was transferred to some new owner the exchanges would immediately descend upon the new owner with demands that all of the contracts signed for by the prior owner should be performed.

The eleventh clause of the Uniform Contract abolishes this practice and gives the purchaser of a theatre the right to elect, whether or not he desires to assume the liability for all contracts signed for by the prior owner. Unless the purchaser of a theatre consents in writing to do so he cannot be held liable on any contracts signed for by the previous owner.

I have already referred to the twelfth clause.

The thirteenth clause deals with Government taxes.

The fourteenth clause with percentage bookings.

The fifteenth clause with admission fees. The sixteenth clause with advertising matter, and the seventeenth clause with advance payments.

As regards these clauses, it should be born in mind that the Uniform Contract was drawn not only for the State of New York, but for the entire United States, and some of these clauses, for instance, like the advance payment clause or the percentage clause have no particular significance so far as the State of New York is concerned, yet they are of great importance to the distributor and producer in various other parts of the country where conditions are altogether different from these that prevail in the State of New York.

The Uniform Contract committee was obliged to take these facts into consideration when discussing all these provisions. We could not say to the representatives of the distributors and producers that the contract should be drawn with such provisions as would be applicable only to the State of New York. We had to bear in mind that in certain parts of the country one or the other of these clauses, which may be superfluous here in the state of New York, would be of great importance to the distributor in some other parts of the country.

We now come to the eighteenth clause of the Uniform Contract which reads as follows:

"No promises or representations have been made by either party to the other except as set forth herein. This agreement shall be deemed an application for a contract only and shall not become binding until accepted in writing by an officer of the Distributor and notice of acceptance sent to the Exhibitor as hereinafter provided. The deposit by the Distributor of the check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the following periods after the date of application, to-wit, seven (7) days if the Exhibitor's theatre is located in the City of New York, Essex, Hudson or Bergen Counties, New Jersey or Westchester County, New York, ten (10) days if said theatre is located elsewhere East of the Mississippi and twenty-five (25) days if located West of the Mississippi, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor."

This clause practically revolutionizes the manner of acceptance of a contract between exhibitor and distributor in the Motion Picture industry. Prior to the adoption of the Uniform Contract it has been the universal custom to consider the exhibitor bound to perform all the conditions of the contract signed by him as soon as he attached his signature to the contract. The Distributor was given the privilege of accepting or rejecting the contract within 14 days from the date of the signing of the contract. This method of acceptance of a contract gave rise to numerous abuses on the part of distributors, by permitting them to peddle around the product sold to one exhibitor, trying to get a higher price, from his competitors.

The concluding article will be published next week.



How Healey combined his jazz artist, Gertrude Beck and "Jazzmania," during the hot season and gave Pittsfield a Summertime treat.



Nothing is more appealing in hot weather than Western costumes so these Rialto usherettes of Omaha helped put over "The Girl of the Golden West."

Some Summer Time Tonics

*The Pick of Ideas and Stunts Which Showmen
In Various Parts of the Country Are Using*

IF you are fortunate enough to have a theatre whose anniversary takes place during the Summer months you are invited to take all or any part of the Anniversary Week idea put over by Julius K. Johnson of the Rialto, Omaha, Nebraska.

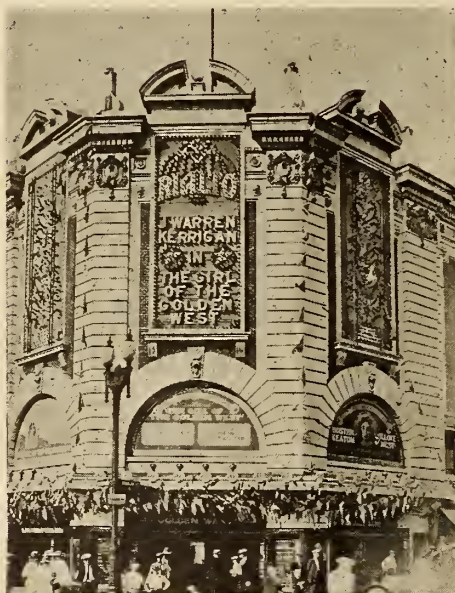
It's all right to say "go ahead, try an anniversary week" but hot weather is no time to give advice and as this is written it's 99 degrees in the shade so the writer is full of hot weather atmosphere. But here is the Johnson anniversary week handed to you with all the details.

The Rialto, for every year during the five that it has been the mecca for Omaha's movie-goers, has stressed its anniversary weeks.

Julius K. Johnson, whose rare abilities as a manager have been responsible for the Rialto's continued success during the last three years, has continued to emphasize and to profit by the Anniversary Week idea. The 1923 anniversary, celebrated last week, was a money-making record breaker.

Fifty bill-board twenty-sheet stands were used for the specially prepared sheets. Little anniversary flags or banners, supplied by the Rialto were used to form a canopy over the sidewalk in front of the theatre, which occupies a prominent corner space downtown. These, together with large banners announcing the Anniversary Week, and the specially painted signs displayed in the arches over the doorways, attracted attention. Unfortunately, the banners had been taken down when the picture of the Rialto front, accompanying this article was taken.

A hand drawn, pen and ink, western scene by Gordon Bennett, Rialto staff artist, was used in special newspaper ads. Two of the city's three big dailies featured the picture, "The Girl of the Golden West," in



full page displays of advertisements by firms that had traveling and vacation articles to sell.

The program at the Rialto was such as to make the pictures stand out in their attractiveness to the public, also. Manager Johnson secured Colonel House and his Colorado Cowboy Jazz Orchestra from Denver, Colo., to play during the week. The playing of jazz and operatic numbers by this orchestra, and lighting effects on the stage, decorated with a life-size copy of the old-fashioned transcontinental wagon, settings of sage-brush hedges and a background scene of the desert and mountains, comprised the prologue to the picture.

Manager Johnson tried out another idea which in this case was an unqualified success—that of an usherette review. The girls were in costumes appropriate to the picture, each in a different costume. When the au-

dience was seated, and just before the picture, they marched slowly down the aisle at one side of the house, mounted the steps to the stage, keeping pace with the organ music, and there sang the song, "Mellow Moon." Mr. Johnson played the organ. By using their flashlights held by the girls, and by manipulating the lighting effects in the theatre, some very effective touches were given to the impressiveness of the prologue. The little number by the usherettes was worked up by Manager Johnson, who directed the young ladies in its presentation.

The Rialto prices for admission were increased for these pictures, but that in no way lessened the crowd, despite the fact that the June weather was delightful, the outdoor parks were just opening their summer season, and motoring, backyard gardens, flower beds and other outdoor attractions were at their height.

**WHO WANTS TO
WAIT IN LINE
IN THE HEAT?**

It's very nice—from the patron's standpoint—to pick out for a Summer afternoon or night's entertainment where a seat is assured. Summer time is not noted for the long lines at box offices, but most showmen are just pleased if their house is comfortably filled, although they wouldn't kick if a line did appear.

A reserved seat policy to provide seats has been devised by L. H. Raymond, an old time manager, formerly of Fall River, Mass., and he says it works well in the summer time. He describes it as follows:

The shows start at 10:30, 1:30, 4:30, 7:30. The regular roll tickets are sold up to 4:30, when the reserved seats go on sale for the 4:30 and 7:30 o'clock shows. One regular set of reserved seat tickets are used daily. Seats may be on sale as early in advance as the manager desires. Patrons entering for the 4:30 show bring to the usher the regular reserved seat stub. If anyone remains

from the previous show in the seat that the stub calls for, then the reserved seat buyer is given a seat as near as possible to the one he purchased.

At 7:30 there are certain to be persons leaving the house, thereby vacating seats taken up by holders of the regular reserved seat ticket for the last night's show. Immediately at the close of the 4:30 show the ushers go through the house and on a small slip of paper mark in spaces designated the row and seat number of all vacated seats. They bring each slip to the head usher, who makes out another slip in much the same manner, then taking all of them to the box office. From 7:30 on these slips are sold with a regular roll ticket. The patron gives the slip bearing the seat location to the usher, who seats him accordingly.

The count or estimate of the day's receipts is made by taking figures from the number on the roll tickets sold for the 10:30 and 1:30 shows; from the check of the regular reserved seat tickets and from the numbers from the roll tickets sold at 7:30 o'clock.

INVITING THEM IN TO INSPECT IMPROVEMENTS

A friendly little letter with which was enclosed a dainty complimentary ticket for one performance was the summer time method used by William H. Mayhew of the Broadway Theatre, Cisco, Tex. (Is it hot in Texas? Well, try and find a hotter place!)

panying illustration. It is a fourteen page magazine, 4 3/4 by 7 inches, giving current and coming attractions. This is mailed regularly to 5000 names on a live mailing list. It not only appeals to artists but to those people who like to watch artists and

The Sheridan Greenwich Village Old New York The National Cinema-Art Theatre of America. Seventh Avenue at Twelfth Street and Greenwich Avenue

naturally gravitate toward centers where artists congregate. And they congregate at the Sheridan Square.

Mailing the house organ-program to 5,000 names is a summer time business builder.

CRAVE JAZZ IN SUMMER—GAVE IT TO THEM

W. J. Healey, one of the country's best known showmen, was traveling recently through Canada when he ran across a young woman in a small time vaudeville act who was creating a big hit as a jazz artist. Healey had a sudden call to take over the management of the Capitol Theatre, Pittsfield, and inject some life into its program.

He recalled the young woman, Gertrude Beck, wired her to come to Pittsfield and put over two weeks of jazz which she did and the house was packed. He played her in conjunction with Mae Murray's Jazzmania and for this reason, in his words:

"Pittsfield is an unusual town. It is an inland city of about 42,000 and in the summer people go to the lakes around the town and patronize the dances heavily. It likes its summertime jazz and we gave it to them strong with beneficial results.

"Now it seems to me that a small town man who has his eye on some performer laying off in the summer time could well afford to jazz up a summer program in this way although I don't advise using vaudeville with pictures as a regular thing."

Broadway Theatre Largest Stage and Greatest Seating Capacity in Cisco. Dear Madam: Enclosed you will find a complimentary ticket to our theatre. This ticket will be good at any performance that you may wish to attend.

SMALLEST NEWSPAPER AT RIVOLI The Rialto Times, 5 1/2 by 7 inches, made up like a regular newspaper is being used this Summer at the Rivoli, N. Y. City, after that theatre has used many forms of programs, none of which seemed to meet with approval.

The Rivoli Times. HUGO RIESENFELD IS BACK FROM EUROPEAN VACATION "HOLLYWOOD" DREAM SCENE REQUIRES ELABORATE SET

Mayhew had just fixed up his theatre, and opened it in the summer—which is not often done—and he wanted to build a new interest in the house. So he put the old mimeograph to work and shot out this friendly, inviting letter to the residents of Cisco and neighboring towns:

A SPECIAL IDEA TO ATTRACT ARTIST PATRONS

The average theatre does not cater to a clientele of artists—illustrators, painters and sculptors—because there is only one real artists' colony in the United States, Greenwich Village, New York City. But the Sheridan Square theatre, situated in the heart of the Village, must cater to artists and Managing Director Edwin Emery makes an intensified campaign to reach them.

His weekly combination house organ and program makes a special appeal on its front cover to artists, as is shown in the accom-

THE RIVOLI TIMES Week of June 24th, 1923 Program Week beginning Sunday, June 24th 1. OVERTURE "MARCHE SLAV" Peter Tschakowky

THE RIALTO TIMES Week of June 24th, 1923 The Rialto Times Makes Its Bow It is here to serve New York's smallest newspaper.

WHAT FILM COMEDIANS MUST DO TO GET THE LAUGHS

It's a Lot Harder Than Making Them
Cry Say Some of the Successful
Film Fun Makers

By F. H. COBB

MIRTH is more or less spontaneous when an effort to create it is apparently lacking. But once an individual, or a group of individuals, sets out deliberately to make people laugh the process is likely to become a difficult one. The most unctuous comedian is the most successful, as a rule. The time has gone by when mere clowning, unless accompanied by a great artist, can affect the risibilities to any great extent. Witness the gradual loss of effect by the circus clown. His antics are usually as unfunny according to present standards, as the lamentations of a chief mourner at a funeral. The public viewpoint has altered. It has become more subtle. Even the screen comedians have discovered this. Mere custard pie throwing no longer evokes roars of merriment. The idea has been anticipated and discounted by the spectators. But surprise still gets them and a "gag" so-called, which is worked up to with some degree of subtlety and then sprung unexpectedly catches the people off their guard and they laugh spontaneously and in concert.

That is why the comedy stars of today and their directors and scenario writers, rack their assorted brains to think up such gags; it is why screen comedy has become difficult—not so much because people don't want to laugh, or come to a theatre with the attitude of mind which says 'make me laugh, darn you'—as for the reason that audiences are getting more and more clever and harder to fool.

Monty Banks, one of the leading laugh-provokers, who just now is making two-reelers for Grand-Asher Distributing Corporation at the Grand Studio in Hollywood, says that he is constantly asking opinions of everyone with whom he comes in contact.

Even "Props"

"The prop boy, the stenographer, the wardrobe woman or the cameraman may tell you the story is not as funny as you fondly hoped it would be. I am always asking questions. Sometimes I go to a small picture house and watch some comedy. Afterward I listen to comments, as well as during its progress. Frequently I speak to some kindly old lady or some chap who looks like a laboring man; ask them how they liked the comedy. Their replies are frequently illuminating. And believe me, I profit by such information. After all, what makes me laugh may fall flat with the people in front—and they are the arbiters of our fate.

"Back home in Milan, Italy, where I come from, I was always a buffoon. It comes natural to me to do ridiculous things, such as to apparently stumble and fall down over a toothpick on the floor. What was just a boyish prank becomes a serious study in time and while other members of my family were perfecting themselves in the art of music, I was developing a comedy instinct which seemed innate. Later I turned it to practical advantage; I learned how to fall naturally but with apparent force. I became a skater and dancer and applied comedy principals there to. In my comedies nowadays, I am usually the unfortunate, not too brilliant chap, who gets into all kinds of difficulties because he is too confiding, too prone to believe others, and too willing to help others. Oddly the public will laugh at a man in misfortune if it is obviously

comedy; they would cry if they thought it was real."

Aerobic skill is almost a requisite to the average comedian's success on the screen. Joe Rock, another of the Grand Studio comedy stars, tells how he fought his way into pictures. "I was an athletic instructor by profession when I decided to try pictures. That was several years ago and I took a letter of introduction from an influential editor to a certain studio. I got a job at \$1.50 a day. This lasted three days. Then I gradually got more. One of the first pictures I worked in was a 'drama.' In it was a fight scene in a tough joint, probably supposed to be situated on the Bowery in the good old days. They lined up a dozen men on each side of the room and at a given signal we were to start milling—each picking out an opponent opposite. 'Watch me get that little guy over there' meaning me! He was big enough to eat me. But I had a good punch and when we started instead of going directly at my opponent I made a rush for the big fellow and hit him on the point of the jaw with all my force and down he went. He stayed down, too, for the rest of the scene. That was a memorable scrap. They couldn't stop it after it was begun. I imagine there were several private grudges to be fought out. They wrecked the set and one another. The director finally got tired shooting and let them scrap it out.

Athletics Helped

"I found my athletic ability of great service to me in my comedy work. Always I was called upon to fall off houses, be knocked down, stepped on and maltreated generally. And I was often bruised and

sore, but my training stood me in good stead and I was soon hard as nails. Today I don't do quite as much of this kind of thing, because times have changed. But I still have my share of rough work. But slapstick comedy is gradually giving place to a more subtle form. There must be a point—and a building up to that point. Every routine must bear on the main issue and the climax must come as a direct result of this building up. No one man can say just what will create a laugh. Many minds go into the making of a comedy and anyone may hit on the idea which will work up into a great laugh situation. But of course the trained comedy mind knows what to avoid and what is sure fire, so called."

Situation is the thing to work for in comedy,—as in drama, Sid Smith, third of the Grand Studio triumvirate of fun-film stars, has this aphorism:

"The minute a comedian thinks he is funny himself, then is the time for him to start looking for a different kind of work."

He declares that the situation is supreme. "Get a funny situation and anybody can walk through it and get a laugh. But to get more laughs, the greater artist is essential, and by subtle methods he will enhance the value of the situation. But the cleverest comedian will not get any worth while results if the situation in itself lacks humor."

Sid Smith emerged from the boxing game into films but he is a student and takes his work seriously—but not himself—at least not too seriously—which as Elbert Hubbard and others have told us is fatal. He is an expert at making "falls" but does them as naturally as possible. In fact that is his aim—to do things naturally, however absurd they may be. "We think of a gag or a situation," he says, "and we talk it over for a couple of days. Then we go out and shoot it. Then we look at it and cut it and insert the titles. It seems funny to us or the reverse; but already our viewpoint is blunted. We have lived with the thing for several days and our perspective is gone. The public sees only the finished result. If they find it amusing—well and good. If not—curtains for us. That's why it's a difficult problem. Making is no sinecure for anybody concerned."

WHY CLOCKS ARE NOT USED IN NEWLY BUILT HOUSE

The familiar observatory clock seen in most moving picture theatres is conspicuous by its absence in the beautiful auditorium of the new Broadway theatre in Council Bluffs, Ia. Manager Davis has been studying the psychology of the clock in its relation to theatre audiences, and he has come to the conclusion that clocks have a discordant effect on the theatre patron that far outweighs any useful purpose they might serve.

You can get all the fine points of the case of the Movies vs. Clocks by starting a discussion with Manager Davis, but the substance of his argument against the clock is that anything that tends to distract the attention of the patron from the program or interfere in any way with his complete enjoyment of the same should be eliminated if possible.

"In the days of 5 cent movies," said Mr. Davis, "when patrons dropped in for a few minutes of the lunch time or perhaps while waiting for an appointment, the clock served a useful purpose. Now, however, practically one hundred per cent of the thea-

tre patrons come to hear and see the program through. Anything that tends to distract attention or remind of time and tasks undone, of business cares or unwashed dishes at home, of mealtime or bedtime, detracts from the patron's enjoyment of the program. The more comfort of body and mind you can give the patron the more he will enjoy the play. Ventilation, lighting, harmony of colors and freedom from worries are essentials to these comforts. Watching a clock instead of the picture, it seems to me, is not conducive to comfort of mind."

Manager Davis has a keen sense of service to the patron of which his study of the place of the clock in the theatre is an example. Fresh air, proper placing of lights, harmony of color and everything possible for the restfulness of his guests, as he prefers to call the Broadway audiences, are hobbies with him. Incidentally, the Broadway has a nice timepiece, an artistic clock placed just over the entrance to the foyer, where it unobtrusively points the hour to the departing theatre patron.

Today the clock in the auditorium is just as antique as the old electric piano.

This Is The Picture Business



Scene from "The Unknown Purple," Roland West's adaptation of his own stage play made by Carlos Productions for Truart Film Corporation release, with Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Ethel Grey Terry, Brinsley Shaw, James Morrison and Frankie Lee in the cast.



A "Covered Wagon" up to date. Lois Wilson and Richard Dix, Paramount featured players, bid God speed to Syl MacDowell and Warren K. Fryer in front of the Lasky studio just prior to their motor trip to New York.



Connie simply cannot make her eyes behave. She has used them to advantage, in the pictures, in various ways. Above is her interpretation of "The Dumbbell Stare" in "Dulcy," a forthcoming First National release.



Edmund Lowe as Don John begins the march to Grenada at the head of the army of Spain. In Goldwyn's "In the Palace of the King."



The monk has a rip roaring time in this two-reel Mack Sennett comedy "Nip and Tuck" which is released by Pathe.



Ethel Shannon as she will appear as the grandmother in "Maytime" which is being produced for Preferred Pictures Corporation.



The Martians come to the screen in this picture called "Radio Mania." It is presented by Herman Holland through the W. W. Hodkinson Corp.



Huntly Gordon who has signed a long-term contract under the Louis B. Mayer banner.



When the Leviathan sailed for Europe the tiny Clermont, which was used in Cosmopolitan's "Little Old New York," escorted it down the Narrows.



An exterior view of the spacious Grand-Asher studio in Hollywood where the comedies are made. The main stage is in this building.



MERRY-GO-ROUND

A Universal "Super-Jewel" now completing its second week at the Rivoli Theatre, New York City, where it defied the hot weather jinx.



Billy Engle of Century Comedies evidently does not believe in signs, or anything else, when he calmly lights a "Lucky" with a Moscow grapefruit.



Elaine Hammerstein and Bert Lytell in "Rupert of Hentzau," Sir Anthony Hope romance, which was supervised by Myron Selznick.



H. A. Snow of "Hunting Big Game in Africa," fame, who presented his entire collection of trophies to the City of Oakland, Cal.



"Camp Cecil B. deMille," where the Biblical prologue scenes of Paramount's "The Ten Commandments" were made. This camp was built in two weeks on sand dunes 200 miles north of Hollywood.



First National Directors invite Fred Niblo to luncheon and then spurn him. John McDermott, Frank Lloyd, Donald Crisp, Maurice Tourneur, Jimmie Young, Joe De Grasse and Frank Borzage unite in giving Fred a battery of dirty looks.



Waiting for an idea. Here we have Buster Keaton, Clyde A. Bruckman, writer and "gag" man; Joseph A. Mitchell, author; Jean C. Havez, author and song writer, and Eddie Cline, director, all dressed up in Keaton chapeaux.



THE RIGHT OF THE STRONGEST

This picture is produced by Zenith Pictures Corporation with an all star cast. E. K. Lincoln is the featured player.

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Production Costs and Rentals

ON another page is a brief discussion by several distributors of the problems involved in the general subject of the rising cost of productions. The men who talk about these varying phases of the one subject all have recently returned from Los Angeles, where they had full opportunity for first-hand observation.

It seems to be agreed by those who touch upon the rising costs of production that the responsibility for the situation rests in the mounting salaries of players and in the demand for lavish sets and pretentious productions generally.

Joe Brandt flatly lays at the door of the box office the burden of the situation, declaring it is the insistence of exhibitors on names of famous stars in the pictures they book that is compelling the producers to pay exorbitant salaries to players, in many instances quadrupling the amounts formerly paid.

Arthur Kane quotes the producers as estimating the number of names possessing box office pull as eighty-six and adds that every studio is trying to make use of those names. He points out that this is the situation in spite of the fact that frequently some of the productions could be better cast if more suitable but less known players could be employed. He comments further that "exhibitors and the public are name crazy."

One of the interesting sidelights of Mr. Kane's statement is his reference to the real estate investments of the players and their profiting by the experience of 1921. It is a matter of knowledge that in the slump of that period many players were caught with a bank account sadly depleted through too frequent and rapid turnovers. The change in practice will be of undoubted benefit to the community and will add to the stability of the industry.

To exchange reports showing exhibitor demands for lavish settings Mr. Brandt ascribes the action of directors in expending "fortunes" to comply. He adds that if the exhibitors hope to reduce rental

cost they must co-operate with producers and accept productions which do not call for expensive staging but do furnish desired entertainment.

The suggestion of increased admissions in order to make possible the assimilation of higher rentals Mr. Brandt quickly rejects. "It can't be done," he insists. The only remedy, he adds, is to "back up," declaring the patrons of motion picture theatres are suffering from "entertainment indigestion."

That the problem of high cost of production with its accompanying and consequent high rental will be a vital one in the days to come there is practical agreement. To say the exhibitor wants high-class pictures is to restate the perfectly obvious. And when we say "exhibitor" we are referring not to the man with the large house in the well-to-do community but to the ten thousand who possess houses of all sizes and in communities where 22 or 25 cents is pretty near the peak admission.

The producer is not anxious to hand to the distributor a production on which he cannot get back his investment and a margin of profit.

There is no way in which the question of expensive production and high rental can be ironed out except by experience. In other words, there are no means by which producers on the one hand and exhibitors on the other can, through their representatives, gather about a board and establish a sum which in their combined opinion shall be the average maximum to be expended on a picture—not on all, but on the great majority. There may be such a body or number of bodies some day to which questions of this sort can be submitted, but they do not exist today.

So the only way apparently is to fight it out with the exchangeman. If for the more costly subjects there prove to be a dearth of inquiry, a slump in the bookings, the producer very quickly will correct the situation so far as he is concerned. He will deliver to the exchanges pictures made at a price that will enable him to get back his money.

The motion picture business will not "stay put." Production practices will change, year in and year out, and are bound to. Old Man Experience will be the final arbiter in each recurring question, and his decision will be pretty nearly correct.

Spurious Projector Parts

AT this season of the year it is customary to tear down the projector and send it away for an overhauling—just as the auto owner does with his car. But the owner of the car is very particular about the parts that are put into his machine.

He knows the machine will run right only with its own guaranteed parts. He knows life is safer for occupants and driver. He knows he will get better and longer usage from them.

Did it ever occur to you, Mr. Theatre Owner, that the use of spurious projector parts presents the same risks and opens up the same channels of waste that the spurious auto part does?

You owe it to your public, your operator and yourself, morally, and as a business proposition, to follow the advice of the Nicholas Power Company and buy only genuine parts.

R. E. AITKEN, president of the Wisconsin Film Company, with headquarters in Milwaukee, is in New York. Mr. Aitken with his brother, H. E., has been interested in motion pictures since 1909. For a good part of that time he was abroad, representing Mutual and Triangle productions.

Mr. Aitken reports that there is in his territory a ready market for Tristone subjects, salesmen reporting strong demand on the part of exhibitors because of the reputation of Keystone Comedies.

"Do you know," said the Wisconsin man, "there are a great many persons who have not forgotten that at one time Keystone stood for comedy the world over? The material is being booked far beyond our expectations."

The exchangeman said his company had secured a strong line of Arrow pictures, among them the Jack Hoxie and William Fairbanks series.

Asked as to John Freuler, the one time president of Mutual, Mr. Aitken said he was living in Milwaukee, was in good health, and that he had not lost his interest in the motion picture business. Mr. Freuler, it will be remembered, was at the head of the Mutual organization when it engaged Charles Chaplin—and amazed the world—at a salary of \$10,000 a week for a year, with a bonus of \$150,000.

There were many skeptics who at the time refused to believe the figures to be authentic, but gradually they became accustomed to them. Incidentally Mr. Freuler and his associates silenced those who insisted there was occasion for the appointment of a commission in lunacy by selling the foreign rights on the Chaplin product for more than enough to cover the price of the contract, leaving the old U. S. A. as velvet.

* * *

ONE of the real constructive forces in the motion picture industry is Turner Jones, in charge of the Public Relations Department of Famous Players-Lasky in the South. The work this young man has done in the organizing of Better Films Committees and in the creation of public good will for the pictures has been of such a high quality that it is deserving of being better known among the men and the women of the trade at large.

Mr. Jones' policy is not to confine his activities to the emergency of today, of "killing the bill" as he expresses it, but so to establish good will against the morrow in the first place so as to minimize the probability of antagonistic legislation being introduced and secondly to fortify that sentiment by militant statewide organization.

It may be only a question of time before Mr. Jones' success in his own section will result in his being called into a wider field, for it is certain his employers will receive requests from other states for his services.

* * *

NOTING that William H. Crane is one of the featured players in Goldwyn's "Three Wise Fools" recalls his first appearance before a motion picture camera. Also it brings to mind the initial facing of the lens by another who in later years became one of the screen's greater players, Douglas Fairbanks.

It all happened perhaps nine or ten years ago when Mr. Crane and Mr. Fairbanks were visiting the studio of Famous Players in Twenty-sixth street. As the guest of Daniel Frohman, the actors, who at that time

Just Between Ourselves

were appearing in a stage performance in New York, had been looking on the taking of a scene by Director J. Searle Dawley.

After the screen performers had retired Mr. Frohman suggested that the two men participate in an impromptu skit before the camera. In a moment the three, with Mr. Dawley participating, had sketched a bit of action in which one of the players was to be charged with having surreptitiously and feloniously extracted something of value from a pocket of the other.

It was planned that Mr. Frohman and the supposed loser should carefully examine the clothing of the defendant in the effort to recover the article of value. With Mr. Dawley directing the bit was staged, and to the lone spectator was very amusing. The scene "ran" for something like 200 feet.

A little later we asked Mr. Frohman if he had any objection to mention being made in print of the incident. It should be borne in mind that Mr. Crane was one of America's famous actors and Mr. Fairbanks was one of the best known of the younger stage players.

"I think you had better not," replied the genial producer. "You see, if the two men were under contract with my brother Charles it would be all right, but as they are associated with another firm the little fun of today might be misconstrued."

If that strip of film is in existence today, containing as it does the camera debut of one of the stage's famous men and of another who became one of the screen's leaders, it has value, sentimental and otherwise.

* * *

PATHE was host on Friday, July 6, at a reception and luncheon to writers on the motion picture trade press and writers on motion pictures in other publications. The guests of honor were Harold Lloyd and Mrs. Lloyd, who are celebrating in New York a belated honeymoon.

The luncheon was a novelty in that in the first place there were no speeches, and secondly the diners were seated not at a table but wherever in the Ritz Carlton's Crystal Room suited their fancy. They selected their own companions, and Mr. and Mrs. Lloyd visited the different groups during the serving of the luncheon.

Mr. Lloyd stated it was not his intention to make another thriller for perhaps a year to come, it being the policy of himself and his associates to strive for variety in production and to cater to the tastes of different classes of photoplaygoers.

The comedian said his next production would be modeled somewhat on the lines of "Grandma's Boy," in that it would be his aim to incorporate a goodly measure of comedy, a bit of drama and a little pathos.

Among the thirty persons present were

E. A. Eeschmann, general sales manager of Pathe, and John Raglund, representative of Mr. Lloyd.

* * *

AFTER a four weeks' trip to the coast Sam Grand is back at the offices of Grand-Asher. That is, he was on Wednesday afternoon, but he left for Boston at 5 o'clock. He was in conference with Harry Asher when we looked in on him. Mr. Asher is the distribution chief, while Mr. Grand looks after the production side of the concern.

Mr. Grand said he noted in Los Angeles a little letting down in production activities, due to the entrance on the part of some of the companies on their summer schedule. Among these were Universal and F. B. O., he said.

For his own company Mr. Grand declared it was full steam ahead. Mr. Asher remarked that exhibitors could bank on the company's program being carried out as announced 100 per cent. The comedies of Joe Roek, Monte Banks and Sid Smith would be issued three a month, beginning August 10 and the national release date for the feature had been definitely set for Labor Day. There will be ten of the latter, at the rate of one a month.

Two of the features already are completed and two more will be by September. Mr. Asher said he had seen "Mine to Keep," which is set as the second release. "It's good enough for the best theatres in the world," he declared. "It has a wonderful story elaborately staged and exceptionally well done and will appeal to the masses. Exhibitors may look forward to running some of the finest pictures that will be released this year."

* * *

HERE'S something new and refreshingly frank in the way of a news note or publicity item if you will. We quote in full:

"Announcement is made by the W. W. Hodkinson Corporation to the effect that Robert E. Lee has joined the forces of the Hodkinson Corporation and henceforth will be connected with the Atlanta office.

"However, it is stated on good authority that Mr. Lee has no claim to the distinction of being a blood relation of the General who helped make Southern history, other than the fact that he is a southerner, born and raised in Alabama, a gentleman and an all-around good fellow."

* * *

UNIVERSAL'S SUPER-JEWEL "Merry Go Round" is not to say good-bye to Broadway after two weeks at the Rivoli. It is announced that it is slated for a third week at the Rialto. Those who know the rule on these two houses do not have to be told that three weeks is an unusually long time for a production to be retained. That it has made the record in the summer speaks all the louder for the appeal of the subject.

It is stated arrangements are being made by Universal for showing in other cities, one of the first of these being Los Angeles.

Universal expresses the view that the high temperature alone stopped the picture from pulling down the Rivoli's house record. Without having the figures at hand we are inclined to believe there is much basis for the assertion. The company looks for the subject to break records established by "The Storm" and other of its high markers, and we are inclined to believe that, too. It "sure is" a mighty good picture.

BLAIS.

PEEKSKILL CASE WON ON APPEAL

Appellate Court Justice Raps Methods Used By Defendants

New York City.—The Appellate Division of the New York Supreme Court has reversed the decision of the lower court, and has granted an injunction to the Peekskill Theatre, Inc., against the Advance Theatrical Co. of New York, Dave Bernstein, Loew's Inc., Fred Mitchell, Nicholas M. Schenck and First National. The plaintiff asked for an injunction against the defendants from interfering with the Peekskill theatre in its effort to get pictures.

Strong language is used in the opinion of the Appellate Division, written by Justice Smith, which follows:

"An injunction should be issued restraining all parties from inducing the violation of any contracts made between the plaintiff and any film producers. The injunction should further provide that the individual defendants and Loew's Inc., should be restrained from inducing in any manner, directly or indirectly, film producers not to supply their films to the plaintiff corporation, except as and when they may need them for their own exhibition, and an injunction should be granted restraining the other corporation defendants from refusing to sell to the plaintiff corporations any films for the purpose of boycotting the plaintiff and preventing the plaintiff from doing any business or for the purpose of assisting actors in accomplishing said purposes, and from conspiring with the co-defendants or actors to deprive plaintiff of the films necessary to plaintiff's business.

"From the papers the conclusion is inevitable that it was the determined effort of these men defendants to prevent the plaintiff from securing pictures and to ruin its business. The individual defendants were, vice-president, general manager and booking agent of Loew's Inc., and were interested in the Colonial theatre, a rival theatre in said city, and plaintiff has been heavily damaged by its failure to procure films for exhibition through the interference of these several defendants.

"The motive of the defendants is clearly shown, both by their acts, and by their statements that they would ruin the plaintiff's business and not allow the plaintiff to procure films for exhibition. The action of the individuals, in their deliberate conspiracy to prevent the plaintiff from obtaining these films for the purpose of ruining the plaintiff, not only renders these defendants liable to criminal prosecution, but makes them liable personally for all damages which the plaintiff has suffered; and the plaintiff is not confined to its action at law for damages; but the strong arm of equity can stop this unlawful interference by injunction; and to this equitable power plaintiff has appealed."

The opinion states further that Loew's is properly included in the injunction, because its principal officers "have used the corporation for the purpose of accomplishing their unlawful purposes, and these officers have made the corporation a party to the conspiracy."

Concluding the opinion, Justice Smith says:

"It is claimed that there is no malice here shown, but only a desire to protect the defendants' interest by all their acts of which complaint is made; but the law condemns all acts trespassing upon the legal rights of others as malicious, as a matter of law and will grant reparation in

WHAT THEY ARE ASKING FOR SCREEN RIGHTS

Los Angeles, Cal.—\$200,000 each is being asked for the screen rights to "Seventh Heaven" and "Sally," the latter to be reserved for two years after the money passes. An offer of \$200,000 for picture rights to "Lightnin'" has been refused. The nearest approach to these figures was \$100,000 paid by B. P. Schulberg for screen rights to "The First Year."

damages, or an injunction where those damages are not capable of specific measurement. This interference must be stopped, and the courts will have no difficulty either by injunction, or if necessary, by the administration of the criminal law to prevent these unlawful acts. The courts have little patience with those who trifle with clear legal rights of another."

In an effort to right many wrong impressions that may have been formed in the court litigation involving a theatre in Peekskill, New York; Marcus Loew, president of Loew's Incorporated denied emphatically that he or Loew's Incorporated had anything to do with the case as has been reported in the papers and made the following statement:

"Upon my return from Syracuse, I noticed some clippings referring to the Peekskill case, stating it had been taken up on appeal.

"I was not particularly interested on that account but shocked to see that the name of Loew's Incorporated was again mentioned in the case, despite the fact that affidavits were drawn by our attorney and signed by me, stating that neither Loew's Incorporated nor I ever had any interest in that theatre.

"In view of the fact that the plaintiffs' attorney told a mutual friend that he knew I had nothing whatever to do with the case, I feel it my duty to enter a denial at this time."

TO BUILD LARGE HOUSES ON COAST

West Coast Theatres, Inc. Will Erect at Least Five in One Year

Los Angeles.—An idea of the tremendous development and ever increasing business activities in suburban and neighborhood districts of this city may be derived from reports of the building committee of West Coast Theatres, Inc. in their approval of the construction during the coming season large capacity houses in the neighborhood and suburban districts.

The policy of theatre construction to be pursued during the coming year by the Gore Bros., Ramish and Sol Lesser chain contrast vividly their program of last year. Instead of erecting theatres seating not more than 1,000 in the rapidly growing residential and neighborhood sections the forthcoming year will witness the construction, of at least five theatres with a seating capacity in excess of 2,000.

In most instances the sites have already been selected and others are now under consideration. On the corner of Washington and Vermont Avenues, the first of these new houses will soon go up. This theatre is to be one of the most magnificent in California, a seating capacity of 2,500 having been decided upon. The total cost of the investment, including building, stores, theatre, etc. will be in excess of \$1,000,000.

ORGANIZATION OF FOUR COMPANIES

New Motion Picture Concerns Will Produce on the West Coast

Hollywood. — Four new motion picture companies announced their organization here this week. They are:

The Gilbert Parker Production to film novels of the famous author. Forty-seven stories have been purchased by Leslie Stewart, representative in America for Parker, Elinor Glynn and Somerset Vaughn. Barry O'Neil, a young English actor will be featured. James Hogan, formerly director for Fox, who also made "Where Is My Wandering Boy Tonight?" is in charge of production and interested financially, backed by the same people for whom he made the latter picture. Hogan says the first four stories produced will be "The Gateway of Dreams," "The Whisperer," "As Deep as the Sea" and "Tomorrow," all stories in Parker's volume of "Northern Lights." No date is set for starting production.

The Jean Riley Productions with Jean Riley, actress, as executive head and star. E. G. Walker, production manager, says the company plans to produce six pictures of feature length each year. Work on the first will start in three weeks. Robert Gordon will support Miss Riley, and Camille Deslys, sister of the late Gabby Deslys, will appear in the cast, her first role in America. Rod Rynerson is business manager, and temporary quarters have been located here.

The Inter-state Pictures to release J. B. Calvert productions. The Pacific studio in Culver City, formerly used by Willat Pictures, has been leased and after alterations will house the new company. Shirley C. Friend is producing manager, and the personnel includes Lew Gotschalk, art director, Joseph Campana, cameraman and W. H. Belmont, scenario writer. The policy has not been announced.

Ashton Dearholt announces his new Western production company which will make twelve five-reel westerns for Arrow release at the Berwill studio. Helene Rosson, who was star with the old American and Mutual companies, will co-star with Edmund Cobb in the series. Dick Hatton will direct, assisted by Wilbur McLaugh. J. C. Hutchinson is cameraman and E. R. Hickson, art director. Dearholt is also to continue as production manager for Ben Eilson.

SELZNICK PERSONNEL

New York.—Myron Selznick announces the signing of the following directors: Charles Giblyn, Major Maurice Campbell and J. Searle Dawley, each of whom will make a series of productions which will be distributed by Selznick Distributing Corporation.

L. F. Guimond announces the addition of two men to his publicity department. Jesse Weil who will handle special productions and Will Kraft who will handle and exploit "Rupert of Hentzau."

Margaret Landis in New Western

New York.—Margaret Landis, sister of Cullen Landis, has the leading feminine role in "The Love Brand" a Universal picture of the western cattle country in which Roy Stewart is being starred.

Theatre Helps Educational Fund

Jonesboro, Ark.—The Grand Theatre here gives 10% of each Friday's receipts toward an educational fund to send the most brilliant graduate of Jonesboro High School to college.

Lavish Productions Due to Exhibitor Demand

SO JOE BRANDT SEES SITUATION

Arthur Kane Finds Exhibitors and Public Are Crazy for Big Names

Two distribution chiefs returning from Los Angeles during the past ten days have freely discussed problems connected with the making of pictures as those subjects were impressed on them while they were at the coast.

What most forcibly struck Arthur S. Kane was the fact that all producers are trying to make use of a limited number of names of players because "exhibitors and the public are name crazy."

Upon the exhibitor Joe Brandt places the blame for the high cost of production, saying it is brought about by the insistence upon the part of the theatre owner for well-known and popular names and expensive sets.

Abe Warner of Warner Brothers, just home from the coast, is inclined to agree with the two named, saying that in his observation elaborate sets and large mobs often are used partly in order to satisfy the owners of the more prominent houses that the producers are giving them adequate pictures, subjects that in pretentiousness will match their beautiful theatres.

James R. Grainger of Goldwyn-Cosmopolitan said regarding salaries of players it always was a debatable question. In his view where an actor is sufficiently well known to be badly needed in a picture that actor is quite well aware of what he can obtain in the way of salary, and the producer has got to pay it if he really has to have the services of the actor.

Eighty-six Players Chiefly in Demand

"Never before was there so much producing going on as at present," said Mr. Kane. "All the studios are chock-a-block with work. Actors most in demand are busy on anywhere from one to three pictures at one time, and are unwilling to 'call it a day' until their labors have continued well into the night.

"Producers have figured that in Los Angeles at present are eighty-six players whose names are well known and in demand from the picture-going public. Everybody is trying to make use of those names. Frequently, roles in some of the productions could be better cast, but that would be at the sacrifice of names. This condition is brought about by the fact that exhibitors and the public are name crazy. Their insistent demand is for well known actors' names and nationally famous titles.

"The actors, you may be sure, are taking full advantage of this situation. They realize that this is their golden harvest season, and they are working hard and furiously to make the most of it, having learned their lesson from the depression that set in in 1921. They are placing their money where they are hopeful that it will double, triple or quadruple itself, usually in Los Angeles real estate.

Condition Unprecedented, Declares Joe Brandt

"Never in the history of Hollywood has there been such a condition presented to the producer as in this year," said Mr. Brandt. "It seems that the exhibitors all

over the country are responsible for the present chaotic condition in Hollywood insofar as salaries of stars are concerned."

Mr. Brandt said he stopped at almost every big city to interview exhibitors and exchangemen and found the first question the exhibitor asked the exchangemen was "Who's in the picture?" If the name of a big star was not mentioned, the exhibitor immediately took an antagonistic attitude, claiming that there was no box office value unless the picture had a "star."

This attitude has brought about a situation which is in Mr. Brandt's opinion the greatest menace to the industry. There are only a few whose names really mean something to the box office, and as a result, fictitious valuations are being placed on performers who have been exploited by the exhibitors to such an extent that they demand a great deal more than they are entitled to.

"If the exhibitors will only judge pictures from the standpoint of their entertainment value we will bring back into the theatres the thousands of fans that have strayed from the fold because of the banal stories that have been used in order to create particular parts for so-called popular players," continued Mr. Brandt.

Lavish Sets Restrict Number of Stories

"I am surprised at the psychological viewpoints that exhibitors are taking with regard to the kind of pictures they want. It seems that the great majority of the prominent exhibitors in this country believe that because they have a beautiful theatre and they dress their performance up in a lavish manner that it is necessary for them to have pictures with lavish settings.

"This restricts the number of stories that the producers can select and it leaves behind a great many virile stories. The result is that we have an over-production of the so-called society dramas.

"That the public is anxious to see pictures where red-blooded men and real women are the main characters is proven by 'The Spoilers' and one or two other productions that have as their basis real melodrama. Not a few exhibitors have told me their patrons did not want to see melodrama and yet a great many of the successes of the season have been melodramas.

"Much has been said with regard to the inflated cost of production due to the high salaries being demanded by performers, but another important factor in the present high cost of production is the demand on the part of the exhibitors for pictures with lavish settings. Directors taking their cue from the reports from exchanges have gone out of their way to put up sets that have cost fortunes simply to cater to this whim, and as far as the value of the picture is concerned these sets have no material bearing on the drama or the conclusion of the story. In fact, many good stories have been ruined because big, lavish sets have been forced into productions where they did not belong.

Exhibitors Must Co-operate With the Producers

"If the exhibitors hope to get down the high cost of rentals they must co-operate with the producers and accept productions which do not call for these big, expensive sets but do furnish the kind of entertainment that the fans desire."

Mr. Brandt was asked his view as to increasing admission prices to cover the

rising cost of production, as had been suggested.

"It can't be done," he declared. "You have got to back up. The admissions in the cities where the people can afford to pay are high enough as it is. Already in many places we are down to a three-night basis, Saturday, Sunday (where these are permitted) and one other night. Raising admissions will not strike at the root of the evil. The trouble today is that pictures are being made at a fictitious valuation.

"The patrons of theatres are suffering from entertainment indigestion. They have been surfeited with lobster a la Newburg and caviare, and will be greatly benefited by a season of plain and substantial food."

"I think it will be agreed that in examining a picture an exhibitor wants to 'see the money,' said Mr. Warner. "And I think also it will be conceded by producers that they feel compelled to make pictures upon which exhibitors owning large houses will look with a kindly eye as regards elaborate sets. Then again every exhibitor wants names. The actors know this, and when you go to hire them they demand the money. The result is that where formerly players were satisfied with \$250 they now want a thousand dollars a week."

UNIVERSAL LAY-OFF

Hollywood.—A lot of vacations have been announced at Universal City. They came unexpected when persons in almost every department stepped up to the cashier's window last pay-day. Julius Bernheim, general manager, said the lay-off was due to the closing of a large number of picture theatres for the summer months, making a difference of a half million dollars monthly to the Universal income. It is understood the recent big overhead also has considerable to do with it.

Universal, at that, is the busiest spot on the motion picture map. Twenty companies are working there this week, and several new players were signed. Gladys Hulette, Owen Gorine, Harry Mestayer and William Davidson were among those engaged. Owen Gorine is the young French actor who Carl Laemmle met abroad, and signed. He will make his first American appearance in Priscilla Dean's picture, "The Storm Daughter."

Hammons Leaves for Los Angeles

New York.—E. W. Hammons, president of Educational Film Exchanges, Inc., is on his way to Los Angeles.

Mr. Hammons was accompanied by Al Christie, and Harry Edwards. S. B. Brennecke, who will act as Mr. Hammons' personal representative on the coast during the coming season, was also in the party.

Mr. Hammons will return to New York in about three weeks.

Alexander to Adapt Red Lock

New York.—J. Grubb Alexander, has been engaged by the Universal scenario department to write the screen adaptation of "Red Lock." The screen play will be used as a starring vehicle for William Desmond.

Bill Will Help Theatre Owners

Austin, Texas.—The Carnival and Tent Show bill has been passed by the house. If this measure is put through, it will mean a saving of thousands of dollars for theatre owners.

SEVER'S BUSINESS DEAL WITH RAY

*Arthur S. Kane Heads Company
Which Will Distribute
Star's Pictures*

Los Angeles.—After a business association of three and a half years, Charles Ray and Arthur S. Kane have severed their connection.

On Mr. Kane's recent visit to this city, when Mr. Ray decided to release his future productions through Associated Exhibitors, Mr. Kane called attention to the fact that for him to continue as Mr. Ray's eastern manager while being at the head of the distributing organization that is marketing his pictures, would place him, Mr. Kane, in a somewhat anomalous position. Mr. Ray saw the force of the argument, and, as he had decided to cast his lot with Associated, the previously existing business relationship was terminated. Albert A. Kidder, Jr., general manager of Charles Ray Productions, Inc., is now in New York City.

Since December 15, 1919, when Mr. Ray and Mr. Kane aligned themselves together, Mr. Kane has presented the star in fifteen pictures, thirteen of which were distributed through First National Exhibitors Circuit and Associated First National Pictures, and two, "A Tailor-Made Man" and "The Girl I Loved," through United Artists Corporation. "The Courtship of Myles Standish" will be the first picture in which Mr. Ray will appear through Associated Exhibitors distribution and the first since he became an independent producer in which he will not have been presented by Mr. Kane.

While the severance of the relationship is a source of keen regret to both men they feel that Mr. Ray is starting on bigger things by having the distribution of his productions through a company in which Mr. Kane is personally interested.

MILLER'S NEW THEATRE

Los Angeles.—The Millers—Fred and Roy—are preparing to open their new theatre in Glendale sometime early in July. The new house is known as The Gateway and is aptly named as it is located at the gateway to Glendale on San Fernando Boulevard in what is the fastest growing section of that city.

The Millers, who operate the Miller and California Theatres here, built the new house. B. E. Loper, long identified with theatres and film houses, will be the resident manager.

PATHE NEWS' LATEST SPEED RECORD

New York.—Pathe has hung the latest record up for speed in filmdom by showing its resourcefulness and efficiency in carrying out the most carefully laid plans in filming important scenes from the Dempsey-Gibbons fight and presenting them on Broadway, at the New York Theatre Roof, fifty-two hours after the finish of the big event July 4, in Shelby, Montana.

In forty-eight hours, the Pathe planes bearing the fight film covered 2,600 miles. And out of the seven planes that left Shelby, the Pathe plane was the only one to reach its destination in the time prescribed by the plan. This enterprise enabled people in Chicago and points nearby to witness the film on Friday morning, July 6, while another burst of speed brought it to the motion picture theatres of New York City that night.

BOOKINGS REPORTED

Business booked to date indicates that every college and preparatory school in the United States will have played "Success," Murray W. Garsson's picture.

Bookings for "Counterfeit Love," Playgoer's special, are being demanded by first run houses throughout the country. Southern Enterprises has booked the feature for their entire circuit and the film is now making the Loew circuit in New York City.

"The Spoilers," (Goldwyn) shown on the world's largest liner, the Leviathan, on its first trip across the Atlantic which sailed for London on July 4.

The first four of Goldwyn-Cosmopolitan's fall releases are booked for first runs in the leading Ruben and Finkelstein theatres in seven Minnesota towns. "Enemies of Women" and "The Spoilers," are two of them.

Balaban and Katz have booked Goldwyn's "Three Wise Fools," for a week's run at their Chicago Theatre beginning July 23.

Goldwyn's "The Spoilers," will open a pre-release showing of a minimum of two weeks at a Jensen and von Heberg Seattle theatre—either the Strand or the Liberty—on July 14.

The first group of eleven productions to be released theatre, Galveston, Tex., one of the important first run houses in Texas.

"Daughters of the Rich," Preferred Pictures: Shea's Hippodrome, Buffalo, N. Y.; Howard, Atlanta, Ga.; Empire, Syracuse, N. Y.; Rialto, Providence, R. I.; Strand, Worcester, Mass.; Indiana, Indianapolis, Ind.; Madison, Madison, Wisc.; Lincoln, Kenosha, Wisc.; Hippodrome, Youngstown, Ohio.; Gem, Barberton, Ohio.; Orpheum, Atkinson, Kansas.; Eldorado, Kansas.; Pastime, Iowa City, Ia.; Majestic, Fort Dodge, Ia.; Gem, Olewein, Ia.; Crown, Mobile, Ala.; Lyric, Asbury Park, N. J.; Playhouse, Dover, N. J.; Jackson, Lebanon, Pa.; Apollo, Martinsburg, W. Va.

"The Girl Who Came Back," Preferred Pictures: Victoria, Tampa, Fla.; Strand, Montgomery, Ala.; Victoria, Rochester, N. Y.; Strand, Lynn, Mass.; Bijou, New Haven, Conn.; Plaza, Worcester, Mass.; Indiana, Indianapolis, Ind.; Madison, Madison, Wisc.; Lincoln, Kenosha, Wisc.; Opera House, Mansfield, Ohio.; Hippodrome, Youngstown, Ohio.; Mecca-Palace, Saginaw, Mich.; Post or Regent, Battle Creek, Mich.; Alhambra, Pittsburgh, Pa.; Old Mill, Dallas, Tex.; Majestic, Enid, Okla.; Electric, Kansas City, Kan.; Eldorado, Eldorado, Kansas.; Gorden, Des Moines, Ia.; Princess, Sioux City, Ia.; Gorden, Davenport, Ia.; Crown, Mobile, Ala.; Lyric, Asbury Park, N. J.; T. and D., Stockton, Calif.; American, San Jose, Calif.; Jackson, Lebanon, Pa.; Metropolitan, Baltimore, Md.

PRINCIPAL PICTURES TO ENLARGE STUDIOS

Hollywood.—Principal Pictures Corporation's studios are to be greatly enlarged immediately. This information comes from Sol Lesser and Michael Rosenberg of that organization.

The land consists of some fifteen acres directly adjoining that of the Douglas Fairbanks-Mary Pickford studios. When it was purchased by Lesser and associates, it was known as the King Vidor studio.

Among the chief additions that will take form at once, is another huge enclosed stage. It is the plan to equip this new stage with every modern device for picture making. One of the world's largest generators has been installed and a complete re-organization of the electrical department is now under way.

Under the supervision of Norman Manning, the studios are undergoing a complete and new building schedule. It is estimated that a half million dollars will be expended on the plant.

La Plante to Remain With Richard Thomas

New York.—William La Plante's contract as personal representative for Richard Thomas, the producer-director, a temporary arrangement, has been changed to more permanent document. The producer-director himself and Mr. La Plante are at present in this city arranging for the distribution of Mr. Thomas' current productions and the remainder of the year's work.

HART'S FIRST AN ORIGINAL STORY

*Will Be of the Western Type
and Production Begins
August First*

Hollywood.—William S. Hart will return to the screen in an original story by himself. It is one of several which the Western star wrote during his two years of retirement.

According to an announcement made here by Hart, he has signed J. G. Hawks, scenario writer, for the task of putting this story into continuity form. When the story is ready Hart will begin production work at the Lasky studio.

The stellar author refused to divulge the title of his "comeback" vehicle nor is he ready to announce his selection of a director. Actual production work is scheduled to start not later than August 1, and Hart expects to have a picture ready to release with other Paramount Pictures in November.

The story is of the Western variety and will be followed with other out-of-door stories with a wide variety of themes and backgrounds. The star's Pinto pony is being groomed for his return with his master to the screen.

ROGER SALABERT HERE FOR AMERICAN TREATY

New York City.—Roger Salabert of the French music firm, Francois Salabert, is here to negotiate a treaty with the American Society of Composers, Authors and Publishers, whereby the French organization will reciprocally handle American compositions. Mr. Salabert states that his firm collects music royalties of over \$1,330,000 a year.

It has often been said that the French firm is a music trust but by its affiliation with the American Society, all French copyrights will be placed under the American organization's control for the purpose of licensing for their general performance.

Beats Film Censorship

Vinton, Iowa.—This town has followed the suggestion of Mrs. George D. McElroy, state film chairman for Iowa women's clubs, and runs special children's pictures once a week at five cents admission. When enough money is accumulated, the best film available is purchased and this is shown free to the children of the town. Mrs. McElroy believes this is more practical than film censorship.

Del Goodman Goes to Japan

New York.—Del Goodman, a leading figure in Chicago motion picture circles, has joined the Fox Film Corporation forces and sailed for Japan where he will establish in Tokyo distribution offices for his company.

Mary Philbin With Fox

New York.—Mary Philbin, has been engaged by William Fox to play the role of "Mona" in "The Temple of Venus."

CHICAGO GETS PREMIERE OF CIRCUS DAYS

Chicago.—This city is taking another step in supplanting New York as the World's premiere center for outstanding motion pictures. "Circus Days" the new Jackie Coogan production distributed through Associated First National Pictures will open at Balaban and Katz' Chicago theatre on July 16.

Big Men Get Together at Lieber Dinner

FORGET RIVALRY AT BIG FAREWELL

Zukor, Loew, Rowland, Lieber, Goldwyn Talk Cooperation at Farewell Party

New York City.—Interesting and significant statements were made July 5 in the course of speeches by heads of three of the largest motion picture corporations, at a dinner at the Ritz-Carlton in honor of Robert Lieber, President of the First National Corporation, who is sailing to-morrow for Europe. The speakers voiced a spirit of co-operation apparently with other concerns in mind which were not represented at the gathering, the largest of which is possibly the Goldwyn-Cosmopolitan Distinctive alliance. From the note sounded it was taken for granted that the concerns present were at least not bitter enemies and that in future there might be consultations among them.

Among the speakers were Adolph Zukor, President of the Famous Players-Lasky Corporation; Marcus Loew, head of the Metro Corporation and also of the string of Loew theatres; Mr. Lieber and Samuel Goldwyn, who since he quit as head of the Goldwyn Pictures Corporation is making pictures on his own account, which are to be released through First National.

At Mr. Lieber's right sat Mr. Zukor and on his left Mr. Goldwyn. Next to Richard A. Rowland, General Manager of First National, was Mr. Loew.

In his speech Mr. Lieber referred to the twenty-six men who were the first in the motion picture industry, and added that the time had come when the business was no longer to be conducted on street corners, but in the lobbies of hotels. He said it was particularly gratifying to him that Mr. Goldwyn was his host.

Mr. Goldwyn, also speaking enthusiastically regarding co-operation, referred to his tenure of office with the Goldwyn Picture Corporation, and said he had been the same sort of victim as Frankenstein.

The metaphorical hand-shaking was obviously gratifying in a way to William Brandt, head of the New York Motion Picture Theatre Owners' Association, who admonished the heads of the producing companies that they must come down in rental prices.

A letter was read from Will Hays regretting his inability to be present.

Among those interested in the motion picture industry it was predicted that the future policy of those present was to be one of give and take.

PRESIDENT PRESENTS COVERED WAGON PRINT

New York.—Oregon celebrated the second greatest day in her history on Tuesday, July 3, when, exactly eighty years after the arrival of the first covered wagon train in the Willamette Valley, President Harding, standing at the foot of Blue Mountain, near Meacham, a tiny village of fifty-one inhabitants, recounted the thrilling story of Marcus Whitman and the saving of the greatest Northwestern territory and formally presented to the assembled members of the Old Oregon Trail Association a print of James Cruze's Paramount production, "The Covered Wagon," for preservation in the association's archives.

The occasion for the celebration was the

dedication of the old Oregon Trail and the unveiling of a monument dedicated to the first wagon train. The President's formal address was published in full throughout the United States.

Following the presentation of the film Governor Pierce, on behalf of the association and the State of Oregon, presented to Mrs. Harding a bronze plaque on which was pictured a covered wagon pulled by two oxen, with a mother and baby in arms on the seat and the father scanning the horizon. Governor Pierce said that he wanted Mrs. Harding to take it home and hang it in the White House and that he, representing the Northwest, was going to Washington some day to see that she had done so. Mrs. Harding, visibly affected, said that she certainly would do so.

CIVIC BODIES PRAISE PICTURE

Michael O'Halloran Considered Clean and Wholesome By Many

New York. — According to inquiries that have been coming into the offices of the W. W. Hodkinson Corporation, from civic bodies, and other organizations supporting the cleaner and better films movement, "Michael O'Halloran" has received unanimous praise. This is the first of the Gene Stratton-Porter stories to be produced by the author under the direction of James Leo Meehan for distribution through the W. W. Hodkinson Corporation.

It is a production that radiates sunshine and the spirit of youthful happiness. There are few photoplays according to the many who have witnessed a private showing of this feature, that contains such an element of clean and wholesome entertainment as does this feature which portrays the life of "Mickey" O'Halloran, the newsboy waif who, through sheer power of youthful manliness completely changes the lives of a mismatched couple, and whose motto "be square" completely dominates the life and happiness of those involved.

Not only has the Hodkinson Corporation been complimented upon the acquisition of this production, but the many inquiries received for further information regarding the presentation of this feature at some local theatre, proves that the wholesomeness of the story is fast meeting with universal appeal.

NOVEL MUSICAL FEATURE AT CAPITOL THEATRE

New York.—An interesting and novel feature of the musical program at the Capitol Theatre, week of July 8, was arranged by S. L. Rothafel, entitled "In the Capitol Broadcasting Studio." It presented some of the artists who have become famous through station W E A F of the American Telephone and Telegraph Company, which broadcasts the performances from this theatre and from the Capitol Studio every Sunday evening. The numbers included "Swing Along" sung by the Capitol Mixed Quartette; "Fuzzy Wuzzy," by Douglas Stanbury; "Kiss Me Again" by Evelyn Herbert; "Maeushla" by William Robyn and "Carolina in the Morning" by Betsy Ayres.

WILL PUBLICIZE OWN PRODUCTIONS

Richard Thomas Plans Method Between Organization and Distributors

New York.—In line with his policy of co-operation Richard Thomas, producer-director, who is in this city disposing of the distribution rights of his current productions, "The Silent Accuser" and "Phantom Justice," plans an entirely new method of publicity between the Thomas press organization and his distributors.

Thomas claims that it has come to his attention that publicity directors of the independent producers are not fully cognizant of the fact that their duty does not end after the distribution has begun; on the contrary, he thinks, the press man of the producer has just about commenced his work.

"I have noted," states Mr. Thomas, "that coast publicity men drop the picture released last like a hot coal immediately the releasing contract has been signed, leaving the distributing organization with the entire burden of publicizing the product. The current production is everything to the west coast publicity departments, the picture on the market means little to them. My idea is that my press department should co-operate with the distribution firm, never losing sight of the fact that my picture must be earning money on the market in order that I may continue."

Acting on the chief's orders the Thomas publicity department is busily engaged in writing press book material for his current productions, which will be released during the early fall.

Jack Pickford Plans to Make Pictures in the East

Los Angeles.—Announcement is made that Jack Pickford will return to New York city with his bride of just about a year, Marilyn Miller, soon after he finishes his next picture at the Pickford-Fairbanks studio, and which he has started under the working title of "The Wolf of the Valley," for Allied Producers and Distributors Corporation. Miss Miller must be in the East sometime in September for rehearsals for the new Ziegfeld "Follies" show in which she is to have a star role.

Mr. Pickford plans to remain in New York city and make pictures while Miss Miller fills her engagement.

Lyn Harding Coming Here

New York.—William Le Baron, production manager of the Cosmopolitan Corporation received a cablegram from England stating that Lyn Harding, the English actor-manager was sailing to this country to play one of the principal roles in support of Marion Davies in Cosmopolitan's next feature, "Yolanda." Mr. Harding appeared in support of Miss Davies in "When Knighthood Was in Flower" in the role of King Henry VIII.

TWO MANUEL HOPE JONES UNIT
10 stops, FOR SALE. CHEAP,
LIBERAL TERMS. Apply Op-
era House, Dover, Delaware.

CANADIAN DIVISION TO BE ORGANIZED

*Will Be Formally Launched at
Meeting to Be Held in
September*

New York.—The Canadian Division of the Motion Picture Theatre Owners of America will be formally launched at a meeting to be held in one of the principal Canadian cities in September. A large number of Canadian Theatre Owners are already members of the Motion Picture Theatre Owners of America through direct affiliation.

A representative of the Canadian Exhibitors was an interested observer of events at the Chicago National convention of the Motion Picture Theatre Owners of America, and immediately following that meeting proposals looking to the formation of a Canadian Division of the organization were made.

Several meetings have been held at national headquarters during the past few weeks attended by representatives of the Canadian Theatre Owners.

National President Sydney S. Cohen and other national officers will attend the Canadian meeting.

It is planned to have a business manager selected to handle the affairs of the Canadian Division, with headquarters in Toronto.

Officers and Directors

Meet in Atlantic City

New York.—An important meeting of the national officers and board of directors of the Motion Picture Theatre Owners of America will be held in Atlantic City, August 6, 7, and 8, at which many matters of special consequence to Theatre Owners will be considered.

Definite arrangements will be made at this meeting to carry into effect the national organization's program to effect the repeal of the admission and seat taxes as well as securing a modification of the copyright laws so as to set aside the music license tax.

Brandt Appoints Committee

New York.—Announcement was made this week by William Brandt, president of the Motion Picture Theatre Owners of New York, that he had appointed a committee for the purpose of securing a more equitable adjustment in the present insurance rates.

This committee will not only try to secure this adjustment on fire rates but will also work toward securing a more favorable rate of liability compensation and the other forms of insurance necessary in theatre operation. The committee appointed consists of: A. A. Pennyvesey, Wm. Bernstein, H. Tishkoff, Joe Schuchert, Sam Sheer, Morris Fitzer, G. H. Tooker, C. H. Moyer, F. S. Kirk, Geo. Cohn, Morris Silverman, J. T. Williamson, M. J. Kallett, Harry Lux, Nicholas Dipson, Robert Landry and C. A. McCarthy.

Cohen Appoints Exhibitors

New York.—President Sydney S. Cohen of the Motion Picture Theatre Owners of America has appointed the following prominent exhibitors to constitute the national executive committee at large of the organization:

E. M. Fay, Providence; Hector M. E. Pasmazoglu, St. Louis; A. A. Elliott, Hudson, N. Y.; Ernest Horstmann, Worcester; Samuel Perlin, Oakland; A. F. Sams, Winston-Salem, N. C.; R. G. Liggett, Kansas City; Robert Codd, Niles, Mich.

FOUR WEEKS' RUN COSTS EXHIBITOR \$10

Kansas City, Mo.—The four weeks' run of "Douglas Fairbanks in Robin Hood," the United Artists release, at the Royal Theatre, this city, cost Frank L. Newman, theatre owner, etc., \$10, the said \$10 being payment of a bet. Mr. Newman's letter to F. B. McCracken, Kansas City branch manager for United Artists, tells the story, as follows:

"Enclosed find \$10 check in payment of the bet I made with you that 'Robin Hood' would not run at the Royal theatre for four weeks, breaking all records for indefinite run.

This is one bet that it is a pleasure for me to pay. Mac, it is my honest opinion that 'Robin Hood' is the greatest box-office attraction up to date. It is the first picture which hundreds of people came back to see the second time, and it is a picture that seemed to please everyone from seven to seventy."

ALAN D. MARR FINDS CONDITIONS IMPROVED

New York.—Alan D. Marr, assistant general sales manager of Associated Exhibitors, returning to this city this week from a business tour that took him to Albany, Buffalo, Detroit and Cleveland, brought reports of extraordinary enthusiasm on the part of picture house exhibitors in these cities. Mr. Marr's observations confirmed the impressions he had gained on his trip of a few weeks ago, when he went as far west as St. Louis and south to Atlanta, that the entire eastern half of the country is rapidly returning to normal conditions.

"Exhibitors are well pleased with the present situation and bubbling over with confidence," said Mr. Marr. "They are eager for the start of the autumn season, expecting that it will bring wonderful new productions. They are certain there will be no difficulty in disposing of any good picture that is offered at a fair price. They are all on their toes, champing at the bit and shouting 'Let's go,' for with present business holding up better than at any other time for two or three years previously, they confidently predict a complete return to pre-war conditions in the very near future.

"Big, representative exhibitors with whom I conferred, there and elsewhere, expressed a lively interest in the plans of Associated Exhibitors. They wanted to know exactly what our coming product is to be and showed unbounded enthusiasm when I enumerated some of the attractions we are preparing to offer. The optimism which exhibitors manifested was shared in full measure by exchange men."

Restricts Number of Shows

New York City.—The passage of the new carnival license fees will do much to restrict the number of shows here, according to John J. Caldwell of the License Commission office. In spite of the opposition of charity workers, the \$25 increase per stand probably will be passed by the Board of Aldermen.

Blystone Signs Fox Contract

New York.—Jack Blystone, dramatic director, has signed a new contract with William Fox and will devote his attention in the future to the more serious line of work.

First Ritz Picture

New York City.—"What's Your Daughter Doing?" to be released in September, will probably be the first production marketed by Ritz Pictures.

SALESMEN SHARE IN CASH AWARDS

*Sixty-Three Are Rewarded for
Maintaining Efficiency in
Their Territory*

New York. — Sixty-three members of the First National field force will participate in the first division of the sum of \$10,000 which was offered by Associated First National to salesmen who showed the best record over a period of six months. One half of this amount will be awarded for the best records for the three months ending July 1, and the remainder is to be divided at the close of September business.

The salesmen who were awarded a share in the prize money by maintaining their territory on a high basis of efficiency or by showing a substantial improvement were; New York: Emile C. Bullwinkle, Howard Levy, David Gross; Buffalo: Eugene C. Markens; Albany: Simon E. Feld; Chicago: Philip Dumas, Jack M. Schwartz, John N. Howland, G. L. Ears, Nathan Wolf, William C. Cook; Boston: Nathan Ross, John B. McGann, Albert P. Bibber; New Haven: Joseph H. Blott, John C. Bullwinkle; Cleve, land: Walter Forster.

Cincinnati: Maurice White, John Covington, John Eifert; Minneapolis: Charles Jasson, John G. Heywood, Carl R. Michel, Luman A. Hummell; Milwaukee: Joseph G. Goetz, Edgar Weiner, E. J. Willett; Des Moines: Clyde A. Pratt; Omaha: Louis E. Goldhammer; Philadelphia: B. E. Lupin, William H. Schwalbe, F. J. Leonard; Dallas: Douglas P. Rathbone, J. W. Wright; Detroit: A. J. Richardson, Abraham Goldener; Pittsburgh; J. Allison Gribble, Frank L. France, Meyer E. Goldster.

Charlotte: J. Bryan Craver, Jack Cunningham; Atlanta: William A. Sanges, Lewis W. Carter, Paul A. Strachen; St. Louis: Lester J. Bona, Morris Aaron; Indianapolis: Michael J. Doody, John Servaas, Robert Blazer; San Francisco: Neil H. Brower, Al Oxtoby; Washington: C. E. Tyson, Frank L. Breenbalgh, John Golder; Louisville: Lee W. Moffett; Denver: William F. Gordon, Benjamin Harrison; New Orleans: Samuel J. Stockard, Virgil H. Bridges; Oklahoma: Edward D. Brewer; Kansas City: H. E. Corbyn; Wilkes-Barre: Frank A. Elftus, Joseph Lieberman.

Fire Destroys Theatre

Defiance, O.—The Rivoli Theatre of this city was almost totally destroyed when a fire gutted the playhouse. The blaze is believed to have started in the basement, and spread throughout the theatre before the firemen could make any headway. The equipment in the theatre was totally destroyed. Frank G. Nafus was the owner and manager of the Rivoli.

WITH SALES FORCES

In the sales department of Selznick's New York Exchange are: Henry Siegel, Louis Weinberg, Bob Solomon, Sol Trauner and Seymour Schussel.

David Dubin, sales manager of the Illinois Educational exchange has left for a visit to Educational's coast studios.

Harry Lutjen will succeed C. C. Ryan as Purchasing Agent for Selznick.

George Mence has joined the sales force of Educational's Illinois exchange.

Henry Ginsberg, Sales Manager of Preferred Pictures, left for New Orleans Saturday, July 7, to head a conference of southern branch managers and executives.

Would Tie In with National Exploitation

COMPANY'S NAME SHOULD BE USED

Exhibitors Ought to Capitalize Money Expended on Ads, Says Grainger

New York.—James R. Grainger, vice president and general manager of sales for Goldwyn-Cosmopolitan, is back again at his desk after a four week trip among some of the key centers, as was stated in our issue of last week. Mr. Grainger was accompanied by Eddie Bonns, chief of exploitation. Among the cities visited were Cincinnati, Indianapolis, Chicago, St. Louis, Kansas City, El Paso, Los Angeles, San Francisco, Portland, Seattle, and Minneapolis.

Seen on Tuesday for a few minutes Mr. Grainger was emphatic as to the outlook for the coming year. "Conditions throughout the country look good," he declared. "Exhibitors are expecting a great year and producers in California are striving to make the biggest productions possible in order to meet those expectations. Exhibitors are crying for big pictures and we are going to make them.

"We have made a fine start with 'The Spoilers.' Its first showing was in the Roosevelt in Chicago, where the production had a tremendous record-breaking week. In Salt Lake City the subject did the biggest business of the house in which it was played. At the Colorado in Denver it hung up the record in the first two days."

Mr. Grainger's trip primarily was for the purpose of interviewing some of the country's prominent exhibitors and talking fall business with them. The tour was successful in the highest degree, he said. In every center with the exception of one—and that city is now in process of being closed—he placed in some instances the first three of the coming Goldwyn-Cosmopolitans and in others as many as the first eleven of the season's product.

The Goldwyn-Cosmopolitan distribution chief is strong for hooking up with exhibitor advertising the name of the company making the production. "I believe such a step materially strengthens exhibitors' product in the eyes of their public," said Mr. Grainger.

"Take for an illustration the case of Wrigley's spearmint gum. Would the Liggett drug stores put in a product like that without capitalizing the money that has been spent by the manufacturer to popularize his article? Many exhibitors seem to be afraid they will jack up rentals if they permit themselves to capitalize the money that has been spent on advertising the productions, yet see what it means in the case of Cosmopolitan, as an example.

"Here hundreds of thousands of dollars have been and are being spent to acquaint the general public with the company's pictures. In the whole field literally millions of dollars have been expended to tell the public about the pictures, but yet as a rule exhibitors are disinclined to couple the name of the picture they are advertising with the name of its maker. The exhibitor is frank to admit that he appreciates any effort at co-operation with him on the part of the distributor in putting over a picture, but some of them are loth to reciprocate. Why should it not be fifty-fifty?"

Asked as to the reception being given by

the exhibitors to the company's yellow exploitation booklet Mr. Bonns said in the case especially of those houses not possessing an exploitation man it was unusual. The demand for the books on "Souls for Sale," the first subject to be so exploited, was steady and continuing, he stated, and added that the best evience of the popularity was the fact that the plan is being followed in the case of succeeding pictures.

ROBERT LIEBER AND FAMILY GO TO EUROPE

New York.—Robert Lieber, president of Associated First National Pictures sailed with his family on July 7 aboard the S. S. Drottningholm for Sweden, on a European trip which will combine important business missions with a brief vacation.

One of the objects of Mr. Lieber's trip will be to attend the second annual First National Convention which will be held in London early in August. This convention will be made especially auspicious by the attendance not only of Mr. Lieber, but of Bruce Johnson, First National foreign manager, and George Fitzmaurice, Samuel Goldwyn director, who is producing "The Eternal City" for First National. Mr. Johnson is now in the midst of his annual continental tour and Mr. Fitzmaurice is well along on production of the Hall Caine story in Rome.

Mr. Lieber will first inspect the First National centers in Norway, Sweden and Denmark. In Stockholm, First National has its own exchange under the direction of Mr. Sofus Berg, which supplies Sweden with seventy percent of its American releases, this product going to one hundred theatres throughout the Swedish Biograph and to an additional four hundred of their customers theatres. In Norway the First National exchange is under the auspices of Mr. Swen Aaf, who, is the proprietor of the three largest first run theatres in Christiania.

Theatre Company Expanding

Minneapolis, Minn.—Fischer's Paramount Theatres Company, which owns and operates thirteen theatres in the middle west, is planning to control motion picture theatres of all towns within a radius of 50 miles of Madison, Wis. It is reported that negotiations for a number of Wisconsin theatres were begun recently.

RELEASE DATES

Al Lichtman, President of Preferred Pictures Corporation, announced the following release dates for the Preferred Fifteen to be produced by B. P. Schulberg for next season.

August 19—"The Broken Wing," a Tom Forman Production.
September 9—"Mothers-in-Law," a Gasnier Production.
September 30—"The Virginian," a Tom Forman Production.
October 21—"April Showers," a Tom Forman Production.
November 11—"Maytime," a Gasnier Production.
December 9—"The Boomerang," a Victor L. Schertzinger Production.

1924.
January 6—"White Man," a Tom Forman Production.
January 27—"Poisoned Paradise."
February 17—"When a Woman Reaches Forty," a Gasnier Production.
March 9—"The Mansion of Aching Hearts," a Victor L. Schertzinger Production.
March 30—"The Breath of Scandal."
April 20—"The First Year."
May 11—"The Triflers."
June 1—"Faint Perfume."
July 6—"My Lady's Lips," a Tom Forman Production.

MYRON SELZNICK USES THE RADIO

Broadcasts Personal Message Into the Homes of Many Movie Fans

New York.—A novel and interesting form of publicity was employed recently by Myron Selznick, Vice-president of the Selznick Distributing Corporation, when he was invited to broadcast from WJY, one of the radio stations in the Metropolitan area.

Mr. Selznick was asked to give his views on various questions pertaining to the picture industry in which the public are vitally interested. The outstanding feature of Mr. Selznick's talk was the placing of big productions in legitimate theatres instead of the regular picture houses on Broadway, and charging legitimate show prices; a practice that has become prevalent during the past few years.

Another matter of general public interest as well as exhibitor interest dwelt upon in the broadcasting were the difficulties encountered by the producers in selecting the type of stories most liked by the fans, and Mr. Selznick requested all who were "listening in" on the radio to write to him direct giving him their personal opinion of what they liked best in the form of motion picture entertainment.

CAPITOL BOOKS THREE WISE FOOLS

New York.—"Three Wise Fools," the picture of Austin Strong's comedy which John Golden produced on Broadway, has been booked for the Capitol theatre, for the week beginning Sunday, July 22. This is King Vidor's first production for Goldwyn Pictures Corporation.

This feature opens in Chicago at the Chicago theatre on July 14.

CAST ANNOUNCED

New York.—Announcement is made of the cast of players made by Director Bernard J. Durning for "The Eleventh Hour," the Lincoln J. Carter melodrama which has been converted into film form and which will be one of the specials on the Fox program for the coming year.

Charles Jones and Shirley Mason are the featured players. Others in the cast include June Elvidge, Alan Hale, Edward Martindale and Frederick Kelsey.

Hodkinson Will Release

Radio-Mania This Month

New York.—The W. W. Hodkinson Corporation announces "Radio-Mania" as a July release. This production is presented by Herman Holland and stars Grant Mitchell. R. William Neil directed the production.

The story, according to the Hodkinson officials, is both novel and interesting. It deals with a subject that is uppermost in the minds of the public today, which is radio. The story has to do with a young radioist who aspires to reach the Planet of Mars. He erects a monstrous outfit in his room and spends all his time there much to the dissatisfaction of his fiancée. However his invention of the tickless alarm clock and his experience with Mars results in an exciting climax.

Looking Ahead In Hollywood

By Will C. Murphey

After more than a year of preparation Douglas Fairbanks shot the first scenes this week on "The Thief Of Bagdad" which will be the successor to "Robin Hood." No date has been set for the completion of the picture, but it will not be likely to be released this year. Fairbanks intends to make this the picture of his career. It will disclose all the latest advances in photography, and many innovations in the way of entertainment. Raoult Walsh is directing, and Julian Johnstone, very new to the screen will support the star. The cast will be entirely made up of new faces with the exception of three or four roles.

Warner Brothers celebrated the Fourth of July by announcing that when they make "Irene," the leading role will be played by Hope Hampton. However the famous musical comedy will not go into production until after the first of the year, and when Miss Hampton finishes "The Gold Diggers," she will go to Paris for a vacation. "Irene" will be made into a big all-star production with a possibility of some of the original New York cast being engaged.

Now that Ernst Lubitsch has signed with Warner Brothers he announces that he is to make his second American production a modern continental comedy-drama with a small all-star cast. The picture will be something on the order of "Montmartre."

Nita Naldi brought her vampish eyes and white shoulders to Hollywood this week, and evidently intends to stay as she has taken a house. Miss Naldi immediately reported to the Lasky studio and got busy on a seductive role in Cecil de Mille's "The Ten Commandments."

Rights to stories were purchased this week as follows: "The Signal Tower," by Wadsworth Camp; "Up The Ladder," play by Owen Davis; "The Turmoil," novel by Booth Tarkington; "By Right of Conquest," novel by G. A. Henty, all by Universal; "Half a Dollar Bill," by Metro to be directed by Max Graf; "The Barber Of New Orleans," by Thomas Ince from the novel by Edward Childs Carpenter done on the stage by William Faversham; "Dangerous Innocence," story by Willard Mack in which Allene Ray will star for Bert Lubin.

Production has been started on "Wild and Woolly," second of the series of western features being made by Rocky Mountain Productions with Peggy O'Day in the lead. "The Battlin' Buckaroo," recently finished is now being edited.

In the Keaton Family are Buster, Natalie, Joe and Buster II. All of them will appear in the frozen face comedian's first production of feature length now underway. The only foreigners in the cast are Kittie Bradbury, old time character actress, and Ralph Bushman, son of the famous Francis X. Ralph Burton is directing the story.

Thomas Meighan is to be a commuter between coasts during his next three pictures for Famous Players. When he completed "Homeward Bound" in the east, he will come here and make "All Must Marry," picknig up George Ade at Chicago who will work in close contact with Alfred Green, the director. When that picture is finished, Meighan will hop back to Long Island and do a Booth Tarkington story.

Mary Miles Minter admits the offer of a vaudeville contract, but says she has not accepted it. In fact Miss Minter does not seem to know just what she is going to do. As far as could be learned she has received no offers to return to the screen.

Fox has elevated three assistant directors to full directorship. David Solomon who assisted Harry Millarde in all his pictures from "Over The Hill" to "If Winter Comes," is directing Dustin Farnum in "A Man;" William Wellman, who formerly assisted Bernard Durning, is handling Charles Jones; and James Flood, formerly with Rupert Hughes, is making "The Best Man Wins" with William Russell.

Fred Jackman who made such a success of Jack London's "Call of the Wild" for Hal Roach is to make another animal picture. It will be called "Rex" and is the story of a wild horse. It will three months in the making and the government lent two stallions for the production.

Thomas Ince is still on the hunt for a woman to play "Anna Christie." The latest to have a test made is Helen McKellar, who came down from Frisco. John Griffith has been selected to direct the picture.

Harry C. Archer, general manager, and David Bershon, booking manager, of West Coast Theatres, are in New York for three weeks. They went east for a conference with producing organizations on next year's output and booking contracts.

John Ince is to make "The Love Tray" in connection with Ben Wilson. Bryant Washburn will be featured supported by Kate Lester, Mabel Trunelle, Laura La Varnie, Wilbur Higby, Edith Stayart, William Irving, Sydney Franklin and Francis Powers.

King Baggott is mentioned to direct "Ivanhoe" on a large scale for Universal. The historical romance is to be made as soon as Universal can get a breathing spell, and as Baggott has cancelled a trip to Australia, it is likely he will be behind the megaphone.

John Ruel, manager of the Melbourne and Britannia Theatres in Melbourne, is here with a seven-reel travalogue of remote places showing aboriginal life and interesting phases of animal life. Mr. Ruel is head of a company controlling 109 theatres, and leaves for New York soon.

Rene Plaisetty has been signed to supervise "Alex the Great," series of two-reel comedies which will go into production soon at Powers studio.

For the first time in many moons the four Warner Brothers are gathered at their studio here with the arrival of Abe Warner to take up future production with his husting brothers.

Anita Stewart is to return to Hollywood as soon as she completes her work in New York. She will make another Cosmopolitan picture on the Goldwyn lot. William Norris is also on his way here to play in "Maytime."

Tony West, noted character actor, and comedian, died here this week.

Irving Lesser is parking his smile at the studio of his brother. Irving comes on from New York for a conference with Sol on production matters and to get underway the new company that will supply accessories to motion picture companies.

Gloria Joy is starred in "The Circus" which Sherwood McDonald is directing at Cosmo Art.

"The Wild Party," a story by Hugh Hoffman, was started this week at Universal. Gladys Walton has the star role. The story is by Harvey Gates.

Finis Fox has under way at the Hollywood studio "Bag and Baggage" with an all-star cast.

Richard Kipling Enterprises have signed a five-year contract to distribute Arthur Trimble comedies.

F. H. Dey, formerly film censor for Australia, has been signed as a director for Universals.

Jesse D. Hampton arrived this week with several stories, but refused to discuss his future plans.

Priscilla Dean's next picture for Universal will be "The Storm's Daughter." George Archambaud will direct.

Louis Graf, President of Graf Productions, has organized a company backed by San Francisco capital to finance independent pictures. It has a \$1,000,000 capitalization, and has no connection with the Graf organization.

Rex Taylor's production of "The Girl Who Dares" from Rita Weiman's story, has been changed to "The Social Code."

Sam Roth Gets Honors

New York.—Sam Roth, of the Electric Sign Company, carried off first honors by securing the contract for the mammoth electric sign to be placed upon the Cosmopolitan Theatre at Columbus Circle. This sign will be one hundred and four feet in height and when placed upon the building, its top letters will literally pierce the sky, the whole sign being visible from Long Island City.

PONJOLA, FIRST NATIONAL, HAS COMPLETE CAST

Los Angeles.—The cast is rapidly being completed for "Ponjola," Cynthia Stockley's novel of the South Africa gold fields, which will be produced by Sam E. Rork and directed by Donald Crisp for First National Pictures.

The cast will be headed by Anna Q. Nilsson, James Kirkwood, Tully Marshall, Claire McDowell and Joseph Kilgour. The latest additions are Ruth Clifford, Edwin Sturgis and Claire De Brey.

CARL LAEMMLE OFF TO EUROPE

Example of European Picture "Made in America" Goes Along

New York.—Carl Laemmle, president of the Universal Pictures Corporation, sailed for Europe aboard the Aquitania. With him went a print of "Merry Go Round," the Super Jewel production which he will present to Europe as a picture essentially European, although "made in America."

This is a strange reversal of the usual procedure. During the last several years the American screen has seen many European pictures "made in Europe." Film prognosticators hailed them as masterpieces of the cinema art and loudly decried the possibility of America ever doing anything as great or so well. "Merry-Go-Round" is Laemmle's answer.

"Merry-Go-Round" will be seen in the capitals of Europe. It will be shown in Vienna, and even in the Prater, Vienna's Coney Island, around whose merry-go-round the plot revolves. In other words, it will be put to the supreme test.

In Berlin, "Merry-Go-Round" will match its screen art with the super pictures of the German studios, and in London, where Mr. Laemmle first will take it, it will take its place on the screen as the highest type of American picture, technically perfect and entertainingly superior.

Theatre Owners to Meet in Atlantic City in August

Atlantic City.—The annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware will be held in this city on Monday, Tuesday and Wednesday, August 6, 7 and 8. President H. J. Schad of Reading will preside.

This will be an important session, as matters associated with national legislation in conjunction with the program of the Motion Picture Theatre Owners of America to effect the repeal of the admission and seat taxes will be considered.

Ready-Made Exploitation For the Exhibitor

Los Angeles.—A deal involving \$750,000 for the production of four features this year by Halperin Productions, and their distribution by Associated Exhibitors, was consummated recently. The first picture has already been finished. It was written, directed, titled and edited by Victor Hugo Halperin, who will perform the same services with the three yet to come.

The features in this series are known as "idea" productions, because each is built around a central advertising and selling idea—"Ready-Made Exploitation for the Exhibitor."

Love Piker at the Capitol

New York.—Cosmopolitan Pictures Corporation's first Anita Stewart picture, "The Love Piker," has been booked by S. L. Rothafel as the attraction at the Capitol theatre for the week beginning July 15.

STYLE 41 PHOTO PLAYER for sale. Excellent condition. Apply Room 1203, 1540 Broadway, N. Y. C., for special price and liberal terms.

Little Old New York Gets Unusual Praise

NOVEL PREMIERE OF BIG FEATURE

Little Old New York Shown to Distinguished Audience on Leviathan

New York.—A novel premiere was experienced by "Little Old New York," Cosmopolitan's new photoplay, starring Marion Davies, which was shown for the first time on board the Leviathan as the newly crowned queen of the American merchant marine was cutting its way across the Atlantic on its maiden ocean voyage under the Stars and Stripes. A distinguished audience thronged the beautiful little theatre of the moving palace and accorded the film a reception which equalled in enthusiasm that extended the Leviathan as it left on its long journey for Cherbourg.

In the audience, which saw the performance were many leaders of society, politics, the business world and the stage. Following are some opinions voiced by those who witnessed the premiere:

Captain Herbert Hartley, The Leviathan:—"Little Old New York" most interesting and delightful photoplay, with Marion Davies simply irresistible. Both American and European film fans will later envy the Leviathan passengers' rare treat. They enjoyed seeing it first."

Albert Lasker:—"Truly a tremendous achievement. I congratulate Cosmopolitan in setting new standard entertainment value with "Little Old New York." Marion Davies deserves all praise for brilliant performance. American motion picture industry should be proud of this photoplay as the nation is of the Leviathan."

Vincent Astor:—"No photoplay has ever thrilled or delighted me like "Little Old New York." Marion Davies rises to new heights as its star."

Congressman Nicholas Longworth:—"Here is a motion picture I am certain every lover of real entertainment will find wholly worth while as Mrs. Longworth and I did."

Marcus Heiman, President of the Orpheum Theatre Circuit:—"Little Old New York" is a triumph. Marion Davies surpasses even her brilliant acting in "Knighthood." Will undoubtedly prove most popular photoplay of the year."

Howard Chandler Christy:—"Little Old New York" surpasses anything ever screened for its sheer artistry. Congratulations to Marion Davies and Cosmopolitan staff."

Secretary of Labor James Davis:—"Little Old New York" a gorgeous entertainment. No one will want to miss this marvelous photoplay."

Anna Fitzu, opera star:—"Screen version of popular play superb, and Marion Davies ideal in stellar role. Like it much better than "Knighthood."

Fortune Gallo, of the San Carlo Opera Company:—"Little Old New York" marks notable advance in screen achievement. Beauty, brains and talent perfectly blended to create masterpiece. Marion Davies could not be improved upon."

Albert Keller, general manager of Ritz Carlton Hotels:—"After witnessing Marion Davies in "Little Old New York," easy to understand why America ranks miles ahead in motion pictures."

Louis Wiley, business manager of the N. Y. Times:—"It is a great picture. Marion Davies does the best work of her entire career."

Film Salesmen Complain About Unjust Competition

Toledo, O.—Film salesmen in this territory have for some time experienced many complaints on the part of theatre owners who are feeling the effects of what they term unjust competition made by the apparent willingness of distributors to sell their product to churches, schools and organizations. Some of the exhibitors in the smaller towns have stated that with the installation of projection apparatus in the schools they are being compelled to quit their business. Some towns already are dependent for screen entertainment upon what the schools offer.

"The Man Without a Country" opened

an engagement at the Toledo Theatre under the auspices of the Toledo Federation of Women's Clubs. A religious film has also been recently booked in at that theatre. While some are doubtful of the success of these engagements, it is assured that with the backing that will be given the pictures by the organizations sponsoring them, business at the other playhouses running pictures at all times, cannot be benefitted, and at this time, with business at a low ebb, generally, any competition is certain to be injurious.

CHARACTER STORIES MADE INTO COMEDIES

Birmingham, Ala.—Octavus Roy Cohen's famous negro character stories which have appeared in the Saturday Evening Post and other magazines, will be made in two-reel comedies by Roy Rice of St. Louis and his associate H. Whitman of New York.

In filming the stories, no studio sets will be made but the scenes will be shot in Rosedale, Magnolia Point, and other sections of Birmingham from which Mr. Cohen obtained his characters. There will also be some shots of Mr. Cohen writing the stories.

Mr. Rice stated that few actors know the negro as seen in the South but he has endeavored to obtain actors who have had experience in negro characterization and have studied the negro dialect, ways, and mode of living. Neal Abel who is known for his negro parts with Al G. Field's Minstrels will be one of the leading members of the cast.

The scenarios for the stories are being prepared by Erwin Connelly. Mr. Cohen has written eighty or more tales.

Potash and Perlmutter Will Be Ready in Three Weeks

Los Angeles.—"Potash and Perlmutter" is finished and under the direction of Montague Glass, author of the play, Clarence Badger, the director Goldwyn, responsible for the production, the picture is being cut and titled and will be completed within the next three weeks. The two best known character actors on the stage, Barney Bernard and Alexander Carr, will make their screen bow in "Potash and Perlmutter" with Vera Gordon as co-star.

In making this production Mr. Goldwyn left nothing undone to create not only a human interest document, but to insert in the story sufficient novelty and picturesqueness to more than offset the homeliness of the dramatic situations.

BOX OFFICE RECORDS

Vitagraph's "Masters of Men" broke all house records, both gross receipts and attendance, at Clune's Broadway, Los Angeles, where it played for two weeks.

Selznick's "She Loves and Lies" enjoyed unusually good business at Graumans' Million Dollar Theatre, Los Angeles, where it plays during the week of June 25.

"The Girl Who Came Back," Preferred Picture, played to \$10,000 for the last week in June at the Lafayette Square Theatre in Buffalo, N. Y. This house seats 3400 and its price is between 35 and 55 cents.

CHANGE COMING IN MOVIE HOUSES

Present Indefinite System of Entertainment Bound to Go Says Director

Los Angeles.—A complete change in the management and presentations of motion picture theatres throughout the country, is predicted by Maurice Tourneur. The change will establish every theatre in the public's mind by the type of entertainment offered as evidenced in "legitimate" theatres.

"The time is not far distant when motion picture theatres will be classified as are the 'legitimate' theaters today," said Mr. Tourneur. "Just as theatres are established as burlesque, vaudeville, stock, dramatic or musical comedy houses today, so will motion picture theatres be divided in a definite and distinctive manner, each offering the type of entertainment in which it specializes.

"There is every indication that sooner or later, motion picture theatre owners will adopt distinct policies in the form of particular types of entertainment. In certain districts there will be theatres devoted solely to the presentation of melodrama. On another street there will be a theatre devoted exclusively to the 'high-brow' type of picture which the critics have been clamoring for but which to date have been found poor commercial investments. There are bound to come theatres in which subjects for children will be the policy.

"With the new order of things, pictures will be made for definite classes rather than attempting to make them productions that will hit the bullseye for every race, creed, color and age."

To Start Production of Elinor Glyn's Three Weeks

Hollywood.—They are getting ready to spread the tiger skin at Goldwyn's and start filming "Three Weeks" very soon. All the languorous ladies in the film colony are casting longing eyes toward the lead and every arsenic Romeo wants to play Paul. Elinor Glyn is said to prefer Theda Bara for her velvety heroine, and Miss Bara is not unwilling. There is also plenty of talk to the effect that Esta Eckman, the handsome young Swedish actor, may be selected for Paul's role. He is on his way here now to make one picture for Goldwyn, which may be the Glyn story.

If Mrs. Glyn is turned loose on the production, as threatened, she will undoubtedly insist upon its being shot per the book. If adolescent memory serves right, a few scenes should result that are liable to turn the rug up smokey at the edges and burn holes in the ceiling big enough to throw shoes through. In that event—what of the censor gentlemen?

Two Novelty Films on Broadway

Two novelties on Broadway are now being shown at the Capitol Theatre. "The Chase," a Jacob Fabian presentation which is being presented for the first time in America, is a "Tale of Alpine thrills." "Ivan the Great" Harold McCracken's Alaskan picture, gives intimate glimpses of the moose and Koliak grizzly. The film contains some interesting Arctic scenes, among which is a weird Esquimo dance.

A Brilliant Burlesque

bubbling over with
mirth and merriment

“The Uncovered Wagon”

one of the one reel

HAL ROACH COMEDIES

When the long line of hardy pioneers (who never had a callous) ford the river in Fords, prepare for yells of delight; when the bloodthirsty savages mounted on bicycles attack the heroic Forders, look out for fractured eardrums.

A remarkable one reel comedy, typical of the quality Hal Roach puts into the comedies bearing his name.

PATHECOMEDY

First!

With the pictures of the

Dempsey-Gibbons Fight at Shelby

Overcoming the greatest difficulties,—with deputy sheriffs at Shelby, with terrific storms which hampered the Pathe airplanes, with U. S. marshals determined to hold up the film to see if the Federal law was being violated

PATHE NEWS

showed the pictures in Chicago on the morning of

Friday, July 6th

and in New York before midnight on the same day.

It wasn't that Pathe had the fastest airplanes or the swiftest motor cars, it was this: Pathe News had the brains to plan a master plan, and the experience to successfully carry out the plan.

This is the Service You've always Had From Pathe News.

It's the Service You'll Always Get!

ALLEN HOLUBAR ON METRO STAFF

Joins Group of Directors Making Pictures for 1923-24 Schedule

Los Angeles.—With the acquisition of Allen Holubar, Metro Pictures Corporation has lined up an important group of directors who will fashion Metro's 1923-24 production schedule.

Rex Ingram is now immersed in his production of "Scaramouche" and Fred Niblo has just completed "Strangers of the Night." Included in the list of directors making pictures for Metro are also Reginald Barker, Edward Sloman, Harold Shaw, Oscar Apfel, Robert Z. Leonard, Victor Schertzinger, Thomas Heffron and Paul Powell.

To the names of directors must be added Buster Keaton who shares with Eddie Cline the direction of his first five-reel feature "Three Ages." Keaton supervises his own pictures.

Allen Holubar's first production will be "The Human Mill," a picturization of "The Bishop of Cottontown" by John Trotwood Moore. Following this Mr. Holubar will make two more, "Life's Highway," and "Robes of Redemption."

ENTERTAIN DELEGATES EN ROUTE TO COAST

Los Angeles.—That motion pictures can be successfully shown as a regular entertainment feature on limited trains was demonstrated recently when showings of the Sam Wood production, "My American Wife," and Cecil B. DeMille's production, "Adam's Rib," both Paramount pictures, were given to the diplomatic representatives of sixteen Latin-American nations en route to Los Angeles to attend the American Historical Revue and Motion Picture Industrial Exposition in celebration of the centennial of the Monroe Doctrine.

The showing of "My American Wife" took place in the observation car of the Broadway Limited, on its way from New York to Chicago over the lines of the Pennsylvania Railroad. This was the first time that a picture was ever shown on a Pennsylvania limited train.

"Adam's Rib" was shown on the California Limited running from Chicago to Los Angeles and it was likewise the first picture ever shown on a Santa Fe limited train.

Following their arrival in Los Angeles the members of the diplomatic party visited the Paramount West Coast studio.

First National Producers Well Ahead of Schedule

Los Angeles.—Four First National pictures are in progress of cutting and editing at the present time and nine others are in production. These are exclusive of the half dozen of the "twenty-nine" which have already been put in final form.

In the East, Richard Barthelmess' production "The Fighting Blade" is being shortened to feature length. The Joseph M. Schenck organization is busy editing "Ashes of Vengeance" and "Duley." In the former Norma Talmadge is starred and in the latter Constance.

Director John M. Stahl is now editing "The Wanters," a society drama which is scheduled for September release and the fourth production is being put into final release shape is Samuel Goldwyn's screen version of "Potash and Perlmutter" with Barney Bernhard, Alex Cañr and Vera Gordon.

PRODUCTION NOTES

The release title for the first Reginald Barker production of the new season to be presented by Louis B. Mayer through Metro, will be "The Man Thou Gavest Me." The working title was "The Master of Woman."

Fred Niblo has completed "Strangers of the Night," his first Louis B. Mayer production for Metro.

The latest acquisition to the cast supporting Jackie Coogan in "Long Live the King," is Raymond Lee, a well-known Hollywood youngster.

Clara Kimball Young is reported to have become interested in a future production, which may be built around the legendary hero of Spain, La Cid.

The cast of Viola Dana's new Metro vehicle, "The Social Code," is complete. Oscar Apfel will direct his Rita Weiman story.

Two new players in the cast of Metro's "The Eagle's Feather," are Rosemary Theby and Crawford Kent, who will assume the roles to have been enacted by Barbara La Marr and Adolph Menjou.

Reginald Barker has completed the selection of principals for "Pleasure Mad," his second picture to be presented through Metro by Louis B. Mayer. They include Huntly Gordon, Mary Alden, Norma Scherer, Hedda Hopper and Ward Crane.

A re-edited version of William Duncan's mystery story, "The Man of Might," originally shown in thirty reels, has been prepared by Vitagraph and will be released in six reels.

Editing of "The Midnight Alarm," David Smith's fire thriller, is being finished at the Vitagraph studios in Brooklyn.

Work is progressing rapidly on "Pioneer Trails," the Western special now being directed by David Smith at the Vitagraph studios in Hollywood.

Production has begun on "The Eternal City," a First National picture from Sir Hall Caine's novel in Rome, Italy.

"Potash and Perlmutter," is completed and will be released in the Fall by First National.

Production will shortly begin on "The Bad Man," a First National release starring Holbrook Blinn. The exteriors will be filmed on a desert in Roscoe, Cal.

The company of "The Huntress," First National, returned from the High Sierras. This was one of the longest and most difficult location trips ever attempted.

Dan Mason, screen comedian, has moved to Los Angeles. Mr. Mason has just completed his "Plum Center," series of comedies for F. B. O. and will start on a new series at Hollywood.

Charles Lamont who has been an assistant director for Grand Ascher, has been made a director.

Thomas Meighan and the Paramount company of "Homeward Bound," are shooting night scenes on the schooner "Nancy B," in the South Brooklyn Tebo Yacht Basin.

Associated Exhibitors has contracted for the distribution of four more Leah Baird features. The star is now making personal appearances in the East, in connection with her picture "Is Divorce a Failure?"

"Going Up," Douglas MacLean's first feature for Associated Exhibitors, which successfully underwent six preview showings in Los Angeles, received much praise at its preview in New York.

William Conklin, has joined the cast of "The Lone Star Ranger," which is now being made at the Fox West Coast Studios.

Al St. John, Fox comedy star, is enjoying his vacation. He is sojourning near Auburn, Cal., where he is indulging in his favorite outdoor pastimes, fishing and hunting.

Phyllis Haver, heads the cast of "The Temple of Venus," which is now in production at the Fox West Coast Studios.

John Ford, has commenced work on "Cameo Kirby," at the West Coast Studios of Fox Film Corporation.

Rowland V. Lee, has begun the preliminary work on "You Can't Get Away With It," which will be released by Fox.

George Hackathorne, has been added to the cast of the William Fox production of the Gouverneur Morris story "You Can't Get Away With It."

Leslie Austin has been made a member of the cast of "The Governor's Lady," which is being done in screen form by William Fox.

Lloyd Ingraham has been signed by Associated Authors to direct their third screen production "The Love Hater."

"Richard the Lion-Hearted," the first Associated Authors' picture is now being cut and edited.

George Melford has started production of Rudyard Kipling's "The Light That Failed" for Paramount. The first scenes are being made on location at Catalina Island.

"To the Last Man," the Zane Grey production for Paramount, has been completed and is now in the process of being edited and titled.

Principal Pictures Corporation's "When a Man's a Man" company returned to Los Angeles after having spent nearly two months in Prescott, Arizona, making exteriors.

The final scenes for Cosmopolitan's "Under the Red Robe" were completed recently.

John M. Stahl has finished "The Wanters," for Louis B. Mayer. Marie Provost is featured supported by an all-star cast. It will have a New York showing in the fall.

"All Mine," has been completed by Ben Wilson. It is from the Evelyn Campbell story with Bryant Washburn in the lead. The adaptation was made by Art Statter.

"The Untamable," directed by Herbert Blache from Gelet Burgess' "The White Cat," has been completed at Universal.

Jane Murfin has finished "The Sign," with her co-director, Justin H. McClosky. It has an all-star cast for First National written by Miss Murfin and Jane Cowl.

The production of "When a Man's a Man," Sol Lesser's first of the Harold Bell Wright novels, is nearing completion. The company got back from Prescott, Ariz., this week, and will finish at the Lesser studio. The destruction of several large sets by a sand storm while on location was reported.

Mack Sennett will not permit Mabel Normand to rest. She will finish "The Extra Girl," in about two weeks, and almost immediately will start on "Mary Ann." Sennett regards "The Extra Girl," as the best picture he has ever made, and Miss Normand is said to have done her best work in it.

PROPOSE DEVELOPMENT OF COSMOART STUDIO

Los Angeles, Cal.—Approximately \$3,000,000 are involved in the proposed development of the Cosmoart studio property, purchased by Charles Ray. The property consists of twenty acres on which a picture plant with a capacity of about a dozen producing units will be built.

The most important structure of the studios proper will be a new administration building that is designated to excel anything of the kind in Southern California. There will be a spacious sunken garden with its natural lake, bridges, paved drives and parkways.

Besides the studios proper, the new Charles Ray Enterprises will erect apartment houses and business structures on the site.

ORGANIZE NEW CLUB

Hollywood.—Led by Rosemary Theby, an active committee, representing the leading film actresses here, is formulating plans for organizing The Nunnery, a club which will provide a haven of rest and retirement for an hour, an evening, or a month from the bustle of the studios and crowding social engagements which fill the leisure hours of screen actresses. The Nunnery will be erected in a quiet spot out in the foothills.

Miss Theby is giving every spare moment to the details of the new organization. A screen actress must have had at least a year's experience in leading roles to be eligible for the club. The name has no religious significance.

Change Announced for Physical Distribution

New York.—Since the announcement of the formation of the W. W. Hodkinson Corporation of Canada (Ltd.), formed for the purpose of handling the sales of Hodkinson Pictures in the Dominion of Canada, a change in the physical distribution of the product has been announced.

According to the new plan the distribution will be handled exclusively for the entire Dominion by the Canadian Educational Films, Ltd. This organization maintains offices in Toronto, Montreal, St. John, Winnipeg and Vancouver and in each office there will be at least one, and maybe more, Hodkinson representatives.

This new source of distribution, it is stated, offers not only better facilities and an assurance of more efficient service, but it will give the exhibitor a neutral channel through which they can secure the Hodkinson product.

Marshall Neilan Not to Leave Goldwyn

EASTERN MONEY IN NEW STUDIO DEAL

Hollywood Plant Goes to New Owners in Quietly Con- cluded Negotiations

Hollywood.—The Hollywood Studios, one of the largest production centers here, have been sold to a syndicate of eastern capitalists represented by R. V. Morrison and including the Standard Film Laboratories, of Hollywood, and William Siström, of New York, formerly manager of Universal City who represents unnamed interests. It is understood \$1,500,000 was paid for the property including ten acres of valuable Hollywood land, studio buildings and up-to-the-minute equipment. More than \$1,000,000 is to be spent on improvements.

The Hollywood Studios were conceived five years ago by John Jasper, who has been long in the industry. He formerly was with David Horsley and later general manager for Charles Chaplin. The joint owners are Jasper, S. E. Toberman, Hollywood contractor and C. W. Bradford. Together they made the plant one of the most modern in the vicinity where independent producers of moderate means could make pictures with facilities equal to those of the larger organizations.

Five companies are working there at present, and Harold Lloyd is just getting settled there for his future production.

Well Known Names Listed in Cast of Second Youth

New York.—The cast for "Second Youth" has been completed, according to announcement from the offices of Distinctive Pictures Corporation, and it is said to include many funmakers. In addition to the comedians there are four or five dramatic parts in the cast.

In this picture, Alfred Lunt goes in seriously for fun-making, while Jobyna Howland, Walter Catlett and Herbert Cortell are chiefs of the fun-making staff with Lynn Fontanne adding a bit of Greenwich Village character work.

Mimi Palmeri has the feminine lead. Others in straight dramatic parts are Margaret Dale, Winifred Allen, Faire Binney, Lumsden Hare, Charles Lane, Hugh Huntley and Robert McWade.

"Second Youth" will be distributed by Goldwyn-Cosmopolitan.

American Pictures Growing Popular, Says Christie

Hollywood.—"American producers are in complete charge of the comedy markets abroad," said Al Christie, who returned from six weeks in Europe this week. "Not only that but American pictures as a whole are growing more popular with foreign audiences, who know the names of the stars as well as do our own people," he added.

Christie reports that European film producers are making a large number of spectacular photoplays, and are especially proficient in making big historical pageants, but the average star picture or feature production is entirely in the hands of American directors so far as the majority of productions shown abroad are concerned.

The comedy producer visited several countries accompanied by Harty D. Ed-

wards, his production manager. While he has loaned Dorothy Devore to Fox for one picture, he says, she will be back on the Christie lot for new productions as soon as she is finished.

NEILAN RETURNING TO GOLDWYN STUDIOS

New York.—Marshall Neilan, who has been in this city for a few weeks, is preparing to return within a short time to the Goldwyn studios in Culver City, Calif., to begin work on a new production. Neilan came East after finishing photography on "The Rendezvous" for a brief vacation and on personal business.

He is now ready to begin work on his fourth picture for Goldwyn, a new screen version of Thomas Hardy's novel, "Tess of the D'Urbervilles," in which his wife, Blanche Sweet, will play the leading role. While in New York, Neilan completed most of his editorial work on "The Rendezvous" and consulted with the Goldwyn home office on the release of his previous Goldwyn production, "The Eternal Three," made from his own scenario.

VAUDEVILLE CIRCUIT FOR ARMY THEATRES

New York City.—Thomas H. Martell, director of bookings of the War Department theatres, has planned a vaudeville circuit for army theatres which may reach 25 playing weeks. The War Department operates 110 theatres in this country and Panama showing only pictures. In some camps vaudeville has been added.

Mr. Martell will play four acts in his theatres and is employing Keith and Amalgamated service. The army picture theatres charge 15 cents admission. The vaudeville scale will range up to 50 cents.

Mr. Martell is an ex-showman, having been manager of the Lyceum Theatre, Rochester, before the war.

Vignola Begins Actual "Shooting" on Yolanda

New York.—After considerable advance preparation, actual "shooting" on "Yolanda" has been begun by Robert G. Vignola at the Cosmopolitan Studio. Marion Davies is the star and the production is being made for Cosmopolitan. This is Mr. Vignola's first production since his return from a six months' tour of the world.

The story by Charles Major offers big possibilities for scenic splendor and effects besides being a romantic drama. Phil Carle, who has been Mr. Vignola's assistant during the making of other productions, will function in the same capacity during the making of this feature.

Albert A. Kidder, Jr., in New York For Conference

New York.—Albert A. Kidder, Jr., general manager of Charles Ray Production, Inc., is on a business visit to this city and expects to remain two or three weeks. It is understood that his trip from the west coast is partly in connection with "The Courtship of Myles Standish," the production of the latter organization.

Other matters to which Mr. Kidder is giving attention have to do with the studio project recently set afoot in Los Angeles by the Charles Ray Enterprises Corporation, of which he is president.

FIRST BOOKING OF LOYAL LIVES

Vitagraph's Special Will Be Shown at the Marion Theatre, July 15-21

New York.—The first booking and exploitation tieup of "Loyal Lives," Vitagraph's romance of the life of a mail carrier, is announced in the placing of this picture at the Marion theatre, Marion, Ohio, for the week of July 15-21. The Ohio Convention of Postmasters and Rural Mail Carriers will be held at Marion on July 16 and 17. The management of the theatre is arranging special performances for the employes of the postal service while visiting in Marion.

Harry S. New, Postmaster General, who played a part in the picture, will attend the convention. It will be Postmaster General New's first opportunity to see the finished product. He has already given his heartiest endorsement to the picture and in a letter to Whitman Bennett, the producer, said:

"In my opinion it will be substantially beneficial in conveying to the public a better understanding of the unfailing, untiring and loyal service rendered by the employes of this great department of the Government, and in increasing the pride of the men in the great work they perform."

Further endorsement of "Loyal Lives" comes from Ferdinand L. Douglas, president of the New York Letter Carriers' Association, Empire Branch, No. 36 of New York, Mr. Douglas said:

"This picture arouses every human emotion, has its heart throbs and also provides amusement which will please the fancy of any audience in the United States. It also will impress upon the public the magnitude of our great postal service in all its multiplied operation."

Nip and Tuck Released Aug. 12

New York.—August 12 has been selected by Pathe as the release date for "Nip and Tuck," Mack Sennett all-star two-reel comedy in the first series of six offerings. This was directed by Roy Del Ruth under the supervision of F. Richard Jones. The all-star cast is composed of the pick of the Sennett comedians, featuring such well-known players as Billy Bevan, Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Mildred June and Canico, the comedy duo.

Seastrom Completes Cast

Los Angeles.—Victor Seastrom, now making "The Master of Man" for Goldwyn Pictures Corporation, has completed the cast for that picture. Hobart Bosworth is the last player to be selected. He will have the role of Douglas Stowell, Deemster of the Isle of Man, and father of Victor Stowell, the leading character in the picture, who later becomes Deemster.

Lincoln J. Carter With Fox

New York.—Lincoln J. Carter, whose two plays "The Eleventh Hour" and "The Fast Mail" have both been translated to the screen by William Fox, has been appointed a member of the production department of the West Coast Studios of Fox Film Corporation.

The Barometer

Hollywood.—This week saw the largest number of features completed in any one week since the beginning of the present high pressure production. Every studio is snapping up work in order to finish the output in time for early fall release and to lay out new production schedules. Shooting was finished this week on:

"In the Days of Daniel Boone," serial directed by William Craft, Frank Messenger and Joy Marchant featuring Jack Mower and Eileen Sedgewick for Universal release.

"Havoc," directed by Harry Garson, all-star cast for Universal release.

"Loving Lies," directed by W. S. Van Dyke for Allied release.

"The Meanest Man in the World," directed by Eddie Cline, starring Bert Lytell for First National.

"The Printer's Devil," directed by William Beaudine, starring Wesley Barry for Warner Bros.

"Daughters of the Rich," directed by Louis J. Gasnier for Al Lichtman.

"Men in the Raw," directed by George K. Marshall, starring Jack Hoxie for Universal.

"Yesterday's Wife," starring Eileen Percy for independent release.

"To the Last Man," directed by Victor Fleming for Paramount.

"After the Ball," directed by Dallas Fitzgerald for Independent release.

"Bartered Flesh," directed by Lule Warrenton, first picture of the all-women company made at San Diego, for independent release.

"Why Do We Live," directed by Norbert Nyles for independent release.

"Lights Out," directed by Al Santell for independent release.

"The Love Brand," directed by Stuart Patron, starring Roy Stewart for Universal.

"The Tango Cavalier," directed by Charles Seeling, starring George Larkin for Aywon release.

"Whose Baby Are You?" directed by King Baggott, starring Baby Peggy for Universal.

Chosen for Role of Diana

New York.—Bebe Daniels, who returned to this city recently from a personal appearance tour of Eastern and Middle West cities, has been chosen by Sam Wood to play the role of Diana Kayne in his production of Arthur Train's novel, "His Children's Children," which is now being filmed at the Paramount Long Island studio.

Clara Beranger Going to Coast

New York.—Clara Beranger, scenario writer for William de Mille's productions for Paramount, will leave here about July 23 for her regular semi-annual visit to Los Angeles and Paramount's West Coast studio. She will confer with Mr. de Mille on the cutting and editing of "Spring Magic."

John Rosenfield, Jr., Married

New York.—John Rosenfield, Jr., for a long time associated with the Division of Exploitation of Famous Players-Lasky, was married to Claire Burger of Brooklyn on July 5. The marriage took place in Borough Hall, Brooklyn.

The Wanters Completed

New York.—The arrival in this city of the first completed print on the John M. Stahl Production, entitled "The Wanters" is expected daily. The release through Associated First National is scheduled for early in September.

TRISTONE TO DISPOSE OF MANY SCENARIOS

New York.—H. E. Aitken of the Tristone Pictures is organizing a department to place on the market the rights of that company in Triangle and Keystone stories.

Mr. Aitken is authority for the statement that no broker or individual has been given the right to sell or negotiate for the scenario rights.

Brockell Promoted and Eschman New Manager of Distribution

New York.—Floyd M. Brockell, who for the past several years has been in charge of distribution of Associated First National Pictures, is to relinquish that position to engage in special work for the same company. Mr. Brockell's promotion takes effect on July 16.

E. A. Eschmann, a veteran in the field of motion picture distribution, and at present sales manager for Pathe, will become the new First National manager of distribution.

To Feature Jack Barrie

New York.—Formerly well-known as a juvenile, Jack Barrie is to be featured in six productions to be screened by the Basil Enterprise Corporation at the Vitagraph studio in Brooklyn. Camera work is scheduled to start July 16. The first picture will be "The Reincarnation," by S. Ernest Deva-Lal, an East Indian writer of mystery and Oriental stories.

Jack Barrie recently appeared with Edith Roberts and Alfred Lunt in "Backbone," with Richard Barthelmess in "Fighting Blade," and also with George Arliss in "The Green Goddess."

Mary Pickford Changes

Title of Her New Picture

Hollywood.—Mary Pickford has changed the name of her new picture from "The Street Singer" to "Rosita," and it will be released under that title. It has been titled and is almost ready for a New York showing. Having completed the pictures sooner than she expected, Miss Pickford has decided to hasten the production of "Dorothy Vernon of Haddon Hall." It is now in preparation, and all that remains is the selection of a director and the cast, now being considered.

Red Gap Appears On Map

Los Angeles.—Red Gap, the mythical town in the state of Washington where Harry Leon Wilson placed much of the action of his novel, "Ruggles of Red Gap," has sprung into actual existence overnight near Eureka, California, for the filming of this story by Paramount.

The French Doll Premiere

Hollywood.—Reports from Metro indicate that the New York fall premiere of Mae Murray's newest picture, "The French Doll" recently completed, is to be a notable occasion. No theatre has been announced but an unusual presentation will in all probability mark the event.

RUPERT OF HENTZAU HELD OVER

New York.—"Rupert of Hentzau" the Myron Selznick Master Picture, will be held over at the Mark Strand Theatre for another week.

BANKS OF WABASH IS BLACKTON'S FIRST

New York.—The first of the J. Stuart Blackton Productions to be released by Vitagraph is "On the Banks of the Wabash," a story inspired by the famous American Song Classic written by Paul Dresser. Commodore Blackton obtained the exclusive world rights to the song through arrangements with Edgar Seldon. Elaine Sterne was engaged to write the scenario.

A typical all star Blackton cast will be seen in the picture. Distinguished stage and screen stars are being engaged for this picture.

As the title indicates the locale of the story is on the banks of the Wabash; it is laid in a small town which Progress has passed by. The love interest centers around a boy and a girl of the village. The picture is filled with these delightful human touches for which Blackton Productions have been famous.

Virginia Valli Returning to Screen After Illness

Los Angeles.—Elaborate plans are being laid by Universal for future starring vehicles for Virginia Valli, now starring in "A Lady of Quality" which Hobart Henley is making. This elaborate costume drama marks Miss Valli's resumption of screen activity after an eight months' lapse, due to an attack of pneumonia.

Several stage productions are being considered for adaptation as future vehicles for Miss Valli, and it is probable she will later be seen in a picture version of a Broadway success. "The Storm," her last production before her illness, was, it will be remembered, also a stage hit.

Heller Heads Laboratory of Reelab Corporation

New York.—Having been remodelled and equipped with the latest machinery, the Eclair Film Laboratory at Fort Lee, N. J., formerly occupied by the Fox Film Corporation has been acquired by the Reelab Corporation, lately formed. The plant is admirably situated, is spacious and light and is described as containing every known safe-guarding device.

This film laboratory, although a brand new institution, is officered by capable film and business men and is under the supervision of A. Heller, who has about twenty years' successful association with laboratories and was until recently in charge of the Kineto Company at Irvington, N. Y. Mr. Heller is president and general manager.

M. A. Horowitz, a successful manufacturer, is treasurer. The secretary is S. H. Horowitz, son and business associate of the president. J. A. Kent is vice-president and sales manager and is in charge of the sales department.

Selznick Will Distribute

The Cricket on the Hearth

New York.—The Selznick Distributing Corporation, announces through Myron Selznick, vice-president, the acquisition and early release of the Paul Gerson production, "The Cricket on the Hearth," an adaptation of Charles Dickens' story of the same name.

This is a picture depicting the English rural life with which Dickens was so thoroughly familiar.

Two Fox Films On Broadway

New York.—September 1st will see two William Fox productions running on Broadway. One of these is "If Winter Comes," which will be shown at the Times Square Theatre. The other is "Monna Vanna," which will have its premiere at the Central Theatre.

Happenings in the Independent Field

BILLIE RHODES

FEATURE STAR

Grand-Asher Production Units Making Rapid Strides on Comedies and Features

Los Angeles.—Sameul V. Grand, of the Grand-Asher Distributing Corporation announces that Billie Rhodes will be starred in feature-length comedies to be made at the Berwillia Studios by Ben Wilson. At present Miss Rhodes is leading woman for Joe Rock in Grand-Asher comedies, but after one or two more of the short pictures will relinquish that place to embark on the more expansive sea of feature photoplays.

The first picture will be started perhaps within six weeks. It will be a comedy-drama. Several stories are now being considered.

Production on the schedule mapped out by Grand-Asher is going at full swing at the Los Angeles studios. "The Love Trap," a Ben Wilson production which will be a Grand-Asher feature, has been completed at the Berwillia studio. It was directed by John Ince and will star Bryant Washburn and Mabel Forrest. The third of this series will be "Other Men's Daughters" which was put into work on July 10th under the direction of Mr. Wilson.

The series of twelve two-reel comedies for each of three stars are also traveling along. Thus far six Monty Banks subjects have been completed; Sid Smith has finished seven of his; and Joe Rock with Billie Rhodes are now working on their fifth.

ALPINE SPORTS

THRILL NEW YORK

New York.—Patrons of the Capitol Theatre once again had a demonstration of the screen's ability to convey the thrills and amusement produced by nature as those concocted in studios when "The Chase" took up the burden usually placed on the "feature photoplay" in the program offered by S. L. Rothafel the week of July 3rd. "The Chase" was imported from Europe by Jacob Fabian and its revelation of the stunts and antics of Alpine ski experts were found "thrilling" by the reviewers of the New York dailies. Neither the reviewers or public found any cause for complaint because there was no feature photoplay on this diversified bill presented at the Capitol.

"Once 'The Chase' is started there are thrills aplenty," said the Evening Telegram reviewer, while Don Allen of the Evening World compared it to one of the biggest thrillers of the screen. He said "If you gasped at Harold Lloyd's scaling the walls of the twelve-story building in 'Safety Last' you'll take leave of your breath entirely at some of the thrills during this icy game of hare and hounds."

TRUART FILM CLOSES

LOS ANGELES RUN

Los Angeles.—"Broadway Gold," the Truart production starring Elaine Hammerstein closed a successful run at the California Theatre. The picture won praise from the press, the Los Angeles Examiner reviewer finding it "A highly entertaining, fastmoving feature."

This picture is scheduled for general re-

lease on the independent market in September but some pre-releases have already been played and others booked. The Granada Theatre in San Francisco is booked to play "Broadway Gold" in the near future and is planning an elaborate exploitation campaign. Another first-run which has been scheduled for showing immediately prior to the Fall season is the Randolph Theatre, Chicago. The Randolph has booked the feature for an extended engagement.

STANDARD SALES

FORCE CONVENES

New York.—Irving M. Lesser, Vice-president and general manager of distribution of Principal Pictures Corporation, returned to New York from Cleveland where he attended the one day convention of branch managers and selling force of Standard Film Service.

"Principal insists that its product be sold to the exhibitor on the same basis that the territorial buyers acquire their rights, that all productions must be screened and approved by the prospective purchaser before any contracts are accepted," Mr. Lesser told the assembled field men called together by Harry Charnas, president and general manager of Standard Film Service, to hear first hand some of the Principal sales policies.

The conference lasted from ten in the morning until nine o'clock at night. Mr. Charnas presided at the meeting and among the branch managers present were Mr. Fisher, of the Pittsburgh exchange; Mr. Lefkowitz of Cincinnati; Mr. Lebensberger of Cleveland; and Mr. Fishman of Detroit.

WARNER CONVENTION

AT CHICAGO JULY 15

New York.—The first annual convention of the exchangemen handling Warner Brothers product will be held at the Drake Hotel, Chicago, July 15-16. Practically every exchange that has contracted for the Warner series will be represented at the meeting which, according to Abe Warner, will mark the beginning of a series of annual conventions to formulate plans for the exploitation and exhibition of their pictures.

According to the announced plans Warners will launch a publicity and exploitation campaign calling for the expenditure of five million dollars.

Arrow's 1923 Foreign Sales

Total 1,300,000 Feet

New York.—David J. Mountan, manager of the Foreign Department of Arrow Film Corporation, announcing new sales of comedies, novelties and features for France, Belgium, the United Kingdom, Spain, Portugal and Switzerland, points out that in the first six months of 1923 Arrow has shipped 1,300,000 feet of positive film to foreign markets. Mr. Mountan reports "an ever-increasing volume of foreign sales being made by his concern," and states that the remaining six months of the year should prove even greater from a business standpoint than those just closed.

Hirsh On Return Trip

Los Angeles.—Having completed his producing arrangements, Nathan Hirsh, president of Aywon Film Corporation left Los Angeles last week homeward bound. On his way back Mr. Hirsh will stop off at Kansas City, Chicago, Detroit and Cleveland.

LOS ANGELES TO GET

WARNER PREMIERES

Hollywood.—A change of policy in regard to first showings of their output is to be made by Warner Bros. Hereafter all of their premieres are to take place in Los Angeles with a second showing in San Francisco and after that New York will see them. Harry Rapf is the man responsible for this change. He contends that since the pictures are made in Hollywood under Hollywood conditions it is only fair to give the people of the vicinity the first chance to see them. It is understood Rapf had to put up quite an argument to gain his point, but now Warner Bros. exploitation department is being enlarged to meet the change.

The first picture under the new arrangement to have its premiere here will be "Where the North Begins" which has finally been selected as the permanent title of "The White Silence" made under the working title of "Wolf Fang" and directed by Chet Franklin. The preview of "Little Johnny Jones," however, was staged at the California Theatre at Anaheim, where the star, Johnny Hines, made a personal appearance and both picture and star received big applause.

PRINCIPAL TO MAKE

SCIENTIFIC FILMS

Los Angeles.—Principal Pictures Corporation, through its president, Sol Lesser, has contracted with the Louis H. Tolhurst laboratory for the use of its equipment and microscopical processes in the making of non-theatrical as well as theatrical pictures.

Years of experimentation by the Tolhurst laboratory have resulted in the development of equipment which solves the difficult problems of lighting and photography of microscopic objects. The Bee is the subject of the first picture, already completed. It will be made in two versions, one for regular theatre presentation and the other scientific in treatment. It will be released soon.

Enterprise Buys Burr Films

New York.—Distribution rights in the Southern States and Middle Western territory for the C. C. Burr features "Secrets of Paris," "The Last Hour," and "You are Guilty," have been acquired by the Enterprise Distributing Corporation in a deal recently closed between C. C. Burr and William J. Jenkins, general manager of Enterprise, which maintains seven branch offices throughout the South and Middle West in addition to the main offices of the concern in Atlanta.

Richard Talmadge With Truart

Hollywood.—Richard Talmadge has been added to the list of stars whose productions are being franchised on the independent market by Truart Film Corporation.

The star was signed by Carlos Productions, Inc., for a series of features for distribution by Truart. The first Richard Talmadge production will be ready for release in September.

Elected Pyramid President

New York.—Arthur Smallwood has been elected president of the re-organized Pyramid Pictures, Inc., which will produce at least eight pictures the coming season. This list includes "Wife in Name Only," "The Deerslayer," "Dixie," "The Broadway Butterfly," "Annie Laurie" and "Tiati-ana."

Short Subjects and Serials

ROUSSEAU TELLS OF TRIP ABROAD

Pathe's Foreign Manager Says Comedies and Shorts Are in Demand

Arthur E. Rousseau, Pathe's foreign manager, who just returned from Europe, declares that foreign exhibitors are waking up to the fact that their programs must be improved and that the short subject is one solution to their trouble. During his three months on the other side, Mr. Rousseau traveled through France, England, Italy, Austria and other important points in Central Europe.

"Conditions are about the same as they are here," Mr. Rousseau states. "Big pictures go over big, and small pictures do not. There are long runs also given to the better productions, as in this country. Foreign showmen are just beginning to see that there is something wrong with their programs and are looking toward the short subject for the first time as a program builder.

"There seems to be a big demand for comedy and comedy drama. Europe still feels the effect of the war and they want to be amused and made to laugh. Photographs with funny situations and a happy ending get the biggest box-office returns. The 'Our Gang' comedies have established themselves as big favorites over there, as well as the new two-reel Roach comedies starring Snub Pollard. Harold Lloyd is going big abroad and 'Safety Last' is a big sensation.

"An interesting insight concerning serials," Rousseau continued, "is the fact that the American chapter play of the better type is making a big come-back and winning supremacy over the French serial, which was always a great favorite abroad.

"Concerning foreign production," Mr. Rousseau concluded, "it is interesting to note the majority of the producers in Europe are making big pictures on a gigantic scale for the American market. They are, for the most part, abandoning the idea of producing small features, as they realize that they can secure all the program pictures they need for their own theatres from the American producer."

Mr. Alex Hague, Pathe's representative from Bombay, India, returned with Mr. Rousseau. It is Mr. Hague's intention to purchase rights to some big American specials which he will exploit for long runs in conjunction with Pathe short subjects and serials.

New Century Series Work Starts

"Pools First," the third of the Century Follies Girls series of two-reel comedies, is in the first stages of production.

Although the third of the series, this officially becomes the first of a series of twelve planned by Julius and Abe Stern. The other two, "High Kicker" and "Round Figures," have already been set for release.

Noel Smith is directing it, and it is said he may assume charge of the Follies unit after he completes this comedy.

Film Committee Endorses Picture

Mrs. Alonzo Richardson, President of the Better Films Committee for Atlanta, has sent Pathe an unqualified endorsement to the "Spirit of Lincoln."

This film, made in conjunction with the

Lincoln Memorial University of Tennessee, depicts the struggle of the young men of the Tennessee hills for education.

Beside the endorsement of the Better Films Committee of Atlanta, this picture has also been endorsed by the Daughters of the American Revolution all of whose local chapters are co-operating in local exploitation.

Educationals Booked for Summer

B. F. Keith's Castle Theatre, Long Beach, Long Island has contracted for the entire current season's product of the Educational Film Exchanges, Inc. The house will remain open during the summer months only.

Pathe Burlesque Gets Bookings

Among the theatres that have already arranged to show Hal Roach's burlesque, "The Uncovered Wagon," are the Eastman Theatre in Rochester, New York, the Stanley Theatre in Philadelphia, and the Grand Theatre in Pittsburgh.

Work Starts On New Patheserial

The announcement comes from Pathe that work is rapidly getting under way for the new Patheserial, "The Way of a Man," from the pen of Emerson Hough. George B. Seitz is directing. Allene Ray has been engaged for the leading feminine role and Harold Miller is to be in the leading masculine role.

Stern Brothers to Celebrate

On July 25 Julius and Abe Stern, officials of Century Film Corporation, will celebrate their twelfth year of motion picture producing. In commemoration they will meet in New York on that date.

Authentic releasing plans, conferences with Universal officials and a birthday party will be part of the celebration.

Engle-Earle Story Now Ready

The first story for the new series of Century Comedies with Jack Earle, the giant, and Billy Engle is in readiness. Both comedians, who are on their vacations, have received their calls by wire from Abe Stern, studio official. The temporary title is "Swifter Than Glue."

New Comedy Ready for Buddy

Al Herman has finished "Forward Pass," the football comedy with Buddy Messinger, and has commenced work on "The Inventor" with the same young comedian.

This present comedy for the Century company will make Herman's fourth two-reel production with Buddy. Several of those who appeared in the former picture, will again be seen in this story.



It seems a splendid rule to commence every show with either the news reel or something lively or novel. Audiences should always be greeted cheerfully and made to feel from the beginning that you only offer entertainment. Hence the presentation title, which every theatre will eventually afford.

Concerning the News, which even the old writers term "The manna of the day," people will always demand these brief accounts of daily-world events. It is vital to all of us.

Those who carry the full program have

learned that it is best to begin with the news reel, followed by the novelty, then the feature and, finally, the comedy.

"Send 'em out laughing, or at least happy" is the motto of every enterprising exhibitor.

* * * *

Just where to place the announcement of coming attractions is often a problem with exhibitors. These interruptions should be found on the end of the show, but care should be observed that they do not appear when least receptive. These can be shifted sometimes to follow the feature, and especially if the longer picture receives the least response. Patrons should be permitted to continue their comedy laughs before reading either film or slide proclamations.

* * * *

There is too much use of cheap puns and burlesquing of titles in many of the better short comedies, sometimes without heed how they react upon patrons. For a few examples, a comedian asks "why is Thanksgiving," and thereby offers resentment in the burlesquing of an old American classic. "Hodge Podge," which really means disorder and irregularity, is a misleading title attached to the exceptional scenes and other film product produced by Lyman H. Howe. Also, a dozen or more better titles could have been given to "Dogs of War," which is probably the best of the "Our Gang" comedies that Robert McGowan has directed.

Why producers are not more careful with regard to titles is difficult to understand, and especially at a time when greater effort is made to play up the smaller pictures.

* * * *

Jazz, and plenty of it, belongs with the showing of cartoons and other lively pictures. Patrons demand this kind of music. Besides, it serves to put over any fast-moving picture.

* * * *

About the new market of Shorts, we say "Yes, we have no bananas," which verily means the supply is good.

"Three Strikes" (2-r Educational) is a scream both in titles and the funny doings of a college class which hits the Rocky Mountain trail in a Henry.

"Dogs of War" (2-r Pathe) has much to do with Kelly's tomato patch and should be the talk of your neighborhood. It is the latest and perhaps the best of the Our Gang comedies.

"Kinky" (1-r Educational) will go big with the lovers of slapstick. The reel is very funny and also short enough.

"Collars and Cuffs" (1-r Pathe) is all about water, soap and laundries. It is full of falls and uproarious comedy.

"Where is My Wandering Boy This Evening?" (2-r Pathe) is a Ben Turpin delirium, with vampires, nighties and daisy fields assisting. It is splendid nonsense.

"Day Dreams," featuring Buster Keaton, is a more sober comedy. It is not up to the best Keaton pictures.

"Bum Slickers" (1-r Universal) is an amusing tramp comedy with several splendid gags. The leads of Bert Roach and Neely Edwards should be repeated in several such comedies.

* * * *

What has become of the old-fashioned Nighty Night title that used to see us on our way with thoughts, "Like a sable curtain starred with gold, Drawn o'er our labours past, shall close the scene?"

But now we only greet them, and say "Good Evening, we have no bananas, but another show tomorrow that—."

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

The Spoilers

Goldwyn Photoplay Produced by Jesse Hampton from Rex Beach's Novel. Director, Lambert Hillyer. Length, 8,928 Feet.

CAST AND SYNOPSIS

Roy Glennister	Milton Sills
Cherry Malotte	Anna Q. Nilsson
Helen Chester	Barbara Bedford
Joe Dextray	Robert Edeson
Slapjack Simms	Ford Sterling
Bronco Kid	Wallace MacDonald
Alex McNamara	Noah Beery
Marshall Vocchees	Mitchell Lewis
Bill Wheaton	John Elliott
Struve	Robert McKim
Captain	Tom McGuire
Landlady	Kate Price
Matthews	Rockliffe Fellows
Burke	Gordon Russell
Tilly Nelson	Louise Fazenda
Judge Stillman	Sam De Grasse
Mexico Mullins	Albert Roscoe
Bill Nolan	Jack Curtis

On the dock at Unalaska Glennister meets Helen, bound for the Yukon on a secret mission. At Nome Helen seeks the unscrupulous lawyer, Struve, for whom she carries papers of importance. A street brawl breaks out in the heart of the lawless city and Roy protects the girl from flying bullets with his own body. It develops that crooked politicians are creating a scheme to rob pioneers of their claims. Roy is disheartened because the machinery of the law is controlled by crooks. The arrival of an old sweetheart Cherry Malotte, beautiful adventuress, fails to cheer him. Roy and his partner stage a thrilling night robbery of their own mine. In this they are aided by Helen. Cherry Malotte, hurt, plots against the man she loves, but in the showdown in the gaming hall she saves him from the Broncho Kid's roulette wheel. Helen now seeks the truth about her uncle's activities and consents to go to a roadhouse with the lawyer, Struve, to get the facts. Struve has laid a trap for her, and Cherry sacrifices everything to save the girl. Meanwhile Roy and his partner have dynamited their mine to keep it from alien hands. Roy learns that Helen is in danger and he hastens to Struve's office where, face to face with the villainous McNamara he decides to settle all accounts. Here is staged the most famous fight of Yukon history, and Roy triumphant in battle is equally successful in love. Helen accepts him.

By HOWARD MCLELLAN

It's a meaty picture—"The Spoilers." One understands after viewing it why Jimmy Grainger has corralled a lot of important bookings for it.

The accuracy with which Jesse Hampton has reproduced the Alaskan gold coast, made memorable by the Rex Beach novel, is, to our notion, an answer to the popular demand for faithful representation rather than gaudy, overdone settings. This is not the big thing in the picture by any means but we stress it here because of a desire to note changes for the better in production wherever and whenever made.

Apparent everywhere in the picture is the desire of the maker to handle this version in a bigger and better way; to show his public that men and methods in film production have changed. The fight in the first Spoilers which was, in those days, an epic and which became a model for other picture fights, is not to be compared with the battle which occurs in the new picture. Book cases, chairs, tables and clothes closets in this fight are not pulled over by the hidden hand of a member of the director's staff. It is a real fight, as though Milton Sills or Noah Beery had actually said some rough things about the other's family and they let Marquis of Queensberry rules go to pot while they settled it on a man to man basis. You may wonder if Milton Sills, whose good looks have heretofore given him public favor, can fight. Well, he can.

Of course no picture seeking public fancy on the basis of a single fight in it is going

Again Hunting Out The Box Office Winners

On the alert to pick out and analyze the pictures that mean much to our readers three members of the Staff were detailed to preview "The Spoilers" and report on its box office values.

One member of the staff saw the original screen version of "The Spoilers" and compares this newest version to the old. Miss Reed another staff writer reviews it from a woman's standpoint.

As the new season pictures are shown watch The Showman's Guide for a real line on them.

to get the big money. We have seen fight pictures of recent vintage plunge box offices into deepest mourning. "The Spoilers" by no means hinges on this fight episode. There is a scene of the blowing up of mines that should call forth criticism from the Society to Prevent Risk of Life—if such a society exists. Timbers, whole floors, roofs, boulders and what-not fall upon the players with all the earnestness of a real explosion. Couldn't have been otherwise.

We have pointed out the thrills. Now to the theme that holds the thrills together and makes the story big, wholesome and pleasant. The love of Cherry Malotte, the most famous book character in the fic-

tion history of the Yukon, is seasoned as it should be, a big love but one that must not in the rules of the game reach its goal. And this seasoning—a little pepper and a little salt—a dash of sex appeal then a pinch of hero worship—fits Cherry Malotte's type and helps paint the true adventuress audiences like to see. Anna Nilsson is a fine Cherry Malotte—the blonde vamp of Nome's early days.

It's a box office picture—pure, unadulterated entertainment—nothing fancy, nothing strange—just meat. Lemon pie sniffers and whipped cream inhalers will lay off this picture. Red blooded people and folks who would like to redden their blood will eat it up.

By DENA REED

As a rule, women don't like pictures of Alaska, because they are sure to be plentifying, rougher fights, and not one Paris fully sprinkled with shootings, rough ridgown. But one can get fed up on society dramas and an occasional rought-and-ready "man" picture is good as a change, to restore the appetite for the tamer stuff.

Although "The Spoilers" is of the blood and thunder variety, it succeeds pretty well in holding feminine interest. The picture is a little long. The situations of a damsel in distress, an unscrupulous politician, judge and shyster using the law to further their own interests in working a gold mine; the regeneration of a man through his love for a woman and the dance-hall girl's relinquishment of the man she loves, are old ones, but they are blended cleverly enough to keep even the woman who hates "rough pictures" a bit excited in spite of herself. Barbara Bedford, a pleasing, dark-eyed girl, is a satisfactory heroine. Anna Q. Nilsson interprets the role of Cherry, the dance-hall girl, with sympathy and understanding. Women will enjoy her performance.

Noah Beery has one of his famous screen fights with Milton Sills, who plays the hero. This contest is realistic, to say the least. The majority of women will enjoy it.

The fact that Rex Beach wrote the story and that most women have a secret admiration for the virile, "diamond-in-the-rough" type of man ought to insure the photoplay's favorable acceptance by feminine picture-goers.

By GEORGE T. PARDY

About eight years ago Bill Farnum and Tom Santschi put up such a gorgeous, rib-wrecking, face-smashing scrap in "The Spoilers," that all filmdom and movie fans in general were enthusiastically voicing their praise. Also, it was the universal verdict that the picture was a winner at all stages. Now comes Goldwyn with another version of the mining camp classic, a daring venture for any producer, with this precedent to live up to.

But the Goldwyn venture stands today as an apt illustration of the old adage "nothing succeeds like success!" Had the second edition of "The Spoilers" flivvered, its failure wouldn't have created much surprise, for nine out of ten people believed confidently that the Farnum film couldn't be surpassed, especially as regards the great fight scene. Yet the unexpected has happened. It was the writer's fortune to review the old picture and good as it was he can frankly assert that the new feature



is the better of the two. This Goldwyn attraction reigns as a marvel of fine technique, exquisite photography, thrills galore, situations handled with such skill that there is never a hitch in the flashing action or an instant when the suspense slackens. And as for the fight between Milton Sills and Noah Beery—it simply beggars description. A veritable whirlwind of flying fists, mangling clinches, rough-house will make timid spectators cower in their seats and the seekers after sensation yell joyously! The oddest thing about the whole business is the transformation of Milton Sills from a portrayer of comparatively mild, inoffensive parlor roles into a scrapping type of such shattering explosive power. Not as big a chap physically as Farnum, what he lacks in weight is amply made up for by his dynamic energy, and the fact that Noah Beery, who looks the part of a human battering-ram, exceeds him in bulk, only serves to swing sympathy to the hero who conquers despite the size handicap.

No exhibitor can be mistaken in booking "The Spoilers." It can be exploited to the limit on the strength of its crashing melodrama, its scenic beauty, its large and talented cast and hair-raising Sills-Beery combat, without fear of a single patron advancing a claim that it does not make good on the advertising barrage.

Rupert of Hentzau

Selznick Distributing Corporation Photoplay in Ten Parts. Adapted From Anthony Hope's Novel of Similar Title. Director, Victor Heerman. Scenario by Edward Montague. Cameramen, Glen MacWilliams and Harry Thorpe. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

Princess Flavia weds King Rudolf of Ruritania for reasons of state, although her heart is with Rudolf Rassendyll of England, who once was able, owing to his wonderful likeness to the monarch, to impersonate and rescue him from conspirators who have vowed his death. Among the conspirators was Count Rupert of Hentzau. The latter, exiled because of his complicity, returns secretly to Ruritania. Flavia, whose husband is dissipated and peevish, writes a letter to Rudolf, which she entrusts to her loyal friend Count Fritz von Tarlenheim. The latter is ambushed by Rupert and the letter taken from him. Rudolf, old Colonel Sapt, Tarlenheim and Lieutenant match their wits against Rupert and the latter's cousin, Rischenheim, to prevent the letter reaching the king. Rudolf lures Rupert to the hunting lodge where the king is staying, intending to meet his enemy. But the plan miscarries, Rupert kills the king and goes to Streslau, where Rudolf is already, with Queen Flavia, who has sought refuge in Tarlenheim's house. Rudolf learns that the king is dead. Rupert sends a message, threatening to reveal to the public the contents of the stolen letter, unless his terms are consented to. Rudolf then visits the room where Rupert is waiting. They engage in a sword duel, Rupert is slain, Rudolf burns the letter. Sapt begs Rudolf to remain as king of Ruritania, but the Englishman's sense of honor prevents compliance. Finally, Rudolf leaves for the frontier, to be joined later by Flavia, who announces her intention of proclaiming a republic and abdicating, so that she will be free to wed her lover.

Well directed, handsomely photographed, cleverly acted and speeding through its ten reels without any slackening of action or a perceptible hitch in the continuity "Rupert of Hentzau" registers far above the average film in point of entertainment values. Those who have seen "The Prisoner of Zenda"

will welcome the reappearance of Rudolph Rassendyll, the fair Flavia, gruff old Sapt, the gay, corrupt Rupert and other characters made famous by author Sir Anthony Hope, and those who have not will find little difficulty in picking up the threads of the earlier story, which is clearly set forth in a couple of opening sub titles, and entering into the spirit of its sequel.

The second set of adventures of Rudolf Rassendyll in the mythical kingdom of Ruritania is, like the first, surcharged with thrills, suspense and romance of a most enthralling kind. It is impossible not to be swayed by intense sympathy for the lovely Flavia and her chivalrous lover, or fail to watch with bated breath as hero and villain plot and counterplot, the one to save, the other to tarnish the honor of the helpless queen. It is all extremely melodramatic of course, but there is no denying the emotional strength of the picture, its spectacular appeal and artistic beauty. The sets are magnificent, one interior, that of the marriage of the King and Queen, de-



serving especial notice for its fine grouping and colorful effects. The great duel scene between Rudolf and Rupert furnishes a tremendously exciting bit of swordplay, with a great finish, which is probably the best of the many stirring situations.

The film version adheres pretty closely to the original narrative, save in the finale, when Queen Flavia declares her intention of abdicating and allowing a republic to be proclaimed, thus leaving her free to spend her future life with Rudolf. Readers of the Hope novel will remember that Rudolf is slain from ambush by one of Rupert's henchmen, just after he has disposed of the master-villain and incriminating letter. Director Victor Heerman saw fit to shape a happier ending, and, judged from a strictly commercial standpoint, he did wisely, even if the literary highbrows condemn his action. Eliminating the hero in the very moment of triumph and leaving the sorely-trying heroine to mourn his loss, would "sour" the romance altogether in the opin-

ion of a huge majority of American movie fans.

As it stands, the picture should prove a valuable box office asset in most localities. It can be exploited as a big spectacular production, offering a story rich in sympathetic lure, strong melodramatic situations and presented by an exceptionally large and clever cast. Elaine Hammerstein registers as a stately and charming Flavia, Bert Lytell's versatility and forceful personality are powerfully expressed in the dual role of the King and Rassendyll, Lew Cody is a debonair, devilish, and withal alluring Rupert, Hobart Bosworth shines as the stern, grimly determined old Colonel Sapt, Bryant Washburn gives an excellent performance as Fritz von Tarlenheim, and other members of the company contribute heavily to the film's success. G. T. P.

Desert Driven

F. B. O. Photoplay in Six Parts. Author, Wynndham Martyn. Scenario by W. Gittens. Director, Val Paul. Cameraman, William Thornley. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Bob Harry Carey
Mary Marguerite Clayton
Craydon George Wagner
Ge-Ge Camille Johnson
Yorke Alfred Allen
Leary Charles Le Moyne
Wife Catherine Kay
Sheriff Tom Lingham

Accused of a murder but innocent, Bob is arrested and put in jail. With the fear of an unjust death haunting him, he strains every effort to make his escape and does so in the darkness of night. An officer named Leary goes in pursuit of the fugitive, who finally manages to board a West-bound train. By taking to the desert he throws his pursuers off his track and at length is sheltered in Yorke's home. The latter trusts Bob, despite appearances, and the escaped prisoner proves worthy of the confidence bestowed upon him by carrying out successfully and honestly an undertaking to which his host assigns him. Leary at last strikes his quarry's trail, seizes and handcuffs him. Bob turns on his captor, forces him to mount a horse in his company and they gallop across the desert, where Leary is hurled from the saddle. The arrival of Yorke's daughter, Mary, with whom Bob is in love, changes the aspect of matters, as the girl produces a confession which clears her lover's name. Bob and Mary are united.

This picture, offering a compact plot punctuated with numerous thrills and possessing a fair share of human interest, ranks well above the average melodrama and provides Harry Carey with a suitable role to which he does full justice. No time is wasted in unnecessary preliminaries, the opening reel gets right into its stride at a jump, so to speak, with the wrongfully accused hero making a successful bid for freedom as he breaks jail and vanishes under cover of a night storm which is ripping the heavens apart. This episode is thoroughly convincing, skillfully filmed and subsequent adventures of the fugitive are sufficiently exciting to hold the audience's attention up to the well-turned climax.

Bob's flight across the desert while disabled is alive with realistic action, the love romance is prettily handled and the introduction of Ge-Ge, the little chap who has lost his mother, but finds a protector in the soft-hearted hero, makes a strong

PICKING THE REAL BIG ONES

In our last issue four members of our reviewing staff reported on Merry-Go-Round, all agreeing that it was a big box office picture.

Well, after it's second week at the Rivoli it has been booked for the Rialto, N. Y. City.

How's that for following the big ones?



sympathetic hit. The photography includes a number of very impressive exteriors, the long shots are excellent and clear, distinct lighting distinguishes the entire production.

Harry Carey plays the hero role with his customary dash and energy, nor does he overdo matter at any stage of the picture, his impersonation of Bob showing that resourceful young gent as "a regular fellow," whose bluff honesty and natural ease wins the spectators' favor at once. Marguerite Clayton is captivating in the role of Mary, Camille Johnson gives a daintily artistic performance as the diminutive Ge-Ge and the support as a whole is commendable. The name of the star should be played up prominently in exploiting the feature, especially in the many localities where Harry Carey has a following; and the strength of the story in fast action, thrills and well sustained suspense freely advertised. G. T. P.

Three Wise Fools

Goldwyn Photoplay Adapted From the Austin Strong Play of the Same Title. Directed by King Vidor. Length, 6946 feet.

CAST AND SYNOPSIS

Findley	.....	Claude Gillingwater
Sydney Fairchild	.....	Eleanor Boardman
Hon. James Trumbull	.....	William H. Crane
Dr. Gaunt	.....	Alec Francis
John Crawshaw	.....	John Sainpolis
Benny	.....	Brinsley Shaw
Gray	.....	Fred Esmelton
Gordon	.....	William Haines
Douglas	.....	Lucien Littlefield
Mickey	.....	Zasu Pitts
Saunders	.....	Martha Mattox
Young Findley	.....	Craig Biddle, Jr.
Young Trumbull	.....	Creighton Hale
Young Gaunt	.....	Raymond Hatton

Findley, Fairchild and Trumbull, three old bachelors, live together in a luxuriously appointed home in Washington Square, New York. They were all in love with the same girl in their youth, but the girl married outside the triumvirate, and with this memory of a great love to hold them stronger in their regard for each other they form a confirmed bachelor circle. A nephew of Findley's comes to live with them, and then the old sweetheart dies



and leaves a request to her faithful friends to care for her daughter, Sydney. The girl is a beauty in her late 'teens and the old fellows bask and luxuriate in the charm of her presence. The nephew falls in love with her. But the happiness of the household ends when it is proved that Sydney has aided the escape of a criminal who broke into the home to "get" Judge Trumbull. The old boys drink a bitter cup and believe they have been betrayed. But the nephew loves the girl and believes in her and he brings her back. Then it is proved that Sydney was shielding her father, an escaped jail-bird falsely convicted of forgery. The fathers innocence is established through the confession of the criminal who broke into the bachelor home, the three old friends are again happy and all ends serenely.

With a record as a stage success as its precedent "The Three Wise Fools" is offered in a beautifully produced and finely acted screen version by Goldwyn. The picture is nice entertainment, wholesome and appealing. The spectator's reaction is one of "detached attachment" for the old fellows who harbor a "disappointment" and are making the best of it. The material is rather slight for the treatment accorded it, but the slow portions come in the early and middle sections of the play and therefore an increase of pace toward the end tends to give the spectator a final impression that the picture is completely interesting.

There is much fine acting. William H. Crane, Claude Gillingwater and Alec Francis play the old fellows to the life. Eleanor Boardman improves upon her work in "Souls for Sale" and registers a decided hit as Sydney Fairchild, a role in which she follows up her personal attractions with a skillful performance. Her scene with the three old men following her suspicious actions when the house was broken into is a superb bit of acting and proves the most moving incident in the play. Mr. Vidor's direction seems flawless and the settings and photography are of the highest order.

There is a great human appeal—heart interest—in "The Three Wise Fools" and with a vein of good melodrama to spice the action with scenes of a thrilling escape from prison by a number of convicts, and that events connection with the girl who resides in the highly respectable and expensive home of the three bachelors. It can be billed strongly as a "heart interest drama" with thrills and much humor. The billing should not neglect Eleanor Boardman and reference to her work in "Souls for Sale," nor the fact that there are such fine and celebrated character actors as Crane, Gillingwater and Francis.

Shootin' for Love

Released by Universal. Story by Raymond L. Schrock and Edward Sedgwick. Directed by Edward Sedgwick. Length, 5160 Feet.

CAST AND SYNOPSIS

Duke Travis	.....	Hoot Gibson
Mary Randolph	.....	Laura La Plante
Jim Travis	.....	Alfred Allen
Dan Hobson	.....	William Welsh
Sheriff Bludsoe	.....	Arthur Mackley
Sandy	.....	W. T. McCulley
Tex Carson	.....	Kansas Moehring

Duke Travis returned from over seas with a fine war record but also a severe case of shell shock. When he reached home he learned that his father and his sweetheart's father were now the bitterest of enemies. Duke was forbidden to call upon Mary Randolph and because he refused to carry a gun his father accused him of being a coward. When Mary comes to him and tells him that she has been attacked by one of the men on the ranch Duke goes out to get him. A fierce fight takes place and Duke is well on the way to giving the man a good beating until his opponent fires a gun and then Duke goes to pieces and is badly beaten up. Mary and Duke's father comes to the rescue and the villain is driven out of town. After this, matters are amicably settled between the two old men and Duke and Mary are free to wed.

Here is a little romance that will please the devotees of Hoot Gibson although the picture is unreal to a certain degree. For the most part though the film is entertaining and contains enough suspense to carry it over even assuming that the spectator will not feel convinced that the action is true to life. We refer to the situations wherein the father disowns his son because of his cowardice. But the story had to derive a kick from somewhere and the plot was there-



fore dependent on a different twist to keep it going. The portrayals of the characters in the story are good and Gibson gives his usual good performance. Laura La Plante is also pleasing as the girl. The support is good and the picture should easily satisfy an audience who is not too analytical. J. M. D.

Danger

Clifford S. Elfelt Photoplay in Six Parts. Author, Frank H. Clark. Director, Clifford S. Elfelt. Cameraman, J. B. Walker. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Dave Collins	.....	J. B. Warner
Nan Higgins	.....	Lillian Hackett
Tom Blake	.....	B. Brady
Dolores	.....	June LaVere
Judy	.....	Edith Sterling
Mrs. Mechan	.....	Billie Ralt
Phyllis Baxter	.....	Mary Wynn
Jose	.....	W. M. McCormack
Mark Baxter	.....	C. F. Blinn
Dry Wash Jake	.....	Charles Newton

Dave Collins, a Western man, falls in love with a girl whose face and figure he has only seen "in silhouette." Despite this vague and shadowy lure his heart is set on finding the original and he searches far and wide for his charmer. Nan Higgins is left an orphan and fate appoints Dave her guardian. He accepts the trust but confides her to the care of a neighbor who treats her badly. A gang of crooks are on Dave's trail and have vowed to eliminate him from the land of the living. Many complications ensue and Dave finally finds himself in a position where his enemies have him almost cornered. At this juncture Nan intervenes successfully and saves him. Dave suddenly realizes that Nan, instead of the silhouette girl, is the one he really loves and all ends happily.

There is enough snappy action, lurid thrills, lively scraps and love interest in this picture to satisfy the most ardent admirer of films of "the great outdoors" variety. Its plot is altogether out of the ordinary run, the surprise element being strongly in evidence and the mystery surrounding the "silhouette girl" proving a unique factor in arousing the spectators' curiosity.

Too frequently it happens that films deal-



ing with the sort of people and locations set forth in "Danger" offer stories which rely chiefly upon purely melodramatic phases crowded speedily one on top of the other, but painfully obvious in their trend. This fault is agreeably lacking in the present instance, hero Dave Collins' trail is a mighty hard one to anticipate, you never can guess just what is coming next, and the result is a well developed and maintained quality of suspense which culminates in an uncommonly good climax.

Clifford S. Efelt has directed the feature with accuracy and fine judgment. There are many excellent exterior views, including artistic long shots of wide rolling country, with impressive backgrounds, and the lighting throughout is faultless.

J. B. Warner's impersonation of Dave Collins is marked by that clever actor's usual energy and dramatic appeal, Lillian Hackett wins all hearts by her alluring portrayal of pretty Nan Higgins, June LaVere is darkly attractive as the gypsy Dolores and smooth, well-balanced support is accorded the principals by the rest of the company. The picture can be exploited as a fast-moving melodrama with an unusual plot and excellent cast, with especial attention directed to the work of the star. It gives every indication of gaining widespread popularity in the state right field.

G. T. P.

Children of Jazz

Paramount Photoplay in Five Parts. Author, Harold Brighouse. Scenario by Beulah M. Dix. Director, Jerome Storm. Cameraman, Dev Jennings. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Richard Forestall	.....	Theodore Kosloff
Ted Carter	.....	Ricardo Cortez
Clyde Dunbar	.....	Robert Cain
Babs Weston	.....	Eileen Percy
Lisa Dunbar	.....	Irene Dalton
John Weston	.....	Alec B. Francis
Adam Forestall	.....	Frank Carrier
Blivens	.....	Snitz Edwards
Deborah	.....	Lillian Drew

John Weston and Richard Forestall arrive from a year's trip abroad. They reach the Weston home to find John's daughter, Babs, to whom Forestall is engaged holding a wild jazz party. Incidentally she has managed to become entangled in love affairs with Ted Carter, aviator, and Clyde Dunbar, a married man. Forestall announces that he is through with Babs and goes to an island where his eccentric father resides, living in the style of the year 1850. Dunbar and his wife, Ted Carter and Babs, are in a hydroplane which is wrecked on the Forestall island. Richard appears gives them old-fashioned clothing and rules the quartette with an iron hand. The crew of a schooner belonging to Richard abduct Babs and Mrs. Dunbar. Richard is knocked senseless but Ted and Dunbar go in pursuit via hydroplane, board the ship and, with Richard's aid the crew is subdued. The Dunbars are reunited and Richard wins Babs.

There is a monotonous familiar family likeness stamped on all these plots dealing with jazz, booze, love-as-you-please and the escapades of the younger generation. Invariably the heroine is shown breaking conventions joyously and having the time of her life for a few reels, only to sober down decorously at the finish and wed some chap whose habitual mood is that of the proverbial grave-digger. The principal girl runs true to this formula in "Children of Jazz," which is not without its entertaining moments of comedy and melodrama crashes, and registers, on the whole, as a mildly amusing production which serves to while away an idle hour.

The introduction of an island colony where the inhabitants wear the costumes and stick to the customs of the year 1850 gives an unique twist to an otherwise stereotyped story and furnishes a sharp contrast between times past and present. The hydroplane chase is well handled and puts over quite a trenchant thrill, there is an abundance of beautiful photography, which includes a number of striking marine shots.

Theodore Kosloff is not a convincing figure in the role of Richard Forestall, a part which does not suit his personality or methods, Eileen Percy is engagingly pretty and alluring as the volatile Babs, Ricardo Cortez gives an excellent performance as



Ted Carter and the support is well balanced. The picture can be exploited as a combination of jazz stunts and melodrama, an attraction best adapted to the hot weather period.

G. T. P.

McGuire of the Mounted

Universal Production in Five Parts. Story by Raymond L. Schrock and Geo. Hively. Scenario by George Hively. Directed by Richard Stanton. Cameraman, Ben F. Kline.

CAST AND SYNOPSIS

Bob McGuire	.....	William Desmond
Julie Montreau	.....	Louise Lorraine
Katie Peck	.....	Vera James
Andre Montreau	.....	P. J. Lockney
Major Cordwell	.....	William A. Lowery
Mrs. Cordwell	.....	Peggy Browne
Henri	.....	Frank Johnson
Sergeant Murphy	.....	Jack Walters

Bob McGuire, of the Royal Northwest Mounted Police, is in love with Julie Montreau, beautiful French-Canadian girl who returns his affection. They plan to wed, but Bob in the performance of his duties has gotten close to the band of opium smugglers and they plan otherwise. The plot is to win Bob over to the side of the smugglers by "framing" a marriage with Katie Peck, whom the smugglers have in their power. Their scheme is successful and to carry things further the smugglers fabricate a situation which brings Bob into a fatal clash with Major Cordwell commanding officer of the police. The major is killed and Bob accused of the murder—but Katie, who has fallen in love with the handsome sergeant, tells her story and her knowledge of the killing frees the hero and paves the way for his marriage to Julie.

A Universal program offering with action laid in the Canadian Northwest, "McGuire of the Mounted" presents William Desmond in a congenial role and provides fair entertainment of a highly conventional sort. The far-famed mounted police of Canadian open spaces are still picturesque, despite the wide exploitation and consequent familiarity to picture goes through photoplays that have gone before "McGuire." The play has action and several of the well-trying melodramatic situations which have come to be a staple on the market of screen entertainment.

The star seems the logical focal-point for



the advertising on "McGuire of the Mounted." His role is in line with most of the things he has done in the past and his performance as dashing as the role will permit. There is a display of some good acting in the supporting company. Louise Lorraine as Julie is colorful and Vera James sufficiently drab to fit the part intrusted to her as Katy Peck.

The settings and locations are good and well photographed. "McGuire of the Mounted" will stand up under a campaign emphasizing the out-of-door note and the fact that the star is seen as one of the much-sung heroes of the famous "mounted." The picture pretends to nothing more than outdoor melodrama based on a love romance, and billed as such it should succeed. T. C. K.

REVIEWS OF CURRENT SHORT SUBJECTS

Yellow Gold and Men, Pathe

In this two-reeler of the Range Rider Series, Leo Maloney, dying of thirst, comes to the ranch with his canteen filled with gold nuggets. To protect himself from being sent to prison on a false charge, the ranchman's son steals the canteen, but it is recovered by his sister, who has fallen in love with the newcomer. There is the usual "western stuff" in this picture and will be enjoyed by all who like that sort.

The End of a Perfect Fray, F. B. O.

In the tenth round of the "Fighting Blood" series with George O'Hara and Clara Horton, Judy asks Gale to give up the ring and he promises to do so for her. He is called a quitter and when the girl learns of this she allows him to withdraw his promise. Gale also rescues his rival from the hands of an angry mob and again gets into the good graces of the townspeople. The picture is in two reels and affords some exciting moments.

Jack Frost, Pathe

Snub Pollard, the hired man on a farm at Zero Centre "where it's so cold that the roosters can't crow," saves the farmer from being swindled by a wicked man from the wicked city and wins the farmer's daughter (Marie Mosquini) as a reward. The winter atmosphere of this film makes it good for hot weather. It contains some novel comedy situations.

Pathe Review, No. 28

This reel contains some views of terns and pelicans; shows how marionettes are made and manipulated by "marionette mothers" and brings Fifth Avenue to the South Sea Islands by trick photography. A coast down the Hodzu rapids, in Japan, and some beautiful colored views of the Catskills make up the scenic part of the film.

For Guests Only, Pathe

This is another "hotel" comedy with the usual racing in and out of rooms and up and down in elevators. Paul Parrott is the clerk and Marie Mosquini the telephone operator. Although there are few new situations the old ones can probably be depended upon to draw the laughs.

Haunted Valley, Pathe

In this, the eleventh episode, Ruth is kidnapped on her wedding day by Malison's secretary who loves him. Craig comes to her rescue and she begins to think that she likes him after all. She determines to find out the truth about Malison.

Mysteries of the Sea, Pathe

This is a "fish" story which Henry Cat tells to father Alfafa and depicts the antics of the various species, including dogfish, catfish and porpoise.

ALICE ADAMS*(Associated Exhibitors)*

BOSTON, LOEW'S ORPHEUM.—25-60c. Fine business. **Short Subjects.**—Pathe; Topics of the Day; Comedy. **Press Comments.**—The cast gives wonderful portraits.—Post. A very honest picturing of the tale.—Advertiser.

LOS ANGELES, KINEMA.—25-35c. Good business. **Short Subjects.**—Comedy; Travel Picture. **Press Comments.**—Unusual entertainment.—Examiner.

ALL THE BROTHERS WERE VALIANT*(Metro.)*

ST. LOUIS, MO., DELMONTE.—25-50c. Extraordinary business. **Short Subjects.**—Lloyd Comedy; News; Views. **Press Comments.**—Big Feature.—Globe-Democrat.

ADAM AND EVA*(Paramount)*

READING, PA., PRINCESS.—Average business. **Short Subjects.**—News; Comedy; Scenic.

THE BOND BOY*(First National)*

SCRANTON, PA., STRAND.—Only fair business due to hot wave. **Short Subjects.**—“Let'er Run”; Cartoon; News; Review.

THE BOSS OF CAMP 4*(Fox)*

SEATTLE, WINTER GARDEN.—10-20c. Three days good business. **Short Subjects.**—News; Comedy. **Press Comment.**—Human appeal as well as enlivening comedy.—Star.

BACKBONE*(Goldwyn)*

BOSTON, MODERN AND BEACON.—20-45c. Good business. **Short Subjects.**—News; Topics of the Day.

BAVU*(Universal)*

KANSAS CITY, PANTAGES.—25-50c. Fair business. **Press Comments.**—Sure to draw.—Star-Times.

BOSTON BLACKIE*(Fox)*

BOSTON, MODERN AND BEACON.—20-45c. Good business. **Short Subjects.**—News; Topics of the Day. **Press Comment.**—Although tainted considerably with melodrama, entertains.—Advertiser. Has plenty of pep.—Post.

MILWAUKEE, WIS., SAXE'S PRINCESS.—10-15-25c. Good business. **Short Subjects.**—Century Comedy; Kinograms; Urban movie chats. **Press Comments.**—One of his best.—Journal

SCRANTON, PA., REGENT.—Average business. **Short Subjects.**—“Fighting Blood.”

BRASS*(Warner Bros)*

KANSAS CITY, LINWOOD.—15-25c. Fine business. **Short Subjects.**—“Out of the Inkwell”; Pathe.

CAN A WOMAN LOVE TWICE*(F. B. O.)*

CLEVELAND, READE'S HIPPODROME.—25-35-65c. Fair business. **Press Comment.**—Well acted but far fetched plot.—Plain Dealer. Rather convincing.—News.

CASE OF BECKY*(Paramount)*

LEROY, MINN., UNION HALL.—Exceptional business.

THE CITY OF SILENT MEN*(Paramount)*

BIRMINGHAM, ALA., CAPITAL.—10c. Business good. **Press Comment.**—Intense.—Birmingham News.

**Voice Of The
BOX OFFICE***(Copyright 1923)*

IMPARTIAL because all reports are gathered by paid, experienced correspondents. No “plants,” no “Ringers,” no “grudges,” no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

CHILDREN OF DUST*(First National)*

INDIANAPOLIS, CIRCLE.—30-50c. Light business. **Short Subjects.**—“This Way Out”; News. **Press Comment.**—Not a second “Humoresque,” but most pleasing and entertaining.—The News. Filled with pathos and sentiment.—The Star.

CONFIDENCE*(Universal)*

PINE CITY, MINN., FAMILY.—Fair business only.

CRASHING THROUGH*(F. B. O.)*

PORTLAND, MAJESTIC.—10-25-35-50c. Fair business. **Short Subjects.**—News; “Felix Revolts”; Pathe. **Press Comments.**—Carey very convincing and probably one of the best of his career.—Oregonian. Carey exerts himself to the limit in his latest and best.—Journal.

THE DRIFTER*(Universal)*

OKLAHOMA CITY, MAJESTIC.—10c. Good business. **Short Subjects.**—Comedy.

DRUMS OF FATE*(Paramount)*

BETHLEHEM, PA., PALACE.—Ordinary business.

DADDY*(First National)*

ALBANY, MARK STRAND.—30-60c. Capacity. **Short Subjects.**—“The Blacksmith”; Review. **Press Comments.**—Excellent drawing card.—News. Lends itself to every emotion.—Knickerbocker Press. Star measures up to the greatest of the epoch.—Times-Union. Best acting of Coogan's career.—Journal.

BALTIMORE, RIVOLI.—25-30-50c. Good business. **Short Subjects.**—News; “The Burglar Alarm”; Comedy. **Press Comment.**—Everyone will find pleasure in the film. American. The tiny star makes it seem much better than it is.—News. Exceedingly trite.—Post.

PORTLAND, ORE., LIBERTY.—10-25-50c. Fine business. **Short Subjects.**—News; “Three Strikes.” **Press Comments.**—Splendid technique.—Oregonian. Real entertainment.—Telegram. Picture does not amount to much, Jackie would save any picture from mediocrity.—Journal.

DIVORCE*(F. B. O.)*

CLEVELAND, KEITH'S 105TH THEATRE.—25-35-75c. Fair business. **Press**

Comment.—Impressive because it is natural.—Plain dealer.

LOS ANGELES, GRAUMAN'S RIALTO.—35-55c. Second week, fine business. **Exploitation.**—Tied up with local divorce courts. Judge Summerfield, nationally known divorce jurist, sentenced all couples applying for divorce, to first witness a showing of “Divorcee.” A special showing of the picture was held in the courtroom for all couples with decrees pending. **Short Subjects.**—Pathe; Novelty; Christie Comedy. **Press Comments.**—Realistic, well acted.—Express.”

ENEMIES OF WOMEN*(Goldwyn-Cosmopolitan)*

BOSTON, LOEW'S STATE.—25-60c. Fine business. **Exploitation.**—Special Gold Star Mother's matinee. **Short Subjects.**—News; Topics of the Day; “The Love Nest.” **Press Comment.**—Too long and yet there is really great appeal.—Post. Never quite comes to life.—Transcript. One of the rarest.—Advertiser. Will entertain and thrill.—American.

CLEVELAND, STILLMAN.—Second week's fine business.

KANSAS CITY, ROYAL.—15-35-50c. Good week's business. **Short Subjects.**—Magazine. **Press Comments.**—A mixture of much.—Star-Times.

SEATTLE, STRAND.—35-50c. Business excellent, second week.

THE EXCITERS*(Paramount)*

ALBANY, CLINTON SQUARE.—28c. Three days fair business. **Short Subjects.**—Comedy; News. **Press Comments.**—Whirl of excitement.—News. Most evenly balanced cast.—Knickerbocker Press. Hits on all eight cylinders.—Times-Union. If you want a nap, don't see “The Exciters.”—Journal.

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-60c. Fine business. **Short Subjects.**—Fighting Blood Series; Last Minute News. **Press Comments.**—Very good. Taken from Martin Brown's stage play.—Herald. Filled with countless thrills and tense moments. Bebe Daniels and Antonio Moreno at their best.—Record.

THE FLAME OF LIFE*(Universal)*

HAZLETON, PA., GRAND.—Fair run two days. **Short Subjects.**—Fun from the Press; News; Comedy.

FOOLISH WIVES*(Universal)*

TOLEDO, TEMPLE.—15-25c. Poor business, second week. **Short Subjects.**—Topical Tips; Baby Peggy comedy.

FORGET ME NOT*(Metro)*

ALBANY, CLINTON SQUARE.—28c. Fair business. **Short Subjects.**—Comedy; News. **Press Comment.**—Good acting in leading roles.—News. Stretches the probabilities for the sake of romance.—Knickerbocker Press. Sentimental qualities in every scene.—Times-Union. Sentimental.—Journal.

A FRIENDLY HUSBAND*(Fox)*

LOS ANGELES, HILL STREET.—28-40-55c. Business good. **Short Subjects.**—News; Comedy; Aesop's Fables. **Press Comments.**—Entertaining and inducive for a good laugh.—Times.

FOG BOUND*(Paramount)*

ALLENTOWN, PA., RIALTO.—Poor business. **Short Subjects.**—Cartoon; Review.

BOSTON, FENWAY AND EXETER.—20-45c. Business good. **Short Subjects.**—News; Comedy. **Press Comment.**—Ordinary

story well produced. — Traveler. Leaves spectator exactly as indicated by title. No one seems to understand it.—Transcript.

PORTLAND, ORE., PEOPLES. — 15-25-35c. Fair business. Short Subjects.—Kinograms; "Take Your Choice"; Mixed Trails. Press Comments. — Much tragedy without cause.—Journal. The best part is that locations are actual.—Oregonian. Atmosphere is prevailing feature. — Telegram.

THE GIRL OF THE GOLDEN WEST

(First National)

LOS ANGELES, LOEW'S STATE. — 25-30-50c. Capacity. Spent \$1800 in newspaper advertising and used 50 boards. Personal appearance of Sylvia Breamer, first night went over big. Short Subjects. — Glimpses of Sunny Spain; Cartoon; Magazine.

THE GO-GETTER

(Paramount)

BETHLEHEM, PA., LORENZ. — Good business considering heat. Short Subjects. — "His Royal Slyness"; "Fighting Blood."

THE GRUB STAKE

(American Releasing)

BALTIMORE, PEABODY.—10-25c. Business fair. Short Subjects.—Oregon Trail; Aesop's Fable.

GRUMPY

(Paramount)

KANSAS CITY, WARWICK. — 15-30c. Business good. Short Subjects.—The Fatal Photo.

GET-RICH-QUICK WALLINGFORD

(Paramount)

ERSKINE, MINN., STAR. — Average business. **WATERVILLE, MINN., GEM.** — Fine business.

HUMAN HEARTS

(Universal)

KENDALL, WIS., TERRACE.—Very fine business.

HURRICANE'S GAL

(First National)

WILKES-BARRE, PA., SAVOY.—Excellent business. Short Subjects. — "My Hero"; Chats; News.

THE IMPOSSIBLE MRS. BELLEW

(Paramount)

OKLAHOMA CITY, RIALTO.—10-20c. Good business. Short Subjects. — Aesop's Fables.

IN THE NAME OF THE LAW

(C. B. C.)

BLOOMER, WIS., IDEAL. — Good business. **CAMBRIDGE, MINN., COZY.**—Good business.

HUNTING BIG GAME IN AFRICA

(Universal)

WILKES-BARRE, PA., POLI. — Good business three days.

THE HEART RAIDER

(Paramount)

BALTIMORE, NEW. — 25-33-50c. Fair business. Short Subjects.—"Apple Sauce"; News. Press Comment.—Plenty of action. —Morning Sun. The play itself is weak tea. — News. Flip and pleasant. — Post. Makes for entertainment.—Evening Sun.

CLEVELAND, PARK AND MALL. — 25-35-55c. Fair business. Press Comment.—Light, frothy comedy romance. — Plain Dealer. Plenty of action to hold one's interest.—Press.

HER ACCIDENTAL HUSBAND

(C. B. C.)

BOSTON, BOSTON.—25-60c. Fine business. Short Subjects.—News; Topics of the

Day; Aesop's Fable. Press Comment. — Strange and amazing with excitement. — Post. One of those which wrap us up in wonder.—Advertiser.

THE HERO

(Al Lichtman)

KANSAS CITY, TWELFTH STREET. — 10-30c. Average week's business. Short Subjects. — "Bow Wow"; Magazine; Aesop's Fables. Press Comments.—Unusually good.—Star-Times. Gaston Glass a handsome, heart-breaking hero.—Journal-Post.

THE HOTTENTOT

(First National)

ALLENTOWN, PA., COLONIAL. — Normal business. Short Subjects. — Comedy; News. Exploitation.—Local dancing staged "Summertime Follies" with diamond ring for best dancer.

THE JUCKLINS

(Paramount)

OKLAHOMA CITY, CAPITAL. — 10-20-30c. Business fine.

JUNE MADNESS

(Metro)

ALEXANDRIA, MINN., HOWARD. — Poor business.

KINDRED OF THE DUST

(First National)

SHAMOKIN, PA., NEW MAJESTIC. — Business average. Short Subjects.—News; Comedy. Exploitation. — Kyne and Miss Cooper starred in advertising as author and leading lady.

LAW AND THE WOMAN

NEW PRAGUE, MINN., SAVOY.—Good business.

THE LAW OF THE LAWLESS

(Paramount)

CLEVELAND, ALLEN. — 35-60c. Fair business. Press Comment. — Acceptable. Does not cause one to become awesome.—News. A colorful tale.—Plain Dealer. An old friend in disguise.—Press.

THE LONE HORSEMAN

INDIANAPOLIS, REGENT. — 15-25c. Capacity. Short Subjects.—"The Brink of Eternity"; "Haunted Valley"; "Fresh Eggs." Press Comment. — Enjoyable entertainment.—The News.

LORNA DOONE

(First National)

NORFOLK, WELLS.—30-40c. Week's big business. Press Comment. — Fascinates everyone.—Norfolk Landmark. Romance with a kick in it.—Ledger Dispatch.

LOST AND FOUND

(Goldwyn)

MAHANAY CITY, PA., FAMILY. — Poor business due to hot spell. Short Subjects.—News; Comedy.

SEATTLE, LIBERTY.—35-50c. Business good. Short subjects.—"Three Strikes," "A Lyin' Hunt;" News. Press Comments.—Has novel dramatic twist.—Times. Picturesque and thrilling.—P-I. Fast enough to suit most jaded taste.—Star.

LOST ROMANCE

(Paramount)

INKSTER, N. D., GEM.—Fine business.

LOVE'S BOOMERANG

(Paramount)

SUEUR, MINN., STAR.—Poor business.

THE LOVE NEST

(First National)

BOSTON, BOWDOIN, OLYMPIA, MODERN, BEACON, ORPHEUM, BOSTON. — Good business. Press Comment.—You will

certainly enthuse over this.—Advertiser. Some dream, and kept them roaring.—Traveler.

THE MADNESS OF YOUTH

(Fox)

PORTSMOUTH, VA., RIALTO. — Two days fair business. Press Comment. — Thriller.—Virginian Pilot.

THE MAN KILLER

(Paramount)

OKLAHOMA CITY, ISIS.—Fair business. Short Subjects.—Fun from the Press.

A MAN OF ACTION

(First National)

INDIANAPOLIS, SMITH'S. — 15-25c. Short Subjects.—Comedy; Pathe. Press Comments.—Rapid moving story of originality and mystery.—News. Has same variety of laughs as "The Hottentot."—The Star.

MAN UNDER COVER

(Universal)

ADAMS, MINN., KRESBOCH. — Fine business.

THE MARRIAGE CHANCE

(American Releasing)

SEATTLE, BLUE MOUSE. — 25-50c. Average business. Short Subjects.—News; Comedy. Press Comments.—A powerful ensemble.—Times. Astonishingly too weak to describe it properly.—P-I. Ending is a happy one for all.—Star.

THE MASQUERADER

(First National)

CAMBRIDGE, MINN., COZY. — Very poor business.

ME AND MY GAL

(American Releasing)

LOS ANGELES, HIPPODROME.—20-30c. Fine business. Short Subjects.—Snap Shots; Cartoon; Kinograms. Press Comment.—Delicious humor in the English comedy.—Herald.

MIRACLE OF MANHATTAN

(Selznick)

BIG FALLS, MINN., GRAND. — Fine business.

MAIN STREET

(Warner Bros)

BOSTON, FENWAY AND EXETER THEATRES.—20-45c. Business good. Short Subjects.—News; Comedy. Press Comment. — Differs from novel, and undergoes changes in pilot in coming to the screen.—Transcript.

SEATTLE, BLUE MOUSE.—50c. Splendid business. Press Comments.—Skill and genius in "Main Street."—Times. Tallies with the book. A great picture.—P. I One of the best of the season.—Star.

THE MAN FROM GLENGARY

(Hodkinson)

ALBANY, LELAND. — 28c. Splendid business three days. Short Subjects. — News; "Out of the Inkwell"; Comedy. Press Comments.—One of the big smashes.—News. Those who saw it had nothing to regret.—Knickerbocker Press. Realism the keynote.—Times-Union.

MILWAUKEE, WIS., SAXE'S RIALTO. —25c. Excellent business. Short Subjects.—Sunshine Comedy; News. Press Comments.—Fine thrills.—Journal.

A MAN WITHOUT A COUNTRY

(Pathe)

TOLEDO, TOLEDO.—50c. Business good. Press Comments.—Tendency to drag at the start.—Times. A profitable two hours can be spent seeing this.—Blade. One of the most powerful and patriotic yet.—News-Bee.

THE MARRIAGE CHANCE

(Progress)

TOLEDO, O., PANTHEON. — 25-35c. Business fair. Short Subjects.—Our Gang

Comedy; Fox. Press Comments—Borders on the gruesome, and an extremely artificial "surprise" ending.—Blade. Acting very good, production, adequate.—Times.

MARY OF THE MOVIES

(F. B. O.)

MILWAUKEE, GARDEN.—50c. Business good, held over. Short Subjects.—Christie Comedy; Pathe News; Topics of the Day. Press Comments.—Good hot weather stuff.—Journal. A personally conducted tour through Hollywood.—Wisconsin-News.

MASTERS OF MEN

(Vitagraph)

BOSTON, BOWDOIN SQUARE.—20-50c. Fine business. Short Subjects.—Comedy; News. Press Comment.—It is all interesting.—Transcript.

THE MIDNIGHT PATROL

(Selznick)

LOS ANGELES, ALHAMBRA.—28-39-55c. Fairly good business. Short Subjects.—Weekly; Felix Cat; Leather Pushers.

NANOOK OF THE NORTH

(Pathe)

ST. LOUIS, KINGS.—20-40c. Business fair. Short Subjects.—News; Views; Comedy; Movie Chats. Press Comments.—Entertaining as well as instructive.—Times.

THE NTH COMMANDMENT

(Paramount)

WILKES-BARRE, CAPITOL.—Fair business. Short Subjects.—Review; News.

ONLY 38

(Paramount)

CLEVELAND, ALLEN.—35-60c. Fair business. Press Comment.—Really enjoyable.—Plain Dealer. An honest story well acted.—News.

OKLAHOMA CITY, CRITERION.—10-20-30-50c. Excellent business. Short Subjects.—Pathe; Aesop's Fables; Topics of the Day.

THE PASSION PLAY

(Pathe)

TOLEDO, TOLEDO.—50c. Business good. Press Comments.—A reverent dramatization.—Blade. Vivid portrayal of the life story of Christ. Holds the interest.—Times.

THE POLISH DANCER

(State Rights)

SEATTLE, WINTER GARDEN.—10-20c. Three day good business. Short Subjects.—Comedy; News. Press Comments.—Plot carried out in dramatic manner.—Star. Fascinating.—Times.

POWDER RIVER

(United States Government)

TOLEDO, TEMPLE.—15-25-35-50c. Business unusual. Exploitation.—Dug-outs on principal corners, banners over streets and bands in street ballyho. Short Subjects.—"The Uncovered Wagon"; Confiscated German Submarine Pictures. Press Comments.—Interesting.—Blade. Unusual, exciting, historical, interesting.—Times. See "Powder River."—News Bee.

QUICKSANDS

(American Feature)

BOSTON, MODERN AND BEACON.—20-45c. Business fair. Short Subjects.—Topics of the Day; News; Comedy. Press Comment.—Plenty of thrills and gunplay.—Post. A tense story.—Traveler. A great climax.—Advertiser.

PORTLAND, ORE., RIVOLI.—15-35-50-75c. Fair business. Short Subjects.—Kinograms; "The Cobbler"; Topics. Press Comments.—Remarkable range of emotional appeal.—Oregonian.

QUINCY ADAMS SAWYER

(Metro)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Good business.

ST. LOUIS, GRAND CENTRAL, LYRIC SKYDROME, CAPITOL.—30-40-50c. Business excellent. Short Subjects.—News; Views; "Frozen North"; Comedy. Press Comments.—Thrilling and realistic.—Times.

THE RIGHT WAY

(State Rights)

KANSAS CITY, GLOBE.—15-25-35c. Fair business. Short Subjects.—Aesop's Fables; News.

SAFETY LAST

(Pathe)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Good business.

LOS ANGELES, MILLER'S.—15-30-50c. Remarkable business, fifth week. Short Subjects.—News. Press Comments.—Greatest comedy drama of season. Thrills.—Herald.

SALOME

(Allied)

BALTIMORE, METROPOLITAN.—17-28-40c. Excellent business. Short Subjects.—"The Shriek of Araby"; "In Old New Jersey"; "The Hidden Shore"; News. Press Comment.—Rather interesting.—American. Odd—different from the usual.—News. Exquisite, beautiful.—Evening Sun. Perhaps the most original.—Post.

MILWAUKEE, WIS., MERRILL.—40c. Business fine. Short Subjects.—Comedy; Snapshots. Press Comments.—Different with a vengeance.—Journal. Nazimova's Salome the "cleanest" screen has ever witnessed.—Sentinel.

SECOND FIDDLE

(Hodkinson)

LOS ANGELES, SYMPHONY.—39-55c. Week's good business. Short Subjects.—Comedy; News. Press Comments.—Has a distinct human appeal.—Examiner.

THE SNOW BRIDE

(Paramount)

LOS ANGELES, GRAUMAN'S 3RD ST.—20-35c. Fair business. Short Subjects.—Pathe; Einstein's Relativity—"The Counter Jumper"; Atmospheric Prologue. Press Comments.—Exceptionally beautiful snow scenes, cast is good.—Express.

SHAMOKIN, PA., VICTORIA.—Good business. Short Subjects.—Can Firpo Conquer Dempsey?"; "The Eagle's Talons."

SOUL OF THE BEAST

(Metro)

PORTLAND, ORE., MAJESTIC.—10-25-35-50c. Good business. Exploitation—Dummy elephant on truck around town with "This is Oscar," drew much comment. Short Subjects.—News; "Sold at Auction." Press Comment.—Drags woefully.—Oregonian.

SEATTLE, . COLUMBIA.—25-35-50c. Average business four days. Short Subjects.—"Don't Get Fresh"; "Forgetting the Law"; "Topics of the Day." Press Comments.—Individual entertainment.—Times. A knockout.—P.-I. Rich in human appeal.—Star.

SOULS FOR SALE

(Goldwyn)

BALTIMORE, PEABODY.—10-25c. Business fair. Short Subjects.—"Midnight Cabaret."

WILKES-BARRE, PA., ORPHEUM.—Average business. Short Subjects.—News; Comedy.

SUCCESS

(Metro)

KANSAS CITY, MAINSTREET.—25-50c. Good business. Short Subjects.—Views of President Harding's visit to Kansas City.

SUZANNA

(Allied)

TOLEDO, ALHAMBRA.—20-30c. Second week's improved business. Short Subjects.—News. Press Comments.—Corking entertainment.—Times. Thrills.—Blade.

TIMOTHY'S QUEST

(American Feature)

SEATTLE, WINTER GARDEN.—10-20c. Business good. Short Subjects.—"The Pill Pounder"; News. Press Comments.—Has a strong heart appeal and human interest.—Star.

THE TRAIL OF THE LONESOME PINE

(Paramount)

WILKES-BARRE, PA., CAPITOL.—Just average business due heat wave. Short Subjects.—News. Exploitation.—Handed samples of candy from local shops to patrons.

TRIFLING WITH HONOR

(Universal)

KANSAS CITY, LIBERTY.—25-35c. Good business. Short Subjects.—"Out of the Inkwell"; Capitol Shots; News. Press Comments.—Excellent.—Star-Times. Tense moments and whirlwind finish.—Journal-Post.

LOS ANGELES, CLUNES.—15-25c. Fair business. Short Subjects.—Kinograms; Lloyd Comedy; Prizma. Press Comments.—Gripping, thrilling and splendid cast.—Herald.

ST. LOUIS, RIVOLI.—30c. Week's excellent business. Short Subjects.—News; Views; Comedy; Fun from the Press. Press Comments.—Very powerful.—Globe-Demo-the Day.

WHERE THE PAVEMENT ENDS

(Metro)

READING, PA., CAPITOL.—Fair business. Short Subjects.—Hal Roach, Kinograms.

WITHIN THE LAW

(First National)

KANSAS CITY, ISIS.—15-30c. Fine business. Short Subjects.—News; Topics of the Day.

THE WOMAN WITH FOUR FACES

(Paramount)

BALTIMORE, CENTURY.—25-33-75c. Fair business. Short Subjects.—"Out of Place"; News. Press Comment.—Delightful hot weather entertainment.—American. Doesn't disappoint.—Evening Sun. Corking good melodrama.—News.

ST. LOUIS, MISSOURI.—30-50c. Business fair. Short Subjects.—News; Views; Hodge-podge film; Fun from the Press. Press Comments.—Sure-fire entertainment.—Globe-Democrat.

TOLEDO, PRINCESS.—25-40c. Business normal. Short Subjects.—Green as Grass; News; Illustrated Slides of "Red Moore." Press Comments.—Mystery, thrills and romance.—Blade. Holds the interest.—Times.

THE WORLD'S A STAGE

(Paramount)

OKLAHOMA CITY, CAPITOL.—10-20-30c. Good business. Short Subjects.—News.

YOU CAN'T FOOL YOUR WIFE

(Paramount)

BALTIMORE, PEABODY.—10-25c. Business fair. Short Subjects.—Comedy.

YOUR FRIEND AND MINE

(Metro)

TOLEDO, RIVOLI.—15-25-30-40-50-75c. Good business. Short Subject.—"Where There's a Will." Press Comments.—Dandy.—Times.

First Runs on Broadway

CAPITOL

- 1. Selections from Valkyrie
2. The Ancient Duchy of Brittany (Pathe)
3. Capitol Ballet Corps
4. Capitol Magazine
5. In Our Broadcasting Studio
6. Success (Metro)
7. Capitol Grand Organ

Press Comments

American.— . . . cast is capable, the settings are interesting, the atmosphere is carried out well, and the play—but then as they tell us themselves, "Success" is a relative thing. World.—Mary Astor's eyes, nose and chin were the relieving features. Evening Mail.—An effective and thoroughly entertaining moving picture. Evening Journal.—A really fine picture of heart interest. Telegram.—Its authors have managed to capture the spirit and atmosphere

STRAND

- 1. Prelude—Orchestra
2. Mark Strand Topical Review
3. Prologue to Rupert of Hentzau
4. Kupert of Hentzau (Selznick)
5. Organ Solo

Press Comments

American.—There are enough stars to illumine a dozen pictures and the gleam in a single constellation. Herald.—The picture is pretty consistently exciting. Times.—Entertaining in spite of the director, the actors, and the title writers. Tribune.—It is a mighty fine picture. World.—This is another big film of foreign intrigue—one with its moments of beauty and also its moments of inadequacy and over-acting. Evening Mail.—Despite its length "Rupert of Hentzau" has that element of authority which makes one believe that what one sees actually occurred. Sun and Globe.—"Rupert of Hentzau" is a mighty good film. Telegram.—Is better in the film form at the Strand Theatre this week than it

RIALTO

- 1. Selection—from Two Little Girls in Blue
2. Riesenfeld's Classical Jazz
3. Golf—as played by Gene Sarazen
4. Helen Sherman—Aria from Barber of Seville
5. Rialto Magazine
6. Danse Jazzique—Marie Andre, danseuse
7. Children of Jazz (Paramount)
8. By the Babbling Brook (Walter Donaldson)
9. Get Out and Get Under (Pathe)

Press Comments

American.—"Children of Jazz" at the Rialto Theatre, is exactly that sort of a film. Times.—The novelty of this production makes it quite pleasing as an entertainment. Tribune.—Is quite as bad as you think it is going to be. Sun and Globe.—A screen production which is enjoyable, to us at any rate. Telegram.—Embracing in its story many situations of dramatic power and thrill. Evening World.—Just one of those pictures.

Allied Producers and Distributors Corporation 729 Seventh Avenue, New York City

Up To The Minute

RELEASE GUIDE



Table listing film titles and prices: The Three Must-Get-Theres (3,824), The Glorious Adventure (6,410), A Woman's Woman (7,892), Garrison's Finish (8,184), Salome (4,993), Suzanna (5,966), The Shriek of Araby (4,357)

AMERICAN RELEASING

Table listing film titles and prices: Trail of the Axe (5,000), Timothy's Quest (6,000), Woman He Loved (6,000), Sign of the Rose (6,200), When the Desert Calls (6,000), The Challenge (5,000), Bluebird, Jr. (5,000), The Other Side (6,000), The Deerslayer (6,000), At the Cross Roads (6,000), Danger Point (5,807), Marriage Chance (6,000), Beyond the Jordan (1,000), The Super Sex (5,749), What Fools Men Are (6,087), As a Man Lives (6,000), That Woman (6,000), Solomon in Society (6,000), Milady (7,622), One Million in Jewels (5,326), Bohemian Girl (6,462), The Grub Stake (8,061), Son of the Desert (4,144), Quicksands (6,307), Outlaws of the Sea (5,395), Modern Marriage (6,331)



Table listing film titles and prices: Impulse (4,505), One-Eighth Apache (5,634), Two-Fisted Jefferson (4,564), Peaceful Peters (4,690), Streets of New York (7,000), The Double O (4,720), Lost in a Big City (8,000), Jacqueline (6,000), The Broken Violin (5,840), The Little Red Schoolhouse (5,760), The Rip Tide (6,176), None So Blind (6,311), Man and Wife (4,379), Night Life in Hollywood (6,056), Western Justice (3,977), The Lone Horseman (4,471), High Speed Lee (4,816), A Woman's Faith (4,868), Peaceful Peters (4,696), Sheriff of Sun Dog (4,949), Spawn of the Desert (5,038), Devil's Dooryard (4,838), Law Rustlers (4,939), Sun Dog Trails (4,593), Chain Lightning (4,969), The Broken Silence (5,929), The Hidden Light (4,997), Desert Crucible (4,749), Desert Bridegroom (4,784), Marshall of Moneymint (4,726), Back to Yellow Jacket (5,901), The Price of Youth (4,995)

ASSOCIATED EXHIBITORS

Table listing film titles and prices: Grandma's Boy (4,377), Till We Meet Again (5,822), Breaking Home Ties (5,622), Conquering the Woman (5,887), A Bill of Divorcement (5,819), Head Hunters of the South Seas (4,387), The Tents of Allah (7,864), Is Divorce a Failure? (5,448), Alice Adams (6,361)



Table listing film titles and prices: Chicken Dressing (1,000), Hold Tight (2,000), A Hula Honeymoon (2,000), Message of Emile Coue (2,000), Babies Welcome (2,000), Oh, Sister! (1,000), Fishing for Tarpon (1,000), A Jungle Romeo (2,000), Hot Water (2,000), Uneasy Feet (2,000), Kick Out (2,000), Family Troubles (1,000), Green as Grass (2,000), Movie Daredevil (1,000), The Dude (1,000), Take Your Choice (2,000), Winter Has Come (2,000), Exit Stranger (1,000), F. O. B. (2,000), From the Windows of My House (1,000), Roll Along (2,000), Small Change (1,000), This Way Out (2,000), Shooting the Earth (1,000), By Lantern Light (1,000), Mrs. Hippo (1,000), Moonblind (1,000), Fighting Blood Series (1,000), Jenkins and the Mutt (1,000), Stormswept (1,000), Can a Woman Love Twice? (2,000), The Bishop of Ozark (1,000), The Fourth Musketeer (2,000), Crashin' Thru (1,000), Westbound Limited (1,000), Wonders of the Sea (1,000), Remittance Woman (1,000), Mary of the Movies (1,000), Starland Revues (twice a month) (1,000), De Haven Comedies (monthly) (2,000), Plum Center Comedies (monthly) (2,000)



Table listing film titles and prices: Man Who Saw Tomorrow (6,993), The Young Rajah (7,705), Anna Ascends (5,959), Ebb Tide (7,336), Pride of Palomar (7,494), Singed Wings (7,788), Outcast (7,309), A Daughter of Luxury (4,538), Back Home and Broke (7,814), Thirty Days (7,788), Kick In (7,074), Making a Man (6,000), My American Wife (6,061), Drums of Fate (5,000), The World's Applause (6,326), Dark Secrets (4,337), Nobody's Money (5,584), Java Head (7,865), The Covered Wagon (10,000), Bella Donna (7,905), Adam and Eva (7,153), Racing Hearts (5,600), The White Flower (5,731), Adam's Rib (9,526), Mr. Billings Spends His Dime (5,585), The Tiger's Claw (5,297), Trail of the Lonesome Pine (5,695), The Nth Commandment (7,339), The Glimpses of the Moon (6,562), The Leopardess (5,621), Grumpy (5,621), The Ne'er-Do-Well (7,414), Sixty Cents an Hour (5,632), The Rustle of Silk (6,947), Fog Bound (5,939), The Exciters (5,075), The Heart Raider (6,175), Only 38 (5,621), The Woman with Four Faces (6,000)



Table listing film titles and prices: Thelma (6,000), When Love Comes (4,808), Captain Fly-By-Night (4,940), The Third Alarm (6,700), Fighting Blood Series (2,000), Canyon of the Fools (5,180), Stormswept (5,000), Can a Woman Love Twice? (6,100), The Bishop of Ozark (4,852), The Fourth Musketeer (5,000), Crashin' Thru (5,190), Westbound Limited (6,529), Wonders of the Sea (4,782), Remittance Woman (5,342), Mary of the Movies (6,349), Starland Revues (twice a month) (1,000), De Haven Comedies (monthly) (2,000), Plum Center Comedies (monthly) (2,000)

Table listing film titles and prices: Minnie (6,690), Omar, the Tent Maker (8,090), Bow-Wow (1,856), The Blacksmith (2,000), The Hottentot (5,935), The Woman Conquers (5,102), The Pilgrim (4,000), Mighty Lak' a Rose (8,000), Fury (8,700), Money, Money, Money (5,995), What a Wife Learned (6,228), Voice from the Minaret (6,685), Bell Boy 13 (4,940), The Balloonatic (2,152), Day Dreams (2,000), Scars of Jealousy (6,246), Daddy (5,738), The Love Nest (2,000), The Isle of Lost Ships (7,425), Refugee (6,000), The Bright Shawl (7,503), Slander the Woman (6,433), The Sunshine Trail (4,509), Within the Law (8,034), The Lonely Road (6,086), The Girl of the Golden West (6,800), Wandering Daughters (5,619), Children of Dust (6,800), Man of Action (5,636), Penrod and Sam (5,621), Dulcy (5,621), The Brass Bottle (7,153), Trilby (5,600), The Fighting Blade (5,731), The Wanters (9,526), The Scarlet Lily (5,585)



Table listing film titles and prices: The Great Night (4,346), A California Romance (3,892), My Hero (2,000), Town Terrors (2,000), Man's Size (4,316), Catch My Smoke (4,070), Three Who Paid (4,850), The Runaway Dog (1,000), Watch Your Wife (1,000), Face on Barroom Floor (5,787), The Fresh Heir (2,000), The Alarm (2,000), A Friendly Husband (4,527), Pawn Ticket 210 (4,871), Bits of Europe (1,000), The Custard Cup (6,166), The Footlight Ranger (4,729), Brass Commandments (4,829), Young and Dumb (2,000), Nearing the End (1,000), Truxton King (5,613), The Five-Fifteen (2,000), Romance Land (3,975), Does It Pay? (1,000), The Net (1,000), The Wise Cracker (2,000), Town That Forgot God (10,461), The Buster (4,587), The Artist (2,000), Good-by Girls (4,746), Hello, Partner (2,000)

GOLDWYN

Table listing Goldwyn titles and prices: The Sin Flood, Brothers Under the Skin, Hungry Hearts, Broken Chains, The Blind Bargain, The Stranger's Banquet, Gimme, The Christian, Mad Love, Lost and Found, Remembrance, Sherlock Holmes, Look Your Best, Vanity Fair, Souls for Sale, Backbone, Enemies of Women, The Last Moment, The Ragged Edge.

PLAYGOERS PICTURES

Table listing Playgoers Pictures titles and prices: Lonesome Corners, The Man and the Moment, The Inner Man, A Pauper Millionaire, Isle of Doubt, A Clouded Name, The Supreme Passion, The Fortune of Christina McNab, Counterfeit Love.

HODKINSON PICTURES

Table listing Hodkinson Pictures titles and prices: Bulldog Drummond, The Kingdom Within, While Paris Sleeps, Dollar Devils, The Good for Nothin', Just Like a Woman, The Rapids, Bray Romances, Col. Heeza Liar Comedies, Move Chats, Fun from the Press, Rod and Gun Series, All Star Comedies, Down to the Sea in Ships, The Lion's Mouse, The Affairs of Lady Hamilton, The Man from Glengarry, The Critical Age, Michael O'Halloran, Youthful Cheaters, The Ex-Kaiser in Exile.

METRO PICTURES CORPORATION

Table listing Metro Pictures titles and prices: Crinoline and Romance, Jazzmania, When Knights Were Cold, Success, Rob 'Em Good, Pop Tuttle's Polecat Plot, Where the Pavement Ends, The Famous Mrs. Fair, Your Friend and Mine, The Handy Man, Woman of Bronze, A Noise in Newboro, Her Fatal Millions, An Old Sweetheart of Mine, Snowed Under, Trailing African Wild Animals, Cordelia the Magnificent, Soul of the Beast, One Wild Day, The Fog, High Society, A Wife's Romance.



Table listing Pathe titles and prices: Aesop's Fables, Pathe News, Pathe Review, Our Gang Comedies, Range Rider Series, Screen Snapsots, Haunted Valley, Snub Pollard Comedies, Topics of the Day, Paul Parrott Comedies, Stan Laur, Dippy Doo Dads Comedies, Safety Last, Black Shadows, Yellow Men and Gold, The Festive Haul, In Wrong Right, Her Dangerous Path, Nip and Tuck.

Up To The Minute RELEASE GUIDE

AL-LICHTMAN CORPORATION

Table listing Al-Lichtman titles and prices: Snadows, Thorns and Orange Blossoms, The Hero, Are You a Failure?, The Girl Who Came Back, Mothers-in-Law, Poor Men's Wives.

Selznick

Table listing Selznick titles and prices: One Week of Love, Pawned.

UNITED ARTISTS CORPORATION

Table listing United Artists titles and prices: The Ruling Passion, A Doll's House, Fair Lady, Orphans of the Storm, The Man Who Played God, A Tailor Made Man, Tess of the Storm Country, One Exciting Night, Robin Hood, The Birth of a Nation, The Girl I Loved.



Table listing Universal titles and prices: The Oregon Trail, The Phantom Fortune, Gossip, A Howling Success, Sweet and Pretty, Wolves of the Waterfront, The Abysmal Brute, The Midnight Guest, Whiskers, One in Three, Single Handed, The Night Riders, Smarty, Nobody's Bride, God's Law, Maid to Order, Vamped, Trimmed in Scarlet, Sunny Gym, Under Secret Orders, The Town Scandal, Peanuts, Outlaw and the Lady, Hunting Big Game in Africa, Don Quickshot of the Rio Grande, Should William Tell, The Eagle's Talons, In the Days of Daniel Boone, Trifling with Honor, Fare Enough, The Drifter, Railroaded, The Jazz Bug, The Widower's Mite, The Imperfect Lover, In Hock, Don't Get Fresh, Naked Fists, Sawdust, A Radio Romeo, Don Coyote, Taking Orders, Forgetting the Law, Shootin' for Love, Rum Slickers, The Shock, Hold On, The Homeward Trail, McGuire of the Mounted, Won't You Worry?, Something for Nothing, Speck Bugs, Tempest Cody Rides Wild, A Self Made Wife, The Host, Buddy at the Bat, True Gold.

Table listing titles and prices: Dead Game, What Wives Want, Fools and Riches, Crossed Wires, Doubling Dealing, Burning Words, Good Deeds, Columbia the Gem of the Ocean, Tips, False Play, The Victor, Tut Tut King, Spring Fever, Double Suspicion, The Love Brand, Empty Bottles, Barnaby's Grudge, Lots of Nerve, Hustlin'.

VITAGRAPH

Table listing Vitagraph titles and prices: The Man Next Door, Masters of Men, The Ninety and Nine, My Wild Irish Rose, A Front Page Story, The Midnight Cabaret, Playing It Wild, When Danger Smiles, One Stolen Night, Little Wildcat, The Barnyard, No Wedding Bells, The Counter Jumper.



Table listing Warner Bros titles and prices: Brass, A Dangerous Adventure, Main Street, The Beautiful and Damned, Heroes of the Street, Little Church Around the Corner, Why Girls Leave Home, Your Best Friend, School Days, Rags to Riches.

STATE RIGHTS

ASSOCIATED PHOTOPLAYS

Table listing Associated Photoplays titles and prices: Why Women Remarry, The Purple Dawn, Love's Old Sweet Song, Unconquered, Drug Monster, Rum Runners, Great Expectation, Adventures of Tom Mix, When a Man Rides Alone, Whispering Smith, Sands of Sacrifice, American Toreador, Bulldog Courage, Boomerang Justice, Barriers of Folly, The Flash, Flames of Hate, Barb Wire, Crow's Nest, Riders of the Law, Back-Fire, Forbidden Trail, Gallopin' Through, Wolf Tracks, Desert Rider, White Hell, Dawn of Revenge, Thundering Hoofs, They're Off, Another Man's Boots, Stranger of the Hills.

B. B. PRODUCTIONS

Table listing B. B. Productions titles and prices: Queen of Sin, How Women Love, The Darling of the Rich, The Truth About Wives, Sinner or Saint.

BRAY PRODUCTIONS, Inc. Unblazed Trails 2,000

CHARLES C. BURR

Table listing Charles C. Burr titles and prices: Sure-Fire Flint, The Secrets of Paris, The Last Hour, Luck, You Are Guilty.

C. B. C.

Table listing C. B. C. titles and prices: Hallroom Boys Comedies, More to Be Pitied, Only a Shopgirl, Temptation, Her Accidental Husband, Passionate Friends, The Lamp in the Desert.

CLIFFORD S. ELFELT PRODUCTIONS

Table listing Clifford S. Elfelt titles and prices: Big Stakes, Framing Hearts, Crimson Gold, The Wolf Man, Danger.

EQUITY PICTURES

Table listing Equity Pictures titles and prices: What's Wrong with the Women?, Has the World Gone Mad?

EXPORT AND IMPORT

Table listing Export and Import titles and prices: Othello.

PHIL GOLDSTONE

Table listing Phil Goldstone titles and prices: Deserted at the Altar, Gold Grabbers, Gun-Shy, Lucky Dan, The Firebrand, Speed King.

INDEPENDENT PICTURES CORP.

Table listing Independent Pictures titles and prices: Flames of Passion, The Power Divine, The Devil's Partner, The Valley of Lost Souls, Crashing Courage, The Range Patrol, The Vow of Vengeance, The Clean Up, Scars of Hate, The Frame Up, The Border Musketeers, The Mine Looters, An Indian's Loyalty.

LEE-BRADFORD

Table listing Lee-Bradford titles and prices: Squirrel Comedies, The Unconquered Woman, Is Money Everything?

PREMIER

Table listing Premier titles and prices: Einstein Theory of Relativity.

PRINCIPAL PICTURES CORP.

Table listing Principal Pictures titles and prices: Environment, The World's a Stage, The Spider and the Rose, Mind Over Motor.

PRODUCERS SECURITY

Table listing Producers Security titles and prices: The Wolf's Fangs, In the Night, Irving Cummings Series, Just a Song at Twilight, Madame Sans Gene, In the Night.

JOE ROCK

Table listing Joe Rock titles and prices: The Pill, Little Red Robin Hood.

SANFORD PRODUCTIONS

Table listing Sanford Productions titles and prices: The Better Man Wins, West vs. East, Duty First, Making Good, Smilin' On, Western Blood, Fire! Fire!, Take a Tip, Don't Monkey, Dog-Gone It, 3 O'clock in the Morning, Friday 13th.

TRUART FILM CORP.

Table listing Truart Film Corp. titles and prices: The Empty Cradle, Women Men Marry, Patsy, Are the Children to Blame?

WEBER AND NORTH

Table listing Weber and North titles and prices: The Curse of Drink, Notoriety.

TRI-STONE FILM CORP.

Table listing Tri-Stone Film Corp. titles and prices: Dough and Dynamite.

EXPLOIT MUSIC IN

HOT WEATHER DRIVES

Portland, Ore.—Exploitation of special music features is proving a successful stimulant to picture theatres here during the summer. Two houses which have applied the scheme are the Liberty and the Columbia. Both houses have recorded big business on their special musical programs, which have been exploited with the photo-plays.

Manager Raleigh of the Liberty features a "Better Music" concert every Sunday and regularly plays to capacity houses on these days.

Manager Newman of the Columbia has struck a rich field of exploitation in his "discovery concerts" which he features each week. It is his intention to give the public the best that can be found locally, and his success has more than filled his expectations. The attendance has become so great that Mr. Newman finds it imperative to place reserved seats on sale for this event, during the week. It is almost impossible to secure a seat on Sundays.

PROFIT THE MORAL OF THIS TALE OF A SHIRT

Minneapolis.—When the Blue Mouse was renamed the Lyric Manager Gus Carlson was presented with two things—the one the necessity of some special advertising to feature the change and the other an idea. The idea, in a nut shell, is that persons changing clothes are apt to be on the way to some recreation—a psychological moment which Gus wanted to avail himself of. The solution was a tie-up with several laundries and the means was a shirt card—the heavy paper board used to hold the freshly laundered article in shape.

The cards were printed with lines sufficiently convincing to bring determination out of chaos possibly attacking the suitor or husband wrestling with the problem "now that I'm all dressed up, where shall I go?" The cards read: "Lyric, formerly the Blue Mouse, Minneapolis' own family theatre. Always as cool and comfortable as a clean shirt from Riverside Laundry."

Mr. Carlson made up 20,000 of these cards for one laundry, 10,000 for another, 5,000 for another, 50,000 for another, and 5,000 each for two other laundry concerns in Minneapolis. The stunt, therefore, gives the Lyric a wide circulation for its advertising and brings the message directly into the home in a novel manner. It is one of the best stunts done recently and is worthy of widespread imitation.

BALLYHOOS THE NATIONAL DANCE

Portland, Ore.—In advance of "Black Shadows" the Columbia Theatre management paved the way for the opening with an especially appropriate newspaper campaign. A concise lead story, followed by publicity photos and a two-column ad, and then by two quarter page ads made up the theatre's advertising, in which it emphasized on the native dancing girl angle. A cutout for the Pathe 24-sheet was displayed on the marquee.

The billboard campaign used 100 one-sheets and a number of twenty-four sheets. Black and white photographs, and also a liberal supply of 22x28's decorated the shop windows in the down town business section.

TO EXPLOIT BABY PEGGY

New York.—A Baby Peggy doll and a new song "That's My Baby," featuring a picture of the youthful star on the cover, are two of the recent achievements of the Century company's exploitation department. The doll is being made by Louis Amberg & Son of New York and will soon appear on the market. The manufacturer plans an ex-

Profitable EXPLOITATION

tensive advertising campaign on the novelty. The song tie-up which also will be used to exploit Baby Peggy is being published by Maurice Abrahams song company of New York. It is dedicated to the star and soon is to be ready for national distribution.

FINDS TIE-UP FOR GOOD WILL ELECTIONS

Bill Robson, Goldwynner, evolved and successfully worked a stunt which enables picture theatres to hook-up with the "Good-Will Election" scheme now carried on on a national basis by the American Committee for Devasted France. The "Good-Will Election" works in the following manner: Big companies are induced by the American Committee to nominate one of their women employes as a candidate and then sell votes for her. The winner is sent to France on a tour of the country including a trip to the battlefields. Robson's stunt, which he worked in Pittsburgh in connection with the showing of "Backbone" at Rowland and Clark's State Theatre, and the Globe Theatre, McKeesport, Pa., is to have tickets sold in the factories or offices of concerns using the "Good Will Election," each ticket taken in at the box office being redeemable at the admission price minus ten cents, the cost of a vote in the election.

The idea worked successfully for the State, which tied-up with the Mackintosh Hemphill Co., of Pittsburgh, and the Globe in McKeesport, which used the scheme in connection with the National Tube Company for the presentation at the Globe of "Lost and Found."

PUTS AD IN SKY AND THERE IT REMAINS

Indianapolis.—If any contrast were needed between the present and last century one has only to compare the stage coach of First National's "The Girl of the Golden West" with the airplane that exploited the picture at the Circle Theatre.

They didn't go after flying records but Ben Caldwell, house artist for the Circle, painted "The Girl of the Golden West" in letters six feet deep, blue on yellow on an exhibition plane.

The Circle Theatre promised to paint the letters out the day after the airplane flew over the fair grounds and entertained an audience of 60,000. It happened that the plane never came to earth conveniently. The chances are it is still carrying the sign; and as it is flying over the entire state of Indiana it now furnishes good exploitation for other exhibitors showing this picture.

DUMB STUNT MAN COLLECTS CROWDS

Mahoney City, Pa.—William Fenelli, advertising manager of the Family Theatre, has a good idea for most shows pigeon-holed in his brain and he used one to splendid advantage with "Safety Last." He took a dummy, dressed it up as Harold Lloyd appears in the feature, invaded the apartments above the Family Theatre and from a third story window he hung the figure, which dangled from the ledge 40 feet above the ground by its fingers, tacked to the window sill. The stunt gave a life-like representation of a man in danger of falling and caused big crowds to stop and wonder.

DISPLAY PROFITABLE SAYS STORE MANAGER

Pittsburgh.—A window display featuring alarm clocks in a tie-up stunt with the State Theatre on "The Last Moment" proved a profitable venture and sold many clocks, Manager Redman of the Liggett Drug Store told Goldwynner Bill Robson and C. B. Frost of the Rowland and Clark publicity department.

In this stunt a different clock was placed each day in a circular opening of a one-sheet card and the offer of a ticket to the theatre to each of the ten closest guesses as to what would be "The Last Moment." The window displayed specially priced alarm clocks. This is the first time Mr. Redman has used his window for a motion picture tie-up. He said he would always be glad to know of similar novel tie-up stunts.

GO-GETTING

New Haven, Conn.—Russell B. Moon, Paramount Exploiteer, had cards printed up with B. A. Go-Getter in the name place. On the top of the card was printed, "Go-Getters will make money in 1923."

He had tack card made and put them all over the city with the same wording on it as on the top of the business-card. The Chamber of Commerce sanctioned it and cooperated, and a general campaign was waged.

Manager A. L. Snell, of the Imperial, Gadsden, Ala., used this idea for a teaser campaign. Snell posted the town with cards reading "Are you a G-G or a S-S"? "Be a G-G." "Join right now." These were supplanted the day previous to the opening with the lines "Are you a Go-Getter or a Stand-Stiller?"

GOLD STAR MOTHERS MATINEES

Boston.—Manager Brennan of Loew's State theatre and Goldwynner Buddy Stuart induced the editor of the Boston Telegram to sponsor "Gold Star Mothers' Matinees" in connection with "Enemies of Women," which opened here at the State. On opening day the newspaper printed coupons which when filled out by a Gold Star Mother (women who had lost sons in the war) admitted them free to matinees except on Saturdays and Sundays. The stunt produced a quantity of newspaper publicity and attracted great attention.

CHARTS "DANGEROUS AGE"

Easton, Pa.—"The Dangerous Age" according to the manager of the Opera House, is when a husband wants his wife to: Look 20; act 15; talk 10, and that is the way in which he ballyhooed the First National attraction through his newspaper advertising and handbills. Of course there were objections from the women, but the contention started sufficient argument to give the picture word of mouth advertising and help boost the attendance.

PLAYS "THE PONIES"

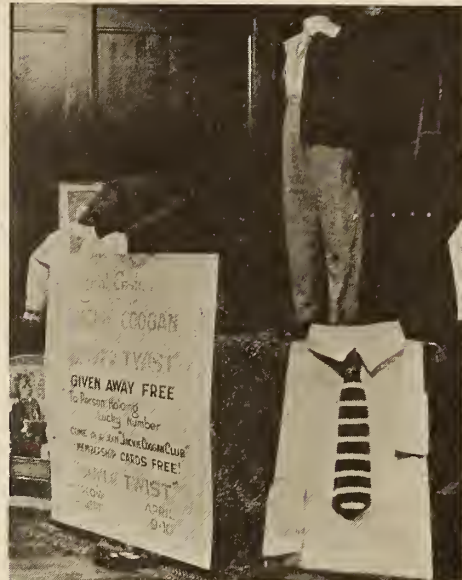
New York.—As exploitation for "Garrison's Finish" B. F. Keith's Eighty-First Street Theatre used a street ballyhoo of three race horses, blanketed and hooded. On the blankets were signs "Meet me in the great racing photodrama, 'Garrison's Finish,' at B. F. Keith's Eighty-First Street Theatre this week."

LONG LIFE FORMULA

New Bedford, Mass.—Manager John W. Hawkins of the Capitol Theatre, and Buddy Stuart, Goldwyn exploitation man in Boston, appealed to the human desire for a long life in exploiting "A Blind Bargain." Three thousand envelopes with the following matter printed on them—"Do you want to live to be a hundred and fifty years old?" were mailed. Inside the envelope was a card reading—"See Dr. Lamb at the Capitol Theatre," etc.



The dancing girl who registers such a hit in Pathe's South Seas film "Black Shadows," is twenty-four sheeted in such excellent fashion that she may well be given a place as prominent as was accorded her at the Columbia Theatre, Portland, Ore., shown in the photo above.



Jackie Coogan's costume, "the original suit worn by the star in making the picture," is still good for window displays—it's really better than many things used for displays. The window shown above was a tie-up arrangement used for First National's "Oliver Twist," at the Marlow Theatre, Ironton, O.



More Jackie Coogan propaganda. The turnout of youngsters was even greater than anticipated when the Empress Theatre, in Owensboro, Ky., gave a free show for the poor children of the town. The performance for the children was given under the auspices of Mrs. Robert Wayne, wife of the manager of the Empress.



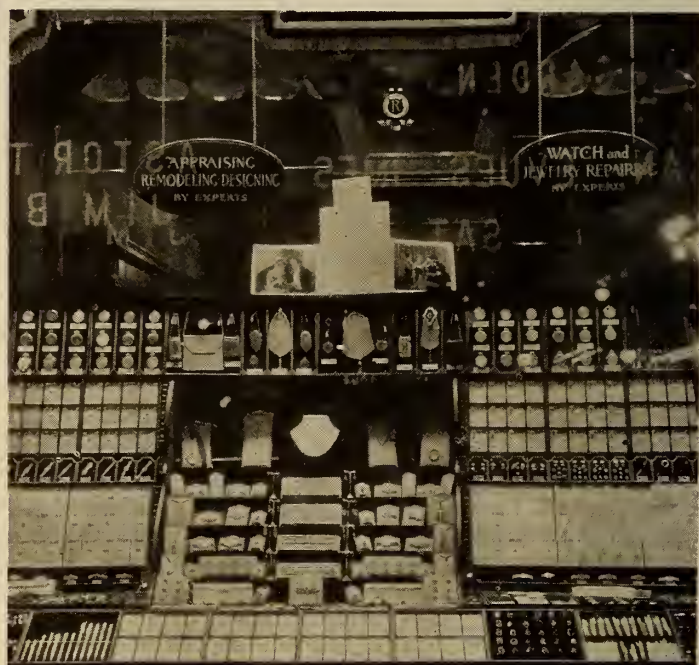
The Paramount Theatre, Logansport, Ind., has a lot of street frontage, and Manager William Lindsay makes use of every bit of it when he puts on displays for the big attractions, as shown by the arrangement above for First National's "Within the Law." With very little change in the arrangement of the compo board mask Mr. Lindsay had a colorful and appropriate setting for "The Bright Shawl," a bit of resourcefulness by which he proves that the small town house can afford to make displays.



Motion picture window tie-ups are not unfamiliar to Fifth Avenue. The publishers make a display of their wares in connection with the presentation of the story in film form. The window above was part of the exploitation done by Brentano's, in connection with the Preferred offering "Daughters of the Rich," when it showed at the Capitol, New York.



"Daughters of the Rich," peeped out from the windows all along Broadway during the showing of the Preferred picture at the Capitol. Through the work of the company publicity staff and the Capitol publicists the theatre extended its display almost a mile. The display shown above was in a confectionery shop not far from the Capitol.



Jewels for "Daughters of the Rich," were the feature of a store in the New York campaign for the Preferred, feature at the Capitol. The shops taken in for this tie-up of nearly all the windows in the vicinity of the theatre showed considerable ingenuity on the part of the exploiters who invented lines to associate merchant displays with the picture.



Warner Brothers "Main Street" hits Chicago. The tie-up with the book was of course the leading item of exploitation when the Roosevelt Theatre turned its attention to merchant co-operation.



Window displays can be thoroughly decorative as well as highly efficient sales features. There were columns and arches of pearl necklaces when a jewelry shop in Tacoma, Wash., tied up with the Colonial Theatre for the presentation of First National's "Omar the Tentmaker."



A ballyhoo for the Metro game picture "Trailing African Wild Animals," used in Hutchinson, Kansas, for the showing at the Academy. Stuffed animals were the feature of the ballyhoo stunts in the campaign which extended a four-day run into a full week of the Martin Johnson films at the Academy.



A line-up of ticket buyers at the factory of the Mackintosh-Hemphill Co., Pittsburgh. This was a tie-up with the Rowland and Clark State Theatre, for the showing of Goldwyn's "Backbone." The stunt was to have the company sell tickets and with each sale record a vote for its candidate in the "Good Will Election," used by the American Committee for Devastated France.



The Canadian Northwest and Arctic stuff of last Summer gives way to the sea as the most popular setting for picture plays this year. Above are two marine settings featuring First National attractions. At the left is the outside arrangement used by Manager Cliff Denham at the Royal Theatre, Victoria, B. C., for "Fury." At the right a marquee display for "The Isle of Lost Ships," at the Allen Theatre, Edmonton, Alberta.



The exchangemen turn the display guns the exhibitor directs at the public on the theatre men. The Pathe Buffalo Exchange used the comedy broadside display as an illustrated lecture on the possibilities and sales value of the Pathe accessories.



The interior of the new Vitagraph branch at New Haven, Conn. Though just "open for business," there was no lack of ballyhoo for current Vitagraph offerings in the office maintained for the reception of exhibitors in search of food for the screen and work for the ticket seller.

"Dad's Day" Feature Of Coogan Campaign

Thos. H. Ince presents



THE HOTTENTOT

Mr. Douglas MacLean

STAR of the Thos. H. Ince production "The Hottentot" especially posed in—

HOTTENTOT

LION CUSTOM COLLAR

Peter Miller's Sons
Lancaster's Oldest Clothing Firm

"The Hottentot," advertised by a Lancaster, Pa., merchant in newspapers and window displays. The Lyric Theatre in that city had a nice campaign, the greater part of which was paid for by the merchant who featured the "Hottentot" Collar. This tie-up with the collar manufacturers by First National has produced some excellent results for individual theatres. The ad above is a press layout, and though nearly everything in it is for the picture, the expense was borne by the merchant.



Jackie Coogan in "Daddy" featured by Pantages Theatre, Kansas City, Mo., with a lobby display and in the advertising. The house runs vaudeville acts as well as pictures and the prominence given Jackie in the billing is another feather for the cap of the great boy star. The theatre used an impersonation stunt to help along with the exploitation. The entrants in this stunt were requested to leave their photographs at the box office when they bought their tickets, which made the benefits from the contest as direct as possible. In addition a "Dad's Day" celebration was inaugurated. Boys who wanted to see the picture were urged to bring their dad along.



Manager W. R. Drumbar's "two story" cell salon at the Riviera Theatre, Knoxville, Tenn. The lobby of the Riviera was done up in impressionistic style featuring the prison stuff for the showing of Norma Talmadge's new picture "Within the Law." Not even the box office escaped the bars and the star represented in cutout form was assigned to an "upper." The arrangement attracted attention through its novelty, a desideratum to which even beauty may be sacrificed.



The Merit-Arrow Exchanges in New York sponsored the float pictured above as exploitation for the new offering "The Little Red Schoolhouse." This truck made its appearance in the city recently and some direct advertising for Loew's 86th Street Theatre, which presented the picture, was tacked on.



The real estate company's bill-board had served its purpose so far as the "Realtors," as Mr. Babbitt would say, were concerned. But the site offered special attractions for the billing of First National's "Daddy," by the Stadium Theatre, Brooklyn.

The MODERN THEATRE

Building — Equipping — Operating

At best, the old style footlights were inefficient. Some of the newer types are pictured in Figs. 1, 4 and 5. The modern type of footlight employs Mazda C lamps with individual reflectors and gelatin color screens, and avoids the difficulties experienced with the open type.

The choice of reflecting material for theatrical apparatus will depend on the effect desired. White paint is efficient, but must be renewed frequently to maintain its good qualities. It has the property of giving splendid diffusion and thus reducing sharp shadows. It cannot be used where accurate control of distribution is desired. Aluminum reflectors are also efficient and permit of a certain amount of light control. Mirrored glass or polished metal must be used where a very accurate control is necessary or where concentration is important.

To soften the light from glare which an actor experiences to such a degree that he cannot see the baton of the director, when working downstage, an indirect type of footlight is in use abroad. Lamps are entirely concealed and their light directed on a white curved reflecting surface.

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 later, red, green and blue are the primary colors and a mixture of red and green will give us the yellow or amber light. Some of the most artistic results are secured in those theatres where the electrician or scenic artist understands the fundamental principles and uses green lights in their 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 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.

The disappearing type of footlights is particularly well suited to assembly

The Stage and Its Lighting

By A. L. POWELL
Edison Lamp Works

Part Two

rooms and auditoriums. Here is a general practice for dancing to follow a performance, the orchestra being located on the stage. The reduction in lamp breakage will soon pay for the additional cost of the more complicated construction.

Border Lights

The border lights furnish general illumination from a natural direction, that is, overhead. They are therefore a necessary part of the stage equipment. Border lights formerly in use were virtually inverted footlights, suspended from the gridiron structure in such a manner that they could be raised and lowered. 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 lamp used for the border will depend entirely on the character of the production. In practice, we find from 25-watt round bulb MAZDA B lamps in miniature mirrored glass reflectors for lighting and interior to 100-watt MAZDA C lamps in the average theatre and 1000-watt MAZDA C lamps in such show houses 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 newer forms of border lights employ individual reflectors with Mazda C lamps as pictured in Figs. 1, 5 and 6. They control the lights to a certain degree and enable one to employ the higher efficiency Mazda C lamps. These make it possible to get greater illumination (generally the desire of the producer) for the same wattage.

Gelatin screens are ordinarily employed with this equipment to obtain color modification, and special precaution 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 specially designed removable glass color caps to this equipment.

For certain productions it is desired to control the light from the borders to a still greater such as is obtained through the use of lens equipment. Borders are in

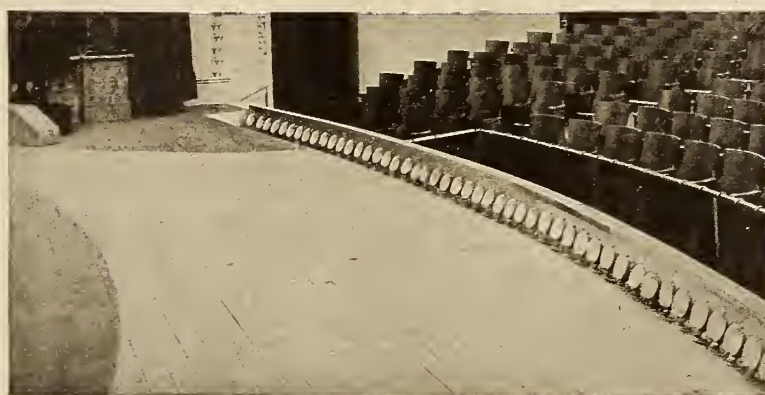


FIG. 4
An Excellent Installation of Mirrored Glass Individual Units for Footlights.



FIG. 5
Individual Aluminum Finish Steel Angle Reflectors with 100-watt Mazda C Lamps are Used as Border Units on this Stage. The color screens have been removed. Three circuits are provided in the borders and four in the concert border. Footlights are similar in character but more closely spaced

lamps with concentrated filament lamps and use what are virtually rows of small spots, remotely controlled color filters.

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. Individual reflectors and lens lamps are now being successfully applied to this service.

Bunch or Flood Lamps

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," shown in Fig. 7. Hand-fed arc lamps were formerly used for this service, but with the introduction of the high wattage Mazda C lamps, arc equipment has been replaced by the 1000-watt unit. Its advantages are remote control (direct from the switchboard), ability to be dimmed and simplicity of operation, which facts materially reduce the number of operators for a given production. Spun aluminum or white painted reflectors are commonly used in the bunch lights although some reflectors are built up of sections of mirrored glass to obtain more accurate light control. Color modification is obtained 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.

Spot Lamps

When it is desired to draw the attention of the audience to an individual performer, a group, 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 single condenser lens which enables the operator to adjust the size of the spot at will. For the very highest intensity the direct-current hand-fed open arc is still used. For most purposes, concentrated filament (flood-lighting and stereopticon) Mazda C lamps are suitable. Standard forms of spot lamps are pictured in Fig. 7. These use Mazda C lamps with a spherical mirror behind the filament to obtain a higher utilization of light. 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 or by individual gelatin screen 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 Fig. 8. This particular device carries a 500 or 1000-watt concentrated filament Mazda C 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.

One can readily picture the effects which are produced with the general lighting of a moderate intensity in 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. It is often desirable to bring out an individual performer with a spot from overhead, instead of by one in the balcony or "front of the house." Shadows are more natural and the harsh, defined spot does not show up on the drop.

Other useful devices are the so-called "baby spots" (illustrated in Fig. 9) which can be plugged in at the footlights or suspended from the borders. These employ 250 or 400-watt concentrated filament Mazda C lamps. Spherical mirrors should be used to redirect as much of the light as possible in the beam.

"Effect" Apparatus

There are times when a very sharply defined spot or picture effect is desired and an apparatus known as a sciopticon, similar to a regular stereopticon, is used to produce this (Fig. 10). This has objective lenses in addition to double condensers. By using an opaque slide with an opening of the shape desired, a spot of some particular contour can be obtained.

As an example of a simple effective use of such a 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 tint, 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 should be of a sufficiently higher 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, the 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.

Effect apparatus can be fitted with a special head containing a revolving disk which

is painted in a certain manner and driven by an adjustable speed motor or clock-work 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.

A number of effect machines placed in various positions and operated at different speeds are used for some of the realistic cloud effects often seen with the spectacular productions. Abroad, a rather intricate and somewhat cumbersome piece of apparatus is used for cloud effects. Two groups of lens systems projecting pictures of clouds are centered around a powerful light source. The entire mechanism is rotated and by means of motor-driven mirrors, one group of images is made to pass over other groups at various speeds, giving depth and realism to the picture.

A section of a motion picture film showing breaking waves has been used in a powerful motion picture projector for simulating the dashing surf in spectacles.

The uses of electricity for stage effects are varied indeed and space is not available for discussing all of these. In the early days lightning was produced by blowing a stream of powdered magnesium through a flame. Now, flashing electric arcs give an infinitely more realistic effect. By the aid of electricity, the glowing coal in the fire place is imitated. Until comparatively recently, red light thrown on rising steam was used to produce a conflagration. Now, a number of ingenious substitutes are used for flame effects. A patented device utilizes strips of thin silk put in motion by an air current from a blower or fan. With projecting apparatus and properly colored slides the low portion appears yellow, the central red, and the top smoke color, thus simulating actual flame much more effectively. This principle has been utilized in connection with urns and torches, a miniature motor fed from a dry cell being employed in the portable torch to produce an air stream or rotary motion.

(Continued)

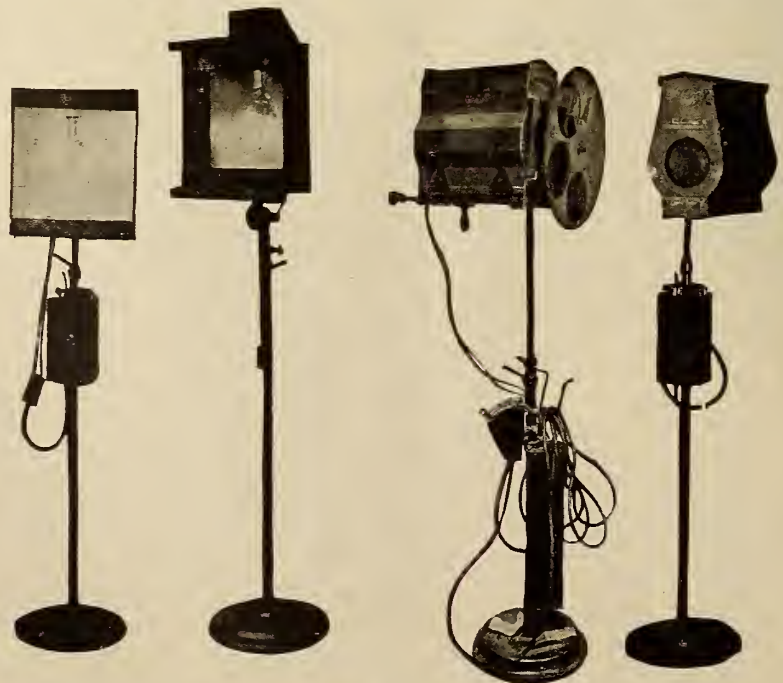


Fig. 7

At the Left, Typical Bunch or Flood Lamps Using 1000-watt Mazda C Lamps. One utilizes a spun aluminum reflector of parabolic shape and the other a metal box painted white. The small dimmer for local control is a most convenient feature. At the right, typical lens spot lamps for 1000- to 2000-watt concentrated filament Mazda C lamps. The color wheel and dimmers should be noted.

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Kansas M. P. T. O. Has Place for Summer Aid

Tackles the Hot Weather Problem from Practical Showman Angle

By FRANK C. TRUE

Kansas City, Mo.—What is termed a conservative, concrete plan for combatting the annual slump in summer business will be put into effect by the M. P. T. O. Kansas this week.

The plan, as announced by C. E. Cook, business manager of the organization, is entirely devoid of the theoretical element and will be based purely upon sound business principles. It consists merely of a personal supervision in aiding the exhibitors of the state to operate their houses so that the greatest ends may be obtained from the least means, which, after all, always has been the key to successful showmanship, Mr. Cook firmly believes. Mr. Cook's tour

over the state will last several weeks.

"It is surprising how comparatively small factors in operating a house can be magnified at the box office," Mr. Cook said. "In a certain town in Kansas I know of an exhibitor who literally is keeping patronage away from his theatres by the absence of about \$3 worth of paint on the front of his house. Another theatre owner, right here in Kansas City, virtually is doing the same thing by failing to have the white linen slips on the backs of his chairs laundered, while still another allows dirt to accumulate in his house. All these things are noticed more closely in the summer than in the winter, when competition is not so great and when it is necessary for people to be indoors.

"A black and white front, the paint to cost about \$3, would do wonders for a cer-

tain suburban house I have in mind. It is just such apparently small things that stand between many exhibitors and success. To combat these smaller evils, if they can be termed that, will be my mission in a trip over the state next week. The M. P. T. O. Kansas owes it to every one of its members to protect them against summer slumps, while exhibitors owe it to their state association to co-operate in every manner in making effective this campaign against closed houses for the summer.

"In my recent trip over the state I met an exhibitor who actually didn't know what his overhead expenses were. His income was what he had left, as he termed it. That exhibitor now is a member of the state organization and he is going to have a much different system, as well as a different appearing theatre before we get through with him. Another exhibitor recently had suffered a slight loss by fire in his theatre. The front was blackened by smoke. The house is being operated today, but the front never has been painted. What an inviting appearance for the public to see the front of a house blackened by smoke, which would strike fear of fire into the heart of any ordinary person."

Collective insurance, booking of film and parcel post of film are three means by which the M. P. T. O. Kansas hopes to add materially to its treasure this summer.

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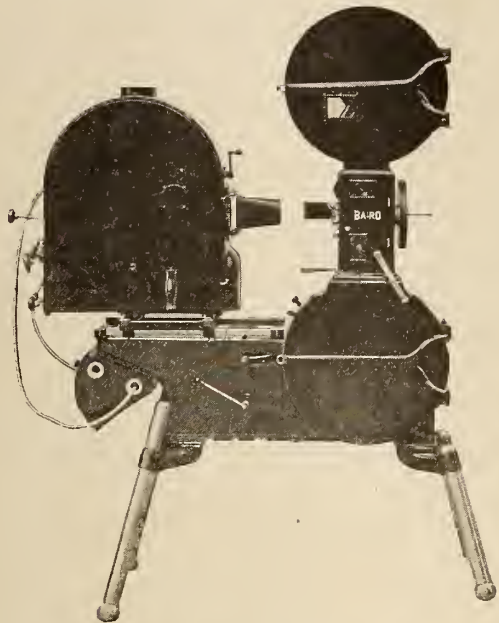
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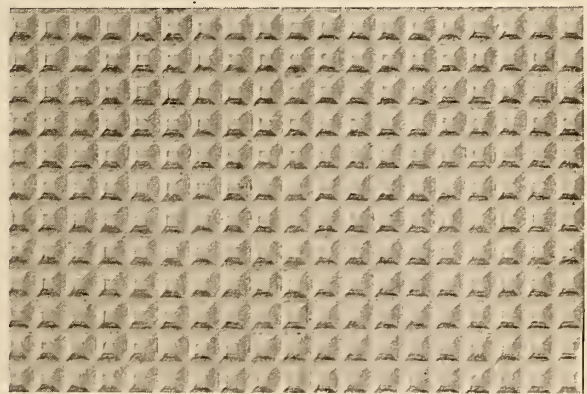
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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

ST. LOUIS, MO.—The Strand Theatre, Paducah, Ky., has been sold by John Rehkopf to Leo Keiler; the Grand Theatre, Mattoon, Ill., has also gone into new hands; Opera House at Carmi, Ill., owned formerly by George Cross has been taken over by S. E. Pertle of Jerseyville, Ill., who in turn sold his Pythian Theatre, Marshall, Ill., to L. H. Cox, formerly of Chicago.

CHAFFEE, MO., now boasts a new theatre same being operated by Eimer Worring.

STERLING, ILL.—Sterling Theatre Corporation, G. Greenough, care Grand Theatre, is contemplating a theatre for Fourth and Locust Streets.

BUTLER, N. J.—H. B. Brady, 333 N. Broad Street, Elizabeth, has completed plans for the \$80,000 theatre for Main Street to be built by Owner, Patriotic Sons of America.

WASHINGTON, D. C.—Moore & Blakeslee, Colorado Bldg., Fourteenth & G Streets, N. W., have completed plans for the \$100,000 theatre to be built on 14th & Crittenden, Streets, N. W., by Charles E. Wire, Inc., 1413 H St.

OSAGE, W. VA.—Carl Reger, Traction Bldg., Morgantown, W. Va., has completed plans for the \$20,000 theatre to be built by Scott Run Amusement Company, H. Maust, Morgantown, W. Va.

DOVER, O.—Geo. Everling, 612 Newman Stern Bldg., Cleveland, O., has completed plans for the \$150,000 theatre to be erected by The Dover Pythian Castle Co., J. A. Barr, Chrm. Bldg. Comm., Dover.

ALLIANCE, O.—Albrecht, Wilhelm & Kelley, 313 Union Bldg., have completed plans for the \$100,000 theatre to be erected by Koc Bros., Alliance.

SPRINGFIELD, ILL.—E. K. Klein, 331 Main Street, Peoria, completed plans for \$200,000 theatre for Springfield, to be built by G. C. Hickox, Reich Bldg., Springfield.

NEW YORK, N. Y.—Eugene De Rosa, 110 West 40th Street, completed plans for \$145,000 theatre for S. W. Corner Sheridan Avenue and 170th Street, to be built by Hillie Real Estate Corp., Samuel Minskoff, Pres., 55 Liberty Street, N. Y.

NEW HAVEN CONN.—Shine & Appel, 185 Church Street, have completed plans for the theatre to be erected on Church Street by H. O. Lavietes, 215 E. Pearl Street, owner.

ELKHART, IND.—K. M. Vitzthum, 600 N. Michigan Avenue, Chicago, has completed plans for the \$450,000 theatre to be erected on Main and Franklin Streets, by Onwer, H. E. Korner, Buckler Theatre, 527 Main Street, Elkhart.

GRAND RAPIDS, MICH.—Hunter S. Robbins, Propr. Robinhood Theatre, is about to start negotiations for the erection of a theatre for Third Street, N. of Washington.

MANITOWOC, WIS.—W. Raeburg, Teitman Bldg., has completed plans for the \$75,000 theatre to be erected on Washington Street, between 9th and 10th, by owner, Manitowoc Aerie of Eagles, Otto Sanglaub.

KANSAS CITY, MO.—Receivers of Grand Theatre, W. F. Zumbum, 1015 Gloyd Bldg., are contemplating a \$25,000 theatre for 7th and Walnut Street.

Leon H. Lempert & Son

Theatre Architects
347 Cutler Bldg.,
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"Pioneers in theatre designing and originators of the bowled auditorium, now Universally used."

Building Notes

Sam Drilling is now Manager of the Capitol, Little Rock, Ark.

The Corpus Christi Amusement Co. at Corpus Christi, Tex., has consolidated two motion picture theatres and bathing resort properties with H. I. Elliott and Bruce Collins, managers.

Typhoon Cooling systems have been installed during past week by Hollywood Theater, New Orleans, La Strand Theater, Port Arthur, Tex., Grand Theatre, Galveston, Tex., Palace Theatre, McGee, Ark.

Furman Wolfe purchased the Lecroy, at Lampasa, Tex., from I. A. Walker.

Q. R. Thompson, recent manager of the Orpheum, Waco, Tex., is now manager of the Ideal at Corsicana, Tex.

R. D. Fannin is managing the Majestic, at Magnolia, Ark.

The Saenger Amusement Co. is contemplating a \$100,000 theater at Helena, Ark.

The Strand, Scranton, Pa., has installed a 52 inch suction fan in the center of the building, drawing 850 cubic feet of air a minute from the playhouse and expelling it. This is an auxiliary to a 52 inch blower.

Manager Harry Knoblauch of the Family Theatre at Mahanoy City, Pa., has closed it for the summer during which time remodeling will be done.

Bayer Brothers' new theatre at Lehigh-ton, Pa., costing \$150,000, nearing completion, will seat 2000 persons and has fire proof vaults for storage of films. The air is changed every seven minutes.

The Majestic Theatre, renamed the Irving, South Main street, Wilkes-Barre, Pa., is taken over by new owners, same to be remodeled this summer with seating capacity for 3000 persons.

Hippodrome, Pine Grove, Pa., will be reopened in the fall after undergoing alterations; a \$10,000 Moeller will be installed.

The Temple Theatre, Ashland, Pa., is undergoing extensive alterations at a cost of \$40,000.

Manager F. W. Zimmerman has installed a new Blizzard cooling system in his theater at San Marcus, Tex.

The Melba Theater at Dallas, Texas, has installed an up to date cooling system.

H. F. Greer and R. D. Fanning purchased the Majestic at Magnolia, Ark.

Fred B. Smith has opened a new Theater at Smackover, Ark., and is soon to open another at Camden, Ark.

The Columbia, McAllen, Tex., has reopened after having been remodeled. Dave Reed and Eugene Hendon, managers.

The R. D. Thrash Co., Dallas, Tex., reports sales of Gardiner Screens and equipment to the following: Fred H. Pike, Home Theater, Malakoff, Tex. Karl H. Lee, Vinita, Okla. N. R. & R., Durant, Okla and Bonham, Tex. J. M. Reynolds, Arlington, Tex. J. B. Deshazo, Nowata, Okla. Dave Reed, Gouldtusk, McAllen, Texas; E. C. Eden, Gouldtusk, Tex., W. J. Wilkes, Burkburnet, Texas. Southern Enterprise, Muskogee, Okla. D. Buffo, Hartshorne, Okla. John Smith, Tyler, Greenwood signs to Chas. Taylor, Colorado, Texas. G. P. Watkins, Port Gibson, Okla. Olympic Theatre, Plainview. D. F. R. Theatre, Amarillo, Texas.

The Strand, Paris, Ark. and the Palace at Greenwood, Ark., have installed Gardiner Screens, furnished by Thrash of Dallas, Texas.

C. V. Brown resigned as manager of the Gem at Texarkana, Ark., and is succeeded by Mr. Thompson, owner.

The Grand, Jonesboro, Ark., has closed for remodeling. Another giant typhoon system will also be installed.

W. D. Sacker of Beaumont, Tex., purchased the Orpheum at Waco, Tex., from Q. R. Thompson.

W. M. Smith is erecting a new theater at Tulsa, Okla., which is to be one of the most modern in the State.

Baltimore.—The Riveli has announced that it will be closed during July.

Baltimore.—Bernard Depkin, Jr., no longer is connected with the management of the Boulevard. He is now managing the Metropolitan there.

The Best Theater at Helena, Ark., was destroyed by fire recently.

The Princess Theater, Luling, Texas, owned by the Luling Amusement Co., will undergo remodeling shortly.

"The Victoria," the new Chamberlain circuit \$250,000 house just finished at Mt. Carmel, Pa., opened July 9.

The Grand Opera House at Lansford, Pa., has been sold to the Chamberlain firm, of Shamokin, Pa.

Big German Film Firm In Finance Trouble

Berlin.—A sensation has been caused by the crash of the Trans-Continental Company, which suddenly stopped production and payments, after having recently announced an increase of capital. The sensation is intensified by the fact that two of Germany's film celebrities, Carl Bratz, founder of the U. F. A., and Davidson, late general manager of U. F. A. and E. F. A., are said to be involved in the matter. Moreover, two leading stars, Emil Jannings and Werner Krauss, who have acquired international fame, are sorely affected. The Trans-Continental founded special companies for these stars. The unfortunate artists are now held responsible by the creditors and the other artists engaged by them. The whole capital was supplied by a foreign capitalist, and it is said that the whole stoppage is not due to reluctance on his part to carry out his contract, but to interference on the part of his Government, which tries to prevent the exodus of large sums. The company was preparing to film "Don Quixote," the capital being Spanish.

France May Raise Tax on Foreign Films

Paris.—It appears to be not at all unlikely that the 20 per cent ad valorem tax upon the importation of foreign films into France will, within a few months, be increased.

If the ad valorem tax is increased, the government will be able to recover that which, theoretically, it loses under the concessions, made in the matter of a lower admission tax. This, however, is simply financial juggling; for, in the end, it will not be either the American or other agent whose pocket will really be touched; but that of the exhibitor—who, in his turn, has gone about as far as he can in his charges to the public.

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Vol. 14
No. 9

July 28, 1923

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WITH
MADGE KENNEDY



A Paramount Picture



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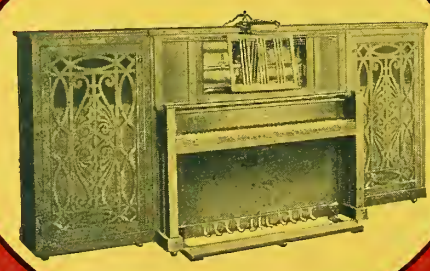
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EXHIBITORS TRADE REVIEW

The Fortunes of Exhibitor X

*A True Story of The Trials and Tribulations of An Exhibitor
Whose House, Facing Bankruptcy, Had to Be Put Over*

The First Week

WITH a deficit of \$45,000 staring me in the face I have taken over the X Theatre to make it pay or close it up.

I have been an exhibitor twenty years and I believe I can turn it into a paying proposition even with creditors on my trail every time I step out of my office.

The X Theatre is a beautiful house, too beautiful, I think, for this town of 45,000. It has 1400 of the finest, softest seats in the country. The house cost \$500,000 before a door opened. It is located on the main drag, in the heart of the business district. It has an orchestra and wonderful organ, a stage, a splendid lobby, everything that the theatre man's heart could desire, yet it is a dead loss, almost in the graveyard.

The reason why I accepted this hard job and added unnecessary burdens to my already overloaded back is that it was at my suggestion this theatre was built. The owner is a rich man, interested in theatres who wanted to give his city something fine in the theatre line. He did all of that, and, as I have said, gave the town something more than it deserved.

This city is like hundreds of others. It has its rich people who are greatly in the minority. Ninety-five per cent. of the population are workers in the big plants around the town. The only peculiarity is that the city believes it is a social center. It puts on dog, as the society editors say. The X Theatre put on dog too, which is one of the big mistakes it made. It's all right to put on dog if it doesn't cost much. But the X Theatre could not operate profitably without fashionable prices and the people who wanted to seem fashionable wouldn't stand fashion's prices.

I took over the house last Saturday, July 14. My first week at rebuilding begun then and this article is written at the end of that week.

Everything about me seems to hum a tune something like "Well, what are you going to do about that \$45,000?" It's a tough situation, when a man is trying to find out what kind of people he has to reach, what kind of pictures they want and what music policy to adopt and where to apply the pruning shears to expense.

Mr. X Is Real

"The Fortunes of Exhibitor X" is a true-to-life serial narrating the experiences of a showman called upon to pull out of the hole a half million dollar picture theatre.

Mr. X has taken over the theatre—it's a real, honest-to-goodness theatre. It is on the verge of bankruptcy. Outstanding obligations aggregating \$45,000 face Mr. X. The creditors clamor for their money.

The series will continue from week to week until Mr. X either puts over the house or gives it up as a bad job.

Each week Mr. X records what has happened the week previous.

It's an inside story of showmanship. Follow it. It may reflect your own situation.

On Saturday, the first day, I came down to the theatre at 10 o'clock. Across the front entrance was one of those folding iron gates, locked. The house has a large lobby, about 15 feet wide and 25 feet deep. It had high grade, hand painted one sheets done by a local show card writer. The gate kept anyone from entering the lobby to look at the display. From the first day the house opened the gates were locked every night and kept locked every morning. Imagine locking the best space in the theatre—its show window!

I ordered the janitor to throw open the gates and never lock them again as long as I am in charge of the theatre.

I looked over the one sheet lobby displays and found that while they were fine works of art the reading matter stood about nine feet above the floor and one had to stretch his neck upwards about a foot to read what they had to say.

I ordered the janitor to tear out the art work and put in some stock one sheets furnished by the exchange. I found only three or four 11 by 14 lobby photographs being used in the center display and I ordered the janitor to use every 11 by 14 lobby photo he could get and give the public plenty of advance information on what we were playing.

Throwing out the art work one sheets

saved me \$20 a week. Looking over the bills I find that the local show card artist has been getting \$26 a week for his work ever since the theatre opened a year ago. It was fine work but I figured that one sheets costing about 15 cents a piece at the exchange would serve the same purpose. But \$20 a week lopped off helps some. Now the artist only does my date strips and by the way I found that my predecessor had been using date strips with this wording: "Coming 'June 6'" instead of "Coming Tuesday, June 6."

The public glancing at a date strip doesn't carry around a calendar to solve date strip puzzles. Future arrangements for theatre going usually are made by fans on the basis of "well I guess I'll come Saturday and see that show."

I haven't had a chance to study the picture policy yet, but a cursory glance shows me that they are getting the best pictures and

pay the best prices. The policy is one feature changed twice a week, a comedy, news reel, novelty. It's an average program.

I know only one thing from my brief study of the policy. This house is loaded up with product it can never get the money out of.

I'm going to study the method of booking the first thing. Something is wrong there. I wonder what it is?

There are enough creditors in my office every day to drive me crazy. Right now—and this is Saturday afternoon, the end of the first week, the taxi man tells me that he refuses to bring my films to and from the railroad station unless I settle his bill outstanding for more than a year.

Monday see me really getting into things.

*Next Week With
Mr. X*

He travels a rough road, discovering some new leak at every turn. Will he put the X theatre over?

Read, watch, wait—you'll see—

A Theatre For Every 7,000 Persons

Survey Shows Only One Newspaper to Every 40,000 Inhabitants

By THOMAS H. DICKINSON

"Whoever controls the motion-picture industry controls the most powerful medium of influence over the people.—Thomas A. Edison.

IS Mr. Edison right? Has an invention profoundly affected the life of a nation in so brief a period? What power lies with this vast organization? And how is that power being used?

The answers are difficult to find. Yet it cannot be contradicted that the motion pictures reach a vast audience daily; and that a huge and intricate mechanism has been constructed to hold and to extend the grip on that audience.

It has generally been assumed that the presence in the social body of this machinery of continual interchange, of ever renewed appeal to the emotions and the intellect, would have some influence on the mental habits, outlooks, customs of the people, might indeed be employed as a force for influencing, guiding and instructing public opinion. That this assumption is a proper one is undoubtedly true. And yet up to the present the data upon which conclusions of this order can be based are of the vaguest type. Research has hardly yet discovered this great and potent field of social psychology, much less plumbed it. It is only by broad generalizations that we can give any estimate of the powers thus released into the hands of men who are as surprised to find themselves wielding this power as the public is to find it existing.

Yet there is available a group of basic facts from which to generalize. Mr. Edison's assertion embodies a direct challenge to the influence exerted by the press. How do the facts, so far as available, support this challenge?

There are in round numbers in the United States about 18,000 theatres given over to motion pictures. As a mass agency of popular appeal this number is to be compared to about 2,500 daily papers and 4,000 public libraries. The number of newspapers of all types, daily, tri-weekly, semi-weekly and weekly, is still something more than a thousand less than the number of motion picture theatres. Total publications of all types run to only 3,000 more than the number of motion picture theatres.

Circulation Versus Attendance

When it comes to circulation; that is to daily contact with large numbers of people, the daily newspaper has the advantage, leading with more than 40,000,000 circulation for the country as a whole. The daily attendance at motion picture theatres is largely a matter of conjecture.

Theatres for the country as a whole fall into four classes in order of seating capacity, the first running from 1 to 249 seats; the second from 250 to 499; the third from 500 to 799; the fourth, 800 and up. Of all the motion picture theatres in the country about 35 per cent., or something less than

NEWSPAPER OR SCREEN—WHICH IS THE MOST POWERFUL PUBLIC AGENCY?

One encounters speculative talk on every hand about the Federalization, or government control, of motion pictures; about the tendency toward mechanical production; the alleged plans of Henry Ford to use the screen to further whatever political ambitions may lurk in his mind; the power of the newspaper vs. the power of the screen.

These are just straws in the wind but to an outsider, a well known journalist, who considers the relation of each item of speculation to the whole something of importance to the industry is brewing.

The article reproduced herewith is taken from a recent issue of the N. Y. Times.

7,000, fall into the second class seating between 250 and 499. About 30 per cent. are made up of theatres seating less than 250. It follows then that the majority of theatres seat less than 500. The remainder, about 5,600, are theatres seating from 500 up to several thousand.

Averaging up the seating of these four classes and multiplying by the number of theatres, it would appear that there are from eight to ten million seats.

Daily attendance at the motion picture theatre, of course, is not limited to the seating capacity. Most theatres give more than one performance a day and some give as many as five or more. The average figure usually accepted for the daily performances in the motion picture theatres is three, giving available seatings of about 25,000,000 a day. Naturally by no means all of these seats are occupied at every performance. Estimates of attendance the country over run from a minimum of 50,000,000 a week to a maximum of 15,000,000 a day. The first figure is probably too low; the second probably too high.

Favor Quick Turnover

While it is impossible to say just what is the average frequency of attendance per person per week even here, we have some straws which show which way the wind blows. Motion picture theatre directors have found it desirable to do all possible to promote a quick turnover. Even in large cities it has been found more profitable to provide a frequent change of bill than to depend upon the extended drawing power of a top-notch feature. Fashions differ between those theatres which serve a congested neighborhood, and the large theatres which serve a city or wide suburban or rural areas. In the former daily changes are the rule; in the latter the rule is two changes a week.

Averaging the country, as a whole, it is estimated, by the Babson Statistical Organization and other authorities, that 70 per cent. of the theatres of the country change their programs three times a week or oftener. From surveys made by civic associations among children in cities and towns it seems that 40 per cent. go about once a week; another 40 per cent. go twice a week or oftener. Only 3 per cent. do not go to the movies at all. The motion picture thea-

tre draws from a wide field, and its audience tends to repeat more or less regularly.

With respect to the distribution of motion picture theatres among the geographical divisions of the United States compared with that of other social opinion agencies, we have some interesting data. Comparing the distribution of motion picture theatres in centres of population and in rural districts, it is found that the picture theatre is quite as much an agency of the sparsely settled areas as of the urban centres. This is demonstrated in two ways, by the comparison of the numbers of motion picture theatres in large cities with the country outside these centres,

and by a tabulation, State by State, of the number of thousands of people reached by each theatre. This inquiry shows that so far from the city being the favorite haunt of the picture, there are relatively more theatres per unit of population outside the centres than in them.

One hundred and ninety cities contain a population of about 35,000,000, or about one-third of the population of the country. These cities have less than one-quarter of the motion picture theatres, but the smaller average of theatres in the urban districts is compensated by the higher seating capacities of the city theatres. Whereas the average seating capacity of theatres for the country as a whole is about 500, the average seating capacity of city theatres is about 750.

The Theatre Groups

The distribution of theatres per unit of population is even better brought out by a map showing the number of thousands of people served by the average theatre in the several States.

The first group represents an area in which there is a theatre for each 2,500-5,000 of the population.

The second group a theatre for each 5,000-8,000 of the population.

The third group a theatre for each 8,000-15,000 of the population. On the basis of these groupings we find the first group with a theatre for every three or four thousand of the population covering the entirety of the agricultural and mining country west of the Mississippi with the exception of Missouri, Arkansas, Louisiana, Texas and New Mexico, which fall into the second group. It includes as well the sparsely settled New England States of Vermont, New Hampshire and Maine.

In the second group, in addition to the States mentioned above west of the Mississippi, are the States of the central highly populated area and the urbanized East Central States and Florida. In the third group, which is poorly provided with theatres, are the Southeastern States, Virginia, Tennessee, North Carolina, South Carolina, Mississippi, Alabama and Georgia.

Comparing motion picture distribution with that of the other social opinion agencies we find that there is a motion picture theatre for every 7,000 of the population, to

a daily newspaper for every 40,000 and a public library for every 26,000. There is a library for every 700 square miles, a motion picture theatre for every 160 square miles.

II.

"Of all inventions, the alphabet and the printing press alone excepted, those that have shortened distance have done the most for humanity," wrote Macaulay. When he wrote he referred particularly to the application of steam to land and sea travel. He did not refer to, by the nature of the case he could not foresee, that system of the shortening of distances which operates not by transferring the individual to far places and peoples, but by bringing those places and peoples to the individual. This the motion picture theatre has done, and the system of distribution is such that hundreds of thousands of people are literally witnessing the same scenes, participating in the same dramatic action at the same time.

In estimating the mental influence of the moving picture theatre, it is well to remember that when one goes to the movies today he does not sit down only with his neighbors. He mingles with peoples from all parts of the earth.

The farmer boy and his sweetheart go to the motion picture theatre dressed in a fashion not much different from their city cousins. From the screen they derive at first hand, a seeing knowledge of the country as a whole. The Great White Way is their thoroughfare of nightly amusement. The Place de la Concord is the square that lies just at the head of Main Street.

Changing People's Habits

The motion-picture theatre has co-operated with rural free delivery and the Ford car in destroying the rural fastnesses of the country. With the exception of the Southeastern States there remains no American hinterland. The motion-picture theatre has become the club, the place of social resort of the small town and the rural districts; it is bringing the back districts into the world. Even in the thinly settled States of Montana and Nevada there is a motion-picture theatre for every 4,000 inhabitants. Human assembly hitherto was a matter of urban districts. The motion-picture theatre has entered into the smallest units of the State. More than that, it has brought the wide world into the narrow community.

The motion picture theatre is changing the habits of the employment of leisure of the people. Whence comes the two hours a week that the average citizen spends in the movie theatre? Some of it comes from time formerly given to labor. Much of it comes from time formerly given to reading. Most of it comes from sport. The sport of the country has become vicarious, has become sport en masse. Where we formerly enjoyed ourselves in small groupings, we now go to large, silent, twilight assemblies, handing our imaginations over to others to stimulate and direct. The term "recreation" is now no longer apposite. We now amuse ourselves.



DISTRIBUTION OF THEATRES

The map above shows where the intense theatre building has gone on in the past five years and locates also the potential markets

Of the materials offered by the motion picture theatre perhaps 20 per cent. is directly educational in the sense in which the newspaper and the general magazine is educational. An established feature of the motion picture program today is the news reel and the screen magazine. Only less common is the short scenic and scientific film. But it would be a narrow interpretation that would limit the educational forces of the screen to the educational features, so-called.

"I used to hold by the instructed brain—the heart leads surelier," wrote Browning.

These screen features appeal to a very few elementary emotions. They glorify the same things, the simple virtues, the great outdoors, strong, successful men, beautiful, pure women, expert tailoring; they despise the same things, "superior" people, welchers, pikers, foreigners. Sin always gets its retribution; paths always end in lovers' meetings.

What have we here but the influences over our business ideals, and therefore the governing principles of our voting? It would not be difficult to catalogue the American popular philosophy out of the critical standards of the movies. As we live we vote. It is not for nothing that in the first run theatres of the country a million people may be gazing at the same scenes at the same time. What they see is partly a reflection of what they are. What they are is no less influenced by what they see.

The vogue of the motion picture implies widespread social and psychological changes. In direct appeal, in the economizing of the symbols of expression, in multiplying records, the motion picture offers manifest advantages over other instruments of general communication. As the toilsome processes of thought become sub-conscious it may become unnecessary always to spell out each concept with verbal symbols. When this occurs it will be the opportunity of the motion picture. There is no reason to believe that there may not soon be assembly places given over entirely to news and educational features. Most schools and institutes and forums will have their projection rooms. Before the motion picture can come to its full stature differentiation will have to be introduced into the business. It is unreasonable that all theatres in the country should be cut to the same vulgar pattern, that this rich and flexible medium should be used alone for stories and thrills, that the pro-

ducer who would make historical and scientific records of great importance should find his product despised in favor of stories dealing with the frayed rags of passion.

The rule today in the motion picture theatre seems to be that nothing shall get the light at all unless it appeals to the million. Pictures which would charm and instruct the hundred thousand must die in darkness unseen. Such a policy fails to employ some of the richest potentialities of the screen.

III.

Speaking in Parliament in 1807, the politician Windham confessed that

"he never saw a man of low condition with a newspaper in his hand, and who read any of it, without comparing him to a man who was swallowing poison under the hope of improving his health." If Windham feared the poison of the press, what would he have thought of the many flavored juices of the film? With all its power the press is still under the suasion of a local responsibility. The essence of news is the proximate. But the film has no local responsibility. As intimate and personal in its appeal as the newspaper, it is produced by an organization more centralized, more inaccessible to ordinary social controls, than anything the world of art or opinion has ever seen before.

Agencies That Feed the Will

Recent months have shown evidences of disquiet both within and outside the circles of the motion picture theatre. On the one hand there has been the demand of censorship. There is nothing new in the fear with which the vast growth of the motion picture industry is being viewed in many quarters today. Other social agencies have sprung up in a night, almost unheralded; these, too, have fallen first into the hands of men of vigorous imagination and ruthless temper, and by the magnitude and suddenness of their developments have aroused frenzies of fear and crusades of repression. The theatre in the time of Shakespeare, the novel in the eighteenth century, the newspaper a century later, were also extravagantly hailed and extravagantly anathematized.

More significant than the demand for censorship are the rumblings of discontent which arise from important groups in the theatre itself. When the cooks in the kitchen begin to quarrel, let the diner watch for his meal. The disturbances now going on in the motion picture industry are partly technical and commercial. But they are symptomatic of wider dissatisfaction. The motion picture house is not in order. There has been created a great new agency which is not yet adapted to its functions in the State. The State itself is coming to lean more on the agencies so suddenly, so surprisingly, provided in an unexpected quarter. The motion picture theatre which is already one of the factors of popular government must respond to the people's will. In the words of Peel, "Public opinion is growing too large for the channels it has been accustomed to run through."

Letters That Reach First Base

How Some Theatre Men Prepare and Fire Their Ammunition Via A Well Kept, Live Mailing List

IS your mailing list rusty and entirely out of use? Do you know how to use it? Can you write an attention-attracting letter that will reach first base—the kind of a letter whose first sentence arouses interest and compels the reader to continue on?

Letter writing as an art is too much of a study for the average man worrying about box office affairs to give it the long study necessary. So we have selected from our mail bag some sample letters actually used by theatre men which they vouch for as good business pullers.

Keep the name of your theatre before the public at all times, no matter what else is going on to attract the attention of the people. This is the advice of Eugene M. Daly, manager of the New Theatre, Baltimore.

One method this house uses during the hot weather has brought about some good results. Mr. Daly prepares letters which he sends out a few days before the opening performance of the week. In these there is something about the picture and also reference is made to the fact that it always is cool at the New Theatre. Free tickets on the first night are enclosed.

In selecting the list to receive the first invitation Mr. Daly usually covers one class, a total of 500 letters being mailed. One week recently he sent the letters to the women of the Eastern Star and also to a large number of the girls employed in the department stores.

Following are two typical letters sent out by Manager Daly:

Letter No. 1

"Dear Madame:—

"Hearts are not the delicate organs they are commonly supposed to be. They can withstand a lot of hard knocks and much persistent battering before they finally cave in. However, that's what the Love Doctor says: we are sure that you'll agree with the Love Doctor. Arrange to see and verify the above. 'The Heart Raider' is coming to town with Agnes Ayres in the leading role. Among a brilliant cast is Mahlon Hamilton, the popular Baltimore-born screen actor.

"You are cordially invited to attend the first Baltimore showing of Agnes Ayres in 'The Heart Raider' on Monday, June 25th. The enclosed ticket is good for two persons by presenting it at the door of the New Theatre.

"Joyful, this picture of absorbing interest in which a love-lorn girl chases a love-shy man, captures him for her own and brings him home in triumph. What could be sweeter? A battle of hearts guaranteed to tickle your funny bone, chill your spine and play on your heart strings.

"Both agree, Husband goes to baseball and Wife likes autoing this warm weather. But when Husband says let's go to the New Theatre, they both agree. There's a reason. It's always cool and comfortable and a splendid diversified entertainment to be had at the New Theatre.

Very truly yours,
THE NEW THEATRE CO."

Letter No. 2

"Dear Friend:—

"Would you rather enjoy luxuries in a big city, or find happiness with your heart's desire in a little

grey home in the West? Do you like Romance? Here is the story. A heart-tugging comedy drama of a girl's transformation from a rollicking tom-boy, reared among stern cow-punchers, into a woman of refinement, seeking happiness and love. Picturized from the human novel, 'The Man Next Door,' by Emerson Hough, author of 'The Covered Wagon.'

"The New Theatre Company wants you to be its guest to witness the above question brought about to a confusion. We are confident, that you will enjoy 'The Man Next Door,' featuring the well known players, Alice Calhoun, and James Morrison, as they have in other cities. The ticket enclosed will admit yourself and one person for Monday, July 2nd.

"Cool Breezes" where can they be found? etc. is a most popular as well as most talked of topic these warm days. That's why the New Theatre has gained public favor, and is on most every one's lips, when cool breezes are mentioned. Why? Because It's Always Cool and Comfortable There.

"Yours Sincerely,
"THE NEW THEATRE CO."

An Annual Letter

Walter J. Blum of the Star Theatre, Dansville, N. Y., sells his theatre in an annual letter to every name on his mailing list. In his last letter he explained why he had to add 3 cents to adult's admissions and 2 cents on a child's ticket. His most logical sales talk on the admission increase was the list of pictures and stars which he included in his letter. The Star's annual letter follows:

STAR THEATRE

Dansville, N. Y.

To Our Patrons:—

In promoting and maintaining the Theatrical interests of Dansville and vicinity, the Star Theatre wishes to place before the public a status of policy and amusement forecast for the coming season. The Star Theatre is now in its second year, and has outlived its experimental stage. The management is satisfied that only the best entertainment and films available can satisfy the public taste, and along this line of endeavor has booked for the Fall and Winter season a list of films second to none.

The Star, as your Theatre, is ready at all times to entertain or recommend any project or suggestion that will provide cleaner, better or worthier entertainment. Every precaution is taken by the management to provide every comfort and courtesy to its patrons. It is their ambition to make this Theatre a Home Theatre, and to create among other attributes a home at-

mosphere. Any suggestion to further this condition will be appreciated.

In providing for your entertainment for the coming season the Star is in the process of booking some of the highest priced and best films on the market. The increased cost of these productions provides the management some concern. By inquiry we find that theatres in the surrounding territory, playing certainly no higher grade of entertainment, are charging considerable more. The Star does not contemplate asking similar admission prices, but due to the higher grade of productions contemplated, asks an increase of 3c on an adult ticket and 2c on a child's ticket, making the prices 28c and 17c, starting September 1st, 1922.

There will be no advance for super-productions, as in the case of most theatres, and this level adjustment of prices gives our patrons, (in consideration of aggregate totals), the benefit of an actual reduction in prices. It is the endeavor of the Star to provide entertainment at the small nominal advance that will not be a burden to your regular attendance, and we feel that this level adjustment of prices gives you that decided benefit. Friday will remain "bargain day" as heretofore, with tickets at 20c and 10c.

In order to provide ample power and exacting detail, new additions and greater volume will be installed in the organ, giving our patrons the benefit of the best music available.

In conclusion the Star Theatre asks the co-operation of the amusement-loving people, and encouragement in the maintenance of this policy. In return we submit some of the new bookings for the coming season:

Richard Barthelmess in "Tol-able David," "Sonny," "The Seventh Day," "Smilin' Through," "Rose of the Sea," "Camille," "Hail the Woman," "The Lotus Eater," "Peacock Alley," "The Child Thou Gavest Me," "Don't Tell Everything," "Moran of the Lady Letty," "The Bride's Play," "The Green Temptation," "The Bonded Woman," "Just Around the Corner," "Experience," "The Great Moment," "One Clear Call," "Beyond the Rocks," "The Three Musketeers," "Robin Hood," "Thru the Back Door," "Little Lord Fauntleroy," "Manslaughter," "Blood and Sand," "Grandma's Boy," "Disraeli," "Dream Street," "Connecticut Yankee," "Her Gilded Cage," "Foolish Wives," "Queen of the Turf," "Virgin of Paradise," "Footfalls," "Shame," "Heart of Maryland," "Son of Wallingford," "Flower of the North," "The Dictator," "Across the Continent," "Young Diana," "If You Believe It, It's So," "The Old Homestead," "Nice People," "The Young Rajah," "My Old Kentucky Home," "Sisters."

Yours for Better Entertainment,
EMPIRE STAR CORPORATION.

"If I Were An Exhibitor and Wanted to Build High School Patronage"

The Editors invited a number of high powered exploiters to suggest ideas and methods for going after more business from high school students, who, according to a recent survey, are not steady patrons of motion pictures. Additional Exploiters make their suggestions this week.

By CLAUDE SAUNDERS

Director of Exploitation, Paramount

One of the first stunts practiced by this department to get out the high school children was the split herald stunt first tried on "Don't Tell Everything." The exhibitor printed up a rather large card containing the heads of the stars taken from the press sheet mats. The herald was then divided into three parts. On the back of each section was a complete announcement of the run of the picture, but on the front face the head of the stars were divided. The entire out-put was distributed on the highschool grounds with the information that those assembling a complete set would receive a free ticket to the theatre. About 3,000 cards were distributed, but the management took great care that there were only about 50 complete sets in the whole lot. The effect of this was to have the boys and girls running around the grounds to one another trying to trade an Elliot Dexter for a Wally Reid head, or something of this sort.

This, however, is solely a teaser stunt and while it gets the title before the highschool kids, there is no guarantee that it will appeal to them and pull them in.

On a picture like "Adam's Rib," our exploitation men have in a number of cases worked the direct appeal. Usually the Exploiter went to the highschool with a set of Curtis stills showing the prehistoric scenes and either obtained a room for their display or arranged to place them on a bulletin board in one of the halls. The principal was put up to send a boy or girl



Don't talk them to sleep about educational pictures.

around to each class to make an announcement that the stills were on exhibition.

This proved very effective, but it also has a weakness and that is that if you sell the highschool students too strongly on the point that it is an educational picture, you will perhaps keep them away from the box office.

In several cases, the exploitation man made a speech himself and managed to insert enough sure-fire remarks to stimulate the interest of the children. It has been our experience that you cannot stress the educational angle too strongly as it has

Saunders Says:

Don't stress education angle too strong. It has never been proved that high school students were interested in education.

Try out pre-views on the teachers—get them talking.

never been proved that highschool kids were in any way interested in education.

Another time-honored stunt worked recently on "Adam's Rib" was the drawing contest. The highschool children were furnished stills of the dinosaur and offered free tickets for the best drawing. This stunt will enlist the intensive interest of only the drawing classes, but might be a wedge to keep the whole title in front of the school children.

One of the best and surest ways is to take a good picture like "To Have and to Hold", "Knighthood" and later "The Covered Wagon" and if possible give a private showing or a pre-view to all the school teachers in town. There is not the faintest chance that the teachers will not like this type of picture. There is enough historical data in them to make them interesting and seem worth while and you yourself know the entertainment value of these subjects.

In most cases, the teachers have come away enthused. The exhibitor and the exploitation men usually make the superintendent of schools or the principal of the highschool get right up on the stage at the conclusion of the showing and thank the management for its courtesy and fine entertainment and instruct all the teachers to spread the message to the school children.

This seems to be the most thorough of all highschool stunts and also the most legitimate. There is no misrepresentation in it because these pictures contain a fair amount of historical fact presented in an amusing and entertaining manner, a form of instruction which makes education palatable.

There is another stunt that was worked to great advantage on "The Loves of Pharaoh" but it only occurred to us after the picture had failed to hold up in a number of towns. Where this stunt was tried, the picture was invariably a box office winner.

The picture was usually shown to the superintendent of schools and principals of highschools solely for the purpose of stressing the fine Egyptian spectacle. Then enough letters were obtained to make a fine set of newspaper type ads. The school children standing in fear of discipline read these ads and attendance of this group was noticeably stimulated. In addition, it had the effect of getting out the general population because we all know, the Puritan tradition in the American small towns rather mitigates the attendance of the theatres unless the population has been sold on the idea that they are being uplifted.

But the biggest fact of this stunt is that

it sells an angle of the picture that will stand up to criticism. In a number of cases, they sold the "Loves of Pharaoh" as an absorbing love story and where they did this, the population was a little disappointed because they can hardly be interested in the love tremblings of a middle-aged and homely king, but by telling the public that the thing they will see is a fine cross section of Egyptian life with all the mysteries of Egypt fully revealed, displayed in a convincing and authentic manner, they cannot possibly be disappointed because as you know. "The Loves of Pharaoh" is a fine picture.

Another stunt that has been worked recently on "Prodigal Daughters" enlisting the aid of the school authorities has proven very successful. The exploitation men have taken the lines on the posters which report to be the creed of the Society of Prodigal Daughters, which are:

"We want no chaperons.

"New lips to kiss.

"Freedom to smoke cigarettes."

Usually you can get some publicity seeking girls to stand sponsor to such an organization and begin to enlist members at not a cent cost for membership. Have the newspapers tipped off and you can be assured of a storm of protest which will excite the entire campus. Then the boys and girls will flock to the box office to see the thing their elders condemned. There is no come-back on this stunt as the picture is



Arrange a pre-view for the teachers.

entirely moral and shows that this sort of life eventually becomes unattractive.

Most of these stunts have been described before in the Exhibitors Trade Review and the last mentioned was sent out in the last batch of stories but has not been published yet.

High schools are fertile fields for exploitation in our opinion, because they give you a large body of people whom you can address with one sort of appeal, and if the appeal is successful, you can expect almost an 80% or 90% attendance at the box office.

The chief thing to guard against, as we see it, in this sort of exploitation, is not to make the appeal too educational as that has a repelling effect rather than a magnetising effect.

A Lawyer-Exhibitor's Analysis Of the Uniform Contract

In this, the third and last installment of his report Bernard Edelhertz analyzes Clauses from 18 on.

By BERNARD EDELHERTZ

Under clause eighteen of the Uniform Contract the exhibitor has the privilege to withdraw his application at any time before it is accepted. This right of withdrawal or cancellation of contract on the part of the exhibitor compels the distributor to act promptly if he wants to avail himself of the exhibitor's application. Furthermore, there is attached to the contract a clause under the title of "Direction to Salesmen" which reads as follows:

"While a salesman has every right to trade among prospective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best obtainable and takes a written application from such exhibitor, he should forward the application to the office of his company and make no further effort to sell the same service to any other exhibitor until the application so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms!

This clause while not actually a part of the Uniform Contract is a part of the Code of Ethics, and a violation of any of the provisions of the Code of Ethics is a matter that can be properly brought before the attention of the Board of Arbitration.

Clause Nineteen of the Uniform Contract is the last clause and deals with the subject of arbitration. To enter into a thorough and comprehensive discussion of this clause would in itself require a considerable length of time. In fact, it would be necessary to devote a separate paper in order to properly discuss the various provisions of the arbitration clause alone.

A great deal of time has been devoted by the Uniform Contract committee to the drafting and re-drafting of this one clause. Numerous conferences were held where the subject of discussion was nothing else but this arbitration clause. It was in connection with this clause that the firm of Cadwalader, Wickersham & Taft was called in for the purpose of making the clause legally effective. It should be remembered that prior to the adoption of the Uniform Contract it was not generally known, at least it was not known by a great many exhibitors, that the method employed by

the various film clubs in enforcing a claim against an exhibitor or a violation of contract by an exhibitor, through the instrumentality of the \$250.00 additional deposit clause, was absolutely illegal, and in some instances I venture to say even bordering on the verge of a criminal offense. The method employed savored very much of a sort of subtle conspiracy and was clearly in restraint of trade.

The arbitration clause in the Uniform Contract wiped out of existence all this illegality and brought into being a method of procedure which not only has legal sanction but is considered by a great many other industries as a model method of settling disputes in commercial controversies. I want to direct your particular attention to that part of the arbitration clause which speaks of the different methods of enforcing arbitration both as against exhibitor and distributor. This method provides both enforcement of the failure or refusal to submit to arbitration or for a failure or refusal to abide by a decision rendered by the Board of Arbitration. On this particular phase a great deal of time and deliberation have been spent.

You will note carefully that a distributor has no more the arbitrary power to demand any additional payments from the exhibitor for a violation of a contract, and that it is only the Board of Arbitration, after rendering a decision against the exhibitor, and in the event that the exhibitor fails to comply with such decision, that an additional payment can be demanded.

As originally drawn, this clause did not have a corresponding provision for the punishment of a distributor who failed to submit to arbitration or who refused to abide by the decision of the Board.

It was after devoting to this particular problem a great deal of thought, that I suggested a certain method of punishment for the distributor, and that thought was incorporated in the 4th paragraph of the arbitration clause, which reads as follows:

"In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under any film service contract which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision and award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with

the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this section Nineteenth shall not apply to any such claim or claims."

So you see that this mode of punishment of an offending distributor automatically suspends him from any and all benefits of arbitration not only as against the particular exhibitor whose claim may be the subject of consideration but as against any and all exhibitors with whom he may have commercial dealings, and such suspension continues in force until the distributor shall have complied with the decision of the Board.

Note also the paragraph in this clause which states:

"The provisions of this contract relating to arbitration shall be construed according to the laws of the State of New York."

There is a vital difference between arbitration which can be set aside or disregarded by the will of either of the parties, an arbitration which has legal statutory sanction.

New York was the first state that enacted legislation which gives real effect to arbitration. New Jersey has followed the state of New York by enacting an arbitration law, at the last session of its legislature similar to that of the State of New York.

So that in the State of New York we have today arbitration which is as conclusive as a final Court of Appeal. The Joint Arbitration Board provided for in this clause is both the first and the last court of resort.

The ethical and economic value of arbitration such as is provided in this Uniform Contract is incalculable.

Twenty-two years at the Bar, five of which have been devoted to the trial of cases as attorney for the United States Government, have afforded me an opportunity to realize that the time and money wasted in litigation is beyond anything you can visualize or even imagine.

The Arbitration Society of America has recently held an "Arbitration Educational Week." The purpose of "Arbitration Educational Week" was defined by the Arbitration Society of America in the following language:

Follow Exhibitor X from Week to Week

The inside story of a real theatre; how it was put over; how the grafters were sorted out; unnecessary expense cut; pictures arranged, are all related in

The First Exhibitor Serial Ever Printed

This Is The Picture Business



Mae Murray and her leading man in a scene from "The French Doll," a forthcoming Metro feature presented by Robert Z. Leonard.

Study is more strain on the professor than the student; at least the fine points of a part as outlined by a director seem easy for Wes Barry. Mr. Barry and Director William Beaudine are shown above going over some of the details of the forthcoming Warner Brothers feature "The Country Kid."

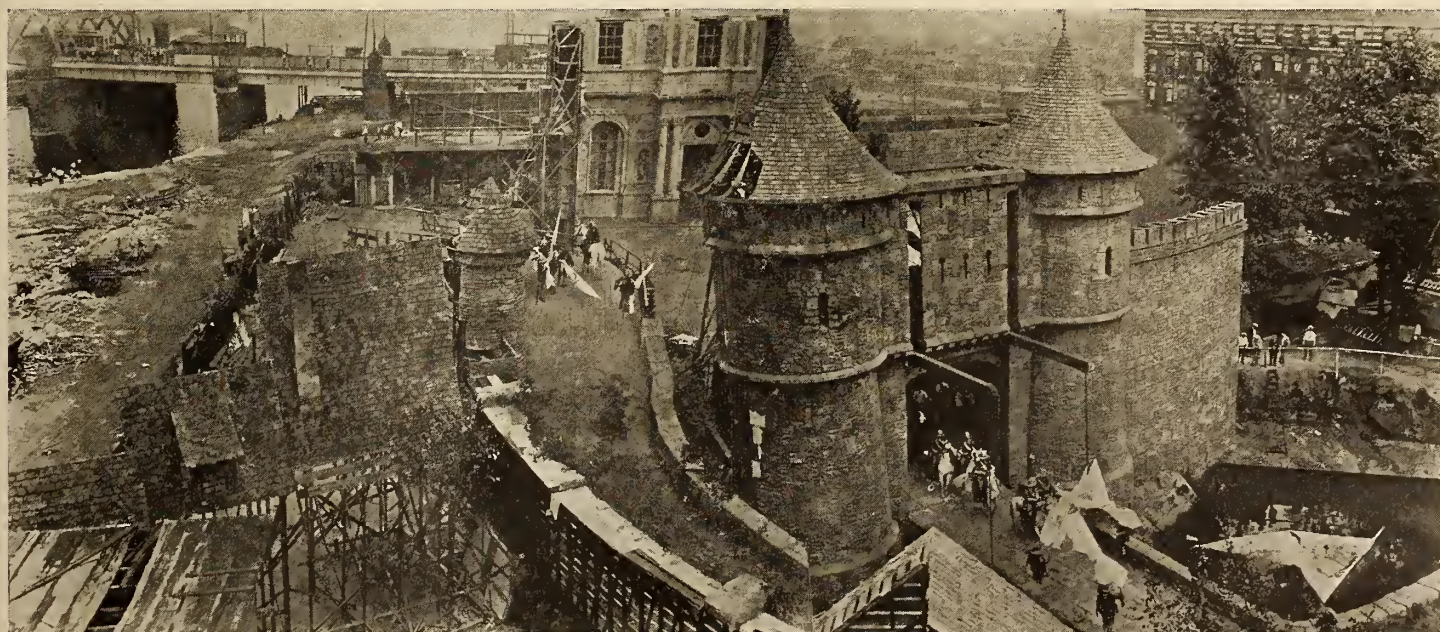
Herbert Brenon is the idol of the youngest member of the cast he is directing in "The Spanish Dancer," in which Pola Negri will star for Paramount.



Myron Selznick, Vice President of Selznick Distributing Corporation, broadcasts some inside information on the production of pictures to the radio fans from station W. J. Y.

Mr. Gallagher and Mr. Shean enter the portals of the film industry. The famous Follies comedy team are shown above taking their first step toward fame as photoplay artists by entering the New York studio of the Fox Film Corporation, which will offer them in a feature cut to their measure.

Atmosphere for the Summer audiences. This is a scene from a new Pathe comedy "Jack Frost," produced by Hal Roach and starring Snub Pollard.



A "Pam" of what is said to be the most gigantic set ever built in the East for photoplay making. The setting will play an important part as atmosphere for the romance and action of "Under the Red Robe," which Cosmopolitan has pictured from Stanley Weyman's famous romance. The scene depicts the palace of King Louis XIII and reproduces the Louvre as it was in the early seventeenth century.



Viola Dana tries a step or two in rehearsal for a dance she will do in her new Metro feature "Roughed Lips." The music is by Harold Shaw, her director.



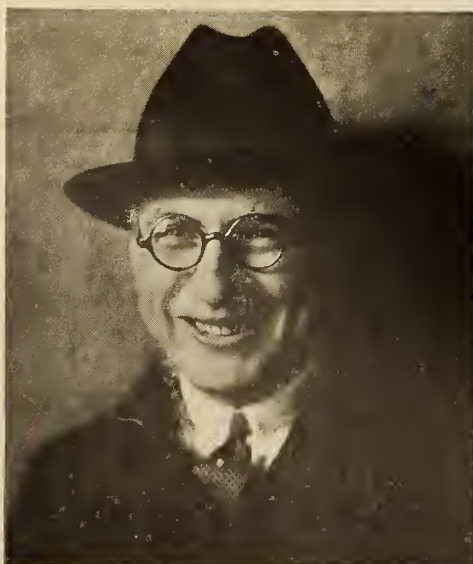
Syd Chaplin does a few setting-up exercises in a valiant endeavor to read the meaning of the Russian for Marshall Neilan's Siberian village for the Goldwyn production "The Rendezvous."



Fay Tincher with a "Min" coiffeur, an important part of her make-up for the role of the leading lady of "The Gumps," which is being made into a series of short subjects for Universal.



The title was not consulted when this scene was posed, thus a woman comes between the men of "The Man Between," an Associated Exhibitors offering with Canadian Northwest settings.



The men behind Century Comedies step forward. At the left is Julius Stern, President, and on the right his brother Abe Stern, vice president of the company which produces some of the leading short comedies for Universal release.



Alice Lake and Robert McKim in a scene from the B. F. Zeidman production "The Spider and the Rose," a Principal Pictures Corporation offering to the State Righters.



THE BRASS BOTTLE

The Maurice Tourneur production released through First National about which there has been much talk.



J. D. Williams, President and General Manager of Ritz Pictures, and Rudolph Valentino, whom Mr. Williams announces as the star of pictures planned by his company. In announcing Valentino as a Ritz star, Mr. Williams crisply states that "other announcements will follow."

Clara Bow, who has been called one of the most promising of the younger screen actresses by more than one reviewer, has signed a contract to appear in Preferred Pictures.



The Water Gazers. A special pose by Robert Agnew and Mary Astor, who are featured members of the cast of William de Mille's Paramount production "Spring Magic."



Elvira Oriz and Sara Chacon, dark skinned beauties who have recently arrived in Hollywood to lend their talents to the screen, pose with Marshall Neilan, Sydney Chanlin and Conrad Nagel, in Mr. Neilan's set on the Goldwyn lot.



Monty Banks in his make-up for "Paging Love," one of the series of two-reel comedies in which he will star for Grand-Asher. "Paging Love" shows Monty as a book agent and the "approach" or something was wrong because there's no evidence that the chapter closes with a "sold."



Ace Berry, a seasoned and veteran showman well known in all branches of the industry, is now the General Manager of the Circle Theatre Indianapolis.



RUPERT OF HENTZAU

A Selznick masterpiece with Elaine Hammerstein, Mitchell Lewis, Marjorie Daw, Irving Cummings, Nigel De Brullier, Hobart Bosworth, Claire Windsor, Lew Cody, Adolphe Menjou Elmo Lincoln, Bryant Washburn and Josephine Crowell.

EXHIBITORS TRADE REVIEW

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No. 9

Purely Personal

THE friends of EXHIBITORS TRADE REVIEW will be interested in the announcements on the opposite page.

With the additions to the old staff retained, of men who have been notably successful in the conduct of business journals, EXHIBITORS TRADE REVIEW finds itself in a position to produce a publication and render a service to challenge comparison with any in the field of trade periodicals.

In the future as in the past whenever we are asked for any suggestions or advice regarding trade matters we shall be glad to respond to the best of our ability.

And make our office your headquarters while in the city. Walk right in and tell Miss "Peggy" Wood at the board who you are and where you are from. She will put you in touch with a member of the staff, who will do everything humanly possible to be helpful. Stenographic and telephone service, stationery, etc., are here for you to use. They belong to you!

Indeed It Is

In our Directory Number, June 30, we quoted Carl Laemmle's summer time observation, "Summer is what you make it." Along with that remark we added our own observation that producers should take Mr. Laemmle's little speech to heart.

The unexpected occurred. Mr. Laemmle, practicing what he preached, with Adolph Zukor's connivance, opened "Merry Go Round" in the Rivoli Theatre. It played there during a hot week, which included July 4, and it grossed \$23,000. It ran a

second week, also hot, at the same theatre, and held up.

Thus is the moral drawn for those who accept morals at their full value.

If it has the stuff in it a picture will draw in the Summer.

It may not draw as much business in Summer as it would in Winter, but it will draw sufficiently to pay the overhead and often leave a margin of profit. But even if a house breaks even on a Summer's business that's a lot to be thankful for.

Thanks, Mr. Laemmle, for showing the wise ones.

Sounds Warning Note

THAT is a striking remark uttered by Elmer Pearson on his return from Los Angeles this week—that from close observation he is led to believe the total production costs this year will exceed the total film rentals of any previous twelve-month.

If there be substantial basis for the statement—and the Pathe official is a keen student, a man who has been distributing pictures for many years—then the "stop, look and listen" sign should be posted immediately.

A very few figures on the tablecloth will reveal the significance of the remark. To the production costs must be added the expense of distribution, one-third, let us say, and also the manufacturer's profit. If the latter element be placed at the low figure of one-sixth of the producers' expense it means, assuming Mr. Pearson's estimate is correct, that the aggregate rentals for the coming year must be at least 50 per cent greater than they have been for any preceding equivalent period—that is, if to the money invested there is to be given adequate return.

One point very properly may be made by those who will defend the soundness of the extra expenditure, and that is that owing to the large number of unusual productions millions of dollars will be brought to the box office from pockets of those not counted among the regular patrons of the motion picture theatre. Undoubtedly this force is substantial, but it will not represent a half of the millions paid in rentals.

In our issue last week reference was made to comments by distributors returned from the west coast regarding the increased cost of production. Mr. Pearson brings the whole subject again to the front, and in such form that it may not be ignored.

The question of rentals is one that is uppermost in the minds of producers and distributors, too. Marcus Loew says the solution of the rising production costs due for one reason to high salaries is increased admission prices, and he tells of several instances in which he has with due caution tried the experiment in a few of his own houses. Through giving his patrons better shows he has found results most satisfactory.

Exhibitors in convention and on the street have been heard to say they doubt the wisdom of increasing their prices.

The issue is on the lap of the gods. But the problem will be solved. Harder ones have been, and in the motion picture industry, too.

Two Announcements

CHANGE OF OWNERSHIP

With this issue EXHIBITORS TRADE REVIEW passes out of my hands.

An institution is the lengthened shadow of one man—the man at the helm.

More perhaps than with any other product or business, a magazine needs the intimate, personal guidance and co-operation of its owner, so much so that no one, I feel, should stand sponsor for a publication unless he gives it his own undivided attention.

Pressure of other interests has made this impossible for me for some time, and since it appears that this condition will exist indefinitely I have chosen to withdraw entirely.

I have reached this decision with great reluctance, for I have come to love the motion picture industry, and my faith in it, in its possibilities for making people the world over happier and better, for advancing civilization itself, is surpassed by that of no one.

In turning over the reins to Mr. Geo. C. Williams, the new publisher, I do so with the happy consciousness that his long and wide publishing experience, added to his reputation for integrity, promises a bright future for EXHIBITORS TRADE REVIEW, for a magazine of genuine and increasing helpfulness to the motion picture industry.

I bespeak for Mr. Williams the support of every factor of the industry, a support which I am confident he will merit in over-abundant measure.

For the loyal support which I have received I want once more to express my sincere appreciation.

A. B. SWETLAND,
Retiring President of Exhibitors
Trade Review.

GREETINGS TO THE MOTION PICTURE FRATERNITY

Permit me to introduce myself.

I have been in the publishing business for over twenty years; in fact myself, associates and staff represent well over a century of publishing experience.

We have bought out EXHIBITORS TRADE REVIEW lock, stock and barrel.

Every dollar is our own money; not one cent of investment by anyone connected with producing, distributing or exhibiting motion pictures, or anyone making or interested in the making of any theatre equipment.

So we are free, untrammelled, unfettered and unshackled, without obligation of any kind, except the obligation to the industry to produce a magazine that not only will record the news and happenings, but that will also point the way to progress.

The motion picture field is rich in its trade papers. They have set a standard that any industry might envy, and there is plenty of room for all of them.

EXHIBITORS TRADE REVIEW, under our guidance, will strive to see whether it cannot lead the others, but in a spirit of friendly competition to see which of us can best serve in the good cause, motion picturedom itself will profit most.

We expect to merit your support, and this only do we ask: give us your support in ratio to our merits.

EXHIBITORS TRADE REVIEW.
GEO. C. WILLIAMS,
President.

SAUL SELIGMAN, American representative of the Stoll Film Company, broke into the first page of *The Sun and Globe* on the afternoon of July 16 in a novel manner. Mr. Seligman had been in the United States for the purpose of introducing his company's elaborate production of "The Prodigal Son." It just happened that on the return trip he selected the Franconia as the vehicle, and it just happened, too, that the skipper of that boat had rather rigid rules as to the requirements of the prohibition law. As a result the unprovided thirsty souls on board remained thirsty.

Mr. Seligman pleaded with the captain that he had been in misery for eighty days, so the tale ran, but the best medical attention he could get was two drinks a day—and small drinks at that. "Growing desperate, he wirelessed for champagne to be sent aboard at Queenstown in a cutter, and so spent his last night at sea in a rapid convalescence."

Just to stop anyone from saying that it takes an Englishman to show 'em how to get the stuff, when it comes to an emergency we desire to set it down here that although Mr. Seligman has lived many years in England and will pass in any company as a full-blooded son of John Bull nevertheless he is a New Yorker born and bred.

It is stated that Mr. Seligman is to return to the United States in September with additional Stoll productions.

PREFERRED Pictures as a result of negotiations with Sam Zierler, president of Commonwealth Film Service, has established its own exchange at 729 Seventh avenue, New York. It will distribute Preferred product for the season of 1923. The first release will be "The Broken Wing," the initial number of the preferred Fifteen.

Commonwealth will continue to distribute the first eight Preferred Pictures, its schedule ending with "Daughters of the Rich."

THE new first vice-president of the North Carolina Theatre Owners, A. F. Moses, is a banker as well as an owner of theatres. We were chatting with Mr. Moses on the evening that fitted in between the two day sessions of the convention. The "gang" had wandered over to one of the beach resorts, there really was "no place else to go," and was split into small groups watching the dancers.

"Business is very good," said Mr. Moses. "Perhaps in the South it is better than it is in the North. What is true of the picture business is true of other kinds of industry. Everybody who wants to work can do so. It is here for them. Last year at this time we were losing a sum of money, a material sum I may say, every week. Now we are breaking even, and if we continue to do that between now and the middle of August we are very well satisfied. And I think we will."

OUT in Glendale, Long Island, where Charlie Burr makes pictures there was an unusual and also an interesting celebration of the Fourth of July. In the first place and as a matter of fact it happened on the 5th, but that was with the acquiescence of the natives—as well as with a large number of automobile parties from the surrounding country.

Charlie was staging some night cabaret scenes for "Clipped Wings," word of which had spread among the neighbors. The result was that the latter passed up their formal celebration and waited for the show.

Just Between Ourselves

By the time Director Kenneth Webb was read yto "shoot" four policemen were necessary to keep in line behind the cameras theh throngs that were on the ground with their camp ehairs.

MACK SENNETT in his initial Pathe comedy release has sounded the bell, somewhat loudly. We picked up "Where Is My Wandering Boy This Evening?" at the Brooklyn Strand last evening, and we'll admit we eheated Brother Hyman a bit by sitting through the comedy twice. And we laughed on the second trip just as heartily as we did on the first. There was an abundance of company on both occasions, for the house rose to Ben Turpin and the sterling bunch of troupers surrounding him.

This subject with the elongated name strikes a new comedy note. Of slapstick there is it is true a trace, and a trace only. We recall one incident that comes within the scope of this term—and that is the upsetting of a beehive—but the outstanding note of the action is restraint, of an absence of the farcical; in other words, as a rule the roles are interpreted as if the subject were straight drama.

Of course, Adeline, attired ultra-decollette, does meet misfortune in the way of a plaster of bean soup in the back. It is just of the consistency that permits it to adhere for a moment and then most tragically slip—out of sight. Then again Ben in his delirium does stand up in bed and proceed to pick flowers for Adeline; he does fall through the bed. Ben does ride with an English saddle with his derby hat flopping all over the lot. Ben does many things that are unquiet, but the dominating note nevertheless is restraint.

Mr. Sennett's opener for his Pathe contract is a corking good comedy. It will stand up in any company. If it is a sample or an average of the subjects to follow then picturegoers are in for a new or a renewed source of fun.

LIONEL BARRYMORE and Irene Fenwick were married in Rome, July 14. The ceremony was performed by Captain Ciamarra, municipal councillor. Among the guests were Richard Bennett, Adrienne Morrison, George Fitzmaurice, Montagu Love, Bert Lytell, Barbara La Marr, and H. H. Bruenner.

WILL ROGERS, the gum-chewing wizard of the rope and all-around wit and good fellow, who is now at the Hal Roach studios preparing comedies for the multitude, also is contributing ten or twelve hundred words a week to the Sunday edition of the New York Times under the caption of "Slipping the Lariat Over."

Much of Will's letter of July 15 is devoted to a talk on scopolamin, "a thing that when injected into you will make you tell

the truth, at least for a while, anyway." The comedian refers to the presence in California of the inventor of the serum.

"Now I don't know that the stuff is any good," Will goes on, "but he certainly come to the right state to get material to try it on. If he can make us fellows in California tell the truth his experiment will be a total success. He don't have to look for subjects—just jab his needle into the first guy and await results."

Will tells how the inventor tried it on a movie star, who promptly told his right salary and his press agent quit him. When a "movie staaress" was subjected to the test she told not only her first husband's name but remembered her real maiden name. When a "movie magnet" discovered he had under its influence revealed what his pictures really cost he committed suicide.

If the humorist continues in his idol smashing course he is pretty sure to arouse the dislike of the transplanted mid-westerners in that city out there by the sunset. Nevertheless he is adding to the gayety not only of the nation at large but to the motion picture industry in particular.

DROPPED in on Monday on Dr. Shallenberger, in order to get a line on what is uppermost in that independent mind of his. It just happens the doctor has not been away from New York in two weeks, which is a long time for the wanderlust to stay throttled in his case. In the present instance, however, there has been illness in the family, and of which the "Doc" got his share, but all of which now is on the mend.

On the last journey of the Arrow president he stopped off at Detroit, Cleveland, Chicago and Milwaukee.

"You ask me to tell you what I saw in visiting around that most impressed me," said the doctor. "I'll tell you: It is that wherever independent exchangemen buckle down to business and go out and really show exhibitors what there is in the market in the way of independent product they are doing a strong business. The independent exchangeman has got the best chance for a regular business he ever has had."

"Exhibitors are in a more receptive mood today toward independent productions than ever before. I will qualify that by saying in some sections, in those territories where the independents have made it a point to go out and demonstrate to theatre owners just what they have got. In those instances the independents are getting the bookings."

"Take some of the men with whom I am more or less in close contact, men like Arthur Bromberg or Frank Zambreno, or Emmick or Jossey or McConville or Chadwick or Luchese—they are all winning. Then there are others like Sam Zierler and Bobby North and Ben Amsterdam and Harry Charnas and Joe Friedman, to name a few of those who are doing a smashing business. All of these men go after the bookings and run their offices on a businesslike basis—and they get results."

"In one city in which I was recently I counted six important theatres showing independent pictures at one time—and four of those houses were under one control. I mention this just as a straw."

"It is a fact that many exchangemen with independent product can materially increase their business if they will more keenly realize their possibilities of 'showing the exhibitor.'"

Williams to Distribute Valentino Productions

AWAITS END OF ZUKOR CONTRACT

Staff Now Being Organized to Surround Star on Return From European Trip

Rudolph Valentino has signed a long term contract with the Ritz Pictures, Inc., by which he will appear exclusively under Ritz management and direction. The arrangement becomes effective on the termination of the Famous Players-Lasky contract. The announcement was made simultaneously by J. D. Williams, President of Ritz Pictures, and by Mr. Valentino, on the eve of the latter's departure for Europe at a dinner given July 18 at the Ritz-Carlton.

The party, which was attended by about thirty representatives of the industry, was a most enjoyable one. Following the dinner Arthur James, who acted as toastmaster, introduced as speakers Mr. Williams, Mr. Valentino, Samuel Rothafel, Frederick Mordant Hall of the New York Times, William Brandt, Joseph Dannenberg, Robert E. Welsh, O. O. McIntyre, Frank Tilley, editor of the Kinematograph Weekly of London; George Blaisdell, William A. Johnston, Louella Parsons, Larry Urbach and Martin Quigley. Mr. Williams also responded to a request for additional remarks, declaring the evening had been very enlightening to him and saying that as a showman he stood right in the middle, between the exhibitor and the artist.

The question of the star's future on the screen has been a matter of widespread comment and speculation for some months, and offers which called for great sums of money have been made to him and refused. Mr. Valentino's decision, it is definitely announced, was made with picture achievement as the first consideration.

The contract and the plans call for productions commensurate with the star's great popularity. A special staff is being organized under Mr. Valentino's personal direction that will co-operate in the production of pictures of magnitude, dramatic value and popular appeal.

Two important pictures have been definitely arranged for and it is proposed that these shall be the sort of productions that the public requires, in story, technique, atmosphere, action and character portrayal.

Beginning of Active Program

"It is my distinguished privilege to be toastmaster of this Ritz party," said Arthur James, toastmaster. "With a Ritz background and with a Ritz cast, we are here to announce the first Ritz star. I may say that this is the beginning of a program of activity that promises great things in motion pictures. Motion pictures have gone forward in a series of waves or, if you care to call them so, a series of epochs. In the parlance of the trade they could be called a series of new deals. They seem to be an essential part of the business.

"This occasion is significant for several reasons. Personally I regard it as the really important constructive step toward the proper allocation of art and business in picturemaking.

"We propose to give the star the complete and absolute support of an organization that is in sympathy with the creation of the best. A great movement requires

great leadership, and the Ritz Company is blessed with the best in leadership in that greatest of all the creative showmen in the history of motion pictures. I take pleasure in presenting to you Mr. J. D. Williams."

"Aside from the educational value, I look on the motion picture as a great influence for making people happy," said Mr. Williams. "I need not do more than to present this as my idea of the greatest and best purpose of the motion picture, as it seems to me it could have no finer mission on earth. To make pictures that will successfully accomplish this purpose it is necessary to bring together in happy co-operation the necessary elements and then with enthusiasm proceed to carry out the plan.

Must Supply the Big House

"In every company that I have helped promote or organize, I have tried to bring together those elements at a time when they were needed and in response to the demands of the situation. During my association with Mr. W. W. Hodgkinson (whom I regard as one of the bravest men in the business), and at the time of the promotion of the Paramount Picture Corporation, those forces were brought together that made that company a great success.

"In organizing First National, several years later, I brought together those factors in the industry at that time necessary to insure success. The picture business is a business of rapidly changing conditions, and experience has shown us that every four or five years we need a new deal, new policies, and new organizations must be brought into being.

"As an illustration of the exchange, take an exhibitor customer that has been the best customer in a given city for five or six years. Then somebody builds a house twice as big as his and offers the exchange twice the money for rentals. You are compelled to do business with the new theatre, and yet there is no other business in the world that could throw down its old customers for the new and survive.

"At the time I started First National who would have dreamed of the present popularity of Rudolph Valentino, Harold Lloyd, Thomas Meighan, and other stars and directors that I might name? In order to be successful you must now handle the product of the biggest artists and you must place their product in the finest theatres.

"In selecting Rudolph Valentino as the first Ritz star, I am sure no one can deny he is the most popular personality the screen has ever known in his particular field and especially is his popularity very great with the ladies. His worth as an artist in the portrayal of roles that are exceedingly difficult has been fully demonstrated in his work in 'The Four Horsemen,' in 'Blood and Sand,' and other productions. He has gone up through the hard school of experience and by real work has perfected his natural talents. His qualities of personal magnetism on the screen and his definite screen personality represent values which are justly entitled to recognition.

"In each one of the companies which I brought into being we have always had a definite goal and I have carried on until that goal was reached.

"In striving toward a new goal I intend to have associated through one distribution channel the greatest artists, be they stars or directors, who are responsible for their own pictures.

"The making of pictures is definitely and solely a matter of art, and art must predominate in a competent organization to

create the sort of pictures the public will delight in. To this point picture making is an art.

"When the production reaches the tin can it becomes a commercial proposition. Many difficulties and many handicaps greet the producer of motion pictures and we shall, I believe, be able to eliminate many of them by the Ritz plan which also proposes to eliminate many of the evils of distribution. For instance, no exhibitor can afford to take cheaper, poorer pictures on the strength of the good ones. Under the Ritz plan the good ones—and only the good ones—will be marketed to the exhibitor at a price enabling him to make money.

"The great stars and great directors who own and control their own pictures have no desire to charge more than their value. They know and appreciate the fact that the drawing power is after all the real price fixer. In support of this I have known several stars who have given exhibitors money out of their own pockets rather than see them lose money on their productions.

"There is no proper place in our business for the middleman who wants it all. There is a need, all through our business, for a square deal with charges in keeping with the number of tickets sold at the exhibitors box office. One star sells a thousand tickets, another sells 500 tickets—and it certainly is fair that these be given the right proportion of rentals and receipts.

"By this I do not mean percentage booking, because I do not believe exhibitor and star have enough confidence in one another to make this workable at the present time, but of course this is bound to come later in some form or other.

Cannot Eliminate Human Element

"We are sometimes likely to forget we cannot eliminate the human element which is part and parcel of a contract with a star. The star is called upon to live in a manner befitting his popularity and to uphold the dignity of his position. These conditions actually demand big increases in salary and they must be met. The very essence of the show business is 'give and take.' Show me a company that hasn't abrogated a contract if the contract was against it. All that I know have.

"Greater care also must be taken in the selection of the picture material and in the production methods in order not to destroy the popularity and prestige which has been built up. Contrary to some opinions, I maintain that the star who has developed a special type of work and becomes popular in it knows best how to farther develop his or her talents. They should be unhampered to make their own type of product. The star is selected for particular ability, personality and magnetism, and only one in 100,000 can ever be selected.

"Ladies and Gentlemen, it is my privilege and pleasure to present to you the first Ritz star, Mr. Rudolph Valentino."

"There are several reasons why I preferred to connect with the Ritz Company," said Mr. Valentino. "First of all, the very name itself suggests and the company stands for the class of productions that I hope to make. More than this—I was chiefly influenced by my confidence in Mr. Williams personally. His past accomplishments, ideals and ambitions to produce only great, artistic pictures of wide popular appeal coincide so clearly with my own hopes for my future that I am confident our associations will prove a happy one. Then, too, I have found that Mr. Williams enjoys the confidence of the exhibitors of motion pictures and, after all, it is through the exhibitor-owner that our work must reach the public."

THE VICTOR READY FOR DISTRIBUTION

Universal Feature Starring Herbert Rawlinson to Be Released July 30

Universal City.—"The Victor," starring Herbert Rawlinson, is now ready for distribution and will be released July 30. This is the second feature directed by Edward Laemmle. His first was "Top O' the Morning" starring Gladys Walton, after which he returned to directing serials—notably "The Oregon Trail."

It is a tale of the British aristocracy versus the prize ring. The finances of Lord Waring have reached such a low ebb that he sends his son, the Hon. Cecil Fitzhugh to America to contract a wealthy marriage. Cecil, not liking the idea, gets a job instead as a waiter and in an argument knocks out a prominent prize fighter. His career is taken right out of his hands and he is placed in the ring where he wins the middle weight crown and saves the family estate in a very snappy finale.

The cast includes Dorothy Manners, Frank Currier, Otis Harlan, Esther Ralston, Eddie Gribbon and Tom McGuire.

INJUNCTION AGAINST SALE OF FILM STOCK

New York.—Supreme Court Justice Ford, on application of Deputy State Attorney General Rosenthal, issued a temporary injunction against further sale of stock of the Motion Picture Producing Company of America and the National Exchange, Inc., both of 398 Fifth Avenue.

The injunction was obtained under the Martin law and halts the activities of Walter L. Johnson, President of the two firms and of the Johnson & Hopkins Company, Inc., which was formed, according to Mr. Rosenthal, to sell the stock.

Both corporations are organized under Delaware laws, the first with an authorized capital stock of \$500,000 and the second with \$5,000,000.

Mr. Rosenthal says officials of the Motion Picture Producing Company admit it has never made a successful picture, but 100,000 shares were sold at \$2 each.

Argument on application to make injunction permanent was set forth for July 20.

INCE RUSHING WORK ON SPECIAL FEATURE

Culver City.—Thomas H. Ince intends to release four big specials in the fall and is rushing work at his studio to have them completed for early autumn showing. They will all be released by First National.

Camera work is completed on "Her Reputation," directed by John Griffith Wray under Mr. Ince's supervision. It was adapted from "The Devil's Own," by Bradley King and Talbot Mundy. May McAvoy is starred and Lloyd Hughes has the leading male role.

"Anna Christie" will be started as soon as Mr. Ince secures a leading woman to play the difficult role. Bradley King is preparing the adaptation, and it will be interpreted by an all-star cast.

"Country Lanes and City Pavements," a story by John Fleming Wilson, who wrote "The Man Who Came Back." The continuity is by Bradley King and will go into production following "Anna Christie."

"The Just and the Unjust," from Vaughan's novel, is fourth on the schedule, and the adaptation will also be done by

TOURNEUR'S BRASS BOTTLE AT STRAND

New York.—Maurice Tourneur's comedy "The Brass Bottle," presented by M. C. Levee through Associated First National Pictures, will have its Metropolitan premiere at the Broadway Strand during the week of July 22, and has been booked for early showings in all the First National first run houses throughout the country.

In the cast of the pictures are Ernest Torrence, Harry Myers, Barbara La Marr, Tully Marshall, Charlotte Merriam and Otis Harlan.

Bradley King. This story is said to be a novelty drama big in action and gripping in heart interest.

Lloyd Hamilton Has Started New Series of Six Comedies

New York.—Lloyd Hamilton has started making the first of a new series of six Hamilton Comedies for release through Educational Film Exchanges, Inc., at the Pine Arts Studio, Los Angeles.

Ruth Hiatt, who supported Hamilton in three of his last series, has been engaged for the leading role. Playing opposite Miss Hiatt is Del Lorie. Andrew Arbuckle and Percy Hildebrand are also in the cast.

Lloyd Bacon, son of the late Frank Bacon, is heading the scenario staff, while Hank Mann has transformed himself for the present into a writer of comedy plots and "gags" and will appear in his familiar role in the first of the new series. Gill Pratt is directing.

FEDERAL BOARD RESUMES HEARING

Atlanta.—The hearings of the Federal Trade Commission of its charges against the Famous Players-Lasky Corporation were resumed here July 16, the last previous sessions having been held in Philadelphia.

Among the witnesses on Monday and Tuesday were Dan Michalove, director of theatres under the Lynch administration of Southern Enterprises and general division manager under the new regime; T. O. Tuttle, branch manager for Southern Enterprises in Dallas in 1919-20, and C. L. Hackworth.

Mr. Fuller, chief counsel for the government, questioned Mr. Michalove for two hours regarding the activities of Southern Enterprises. Willard Patterson is slated as an early witness. It is believed the hearings will last two weeks.

Wedding of Lionel Barrymore and Irene Fenwick in Rome

New York.—Before a brilliant gathering, Lionel Barrymore and Irene Fenwick were married on July 14, in Rome, Italy, the ceremony taking place in the suite of George Fitzmaurice at the Grand Hotel. Mr. Barrymore is playing one of the leading roles in Samuel Goldwyn's "The Eternal City," which Mr. Fitzmaurice is directing for First National release.

Mr. Fitzmaurice acted as best man and Ouida Bergere (Mrs. Fitzmaurice) was the matron of honor. The remaining principals of the picture, Bert Lytell, Montagu Love, Barbara LaMarr and Richard Bennett attended as guests, and among the other distinguished personages present were Mussolini, Premier of Italy, and Richard Washburn Child, American ambassador at the Quirinal. After the ceremony Mr. and Mrs. Barrymore journeyed to Venice for a brief honeymoon, returning in time to permit Mr. Barrymore to complete the remaining exterior of the feature.

E. A. ESCHMANN GUEST OF HONOR

Pathe Gives Informal Testimonial Luncheon to General Sales Manager

New York.—Pathe gave an informal testimonial luncheon Friday, July 13, at the Hotel Webster in honor of E. A. Eschmann, General Sales Manager of Pathe, who is leaving to take up new duties. The spirit of good-will prevailed throughout the festivities, with all present wishing Mr. Eschmann much success in his future endeavors. A handsome gift was presented to the guest of honor as a token from his former associates.

Jack Kyle acted as Toastmaster and appropriate speeches were made by Elmer Pearson and others.

Among those present at the luncheon were: Elmer Pearson, J. E. Storey, Lewis Innerarity, John Humm, Arthur E. Rousseau, E. O. Brooks, Miles F. Gibbons, P. A. Parsons, Victor M. Shapiro, Harry Lewis, George A. Gray, Herbert Crooker, L. E. Franconi, Jack Kyle, Charles Fischer, F. R. Clarke, J. T. Richards, G. Chanier, W. C. Smith, L. S. Diamond, H. Foster, Charles Brady, Raymond Coyle, Emanuel Cohen, J. L. Greene, W. B. Frank, A. Nacht, A. S. Kanc, W. E. Raynor, J. J. Dacey, Charles Bardet, Frank Shellabarger, A. D. Marr, Milton Kronacher, A. L. Sawtell, H. P. Lynton, B. Sanford, R. W. Horn and John Carroll.

Rita Coventry Next

Los Angeles.—"Rita Coventry," an adaptation of Julian Street's novel, will be Wm. deMille's next production for Paramount following "Spring Magic," on which he is now engaged. Clara Beranger, Mr. deMille's scenario writer, is here and in conference with him and Mr. Street about the scenario.

A. M. P. A. Nominations

New York City.—Victor M. Shapiro has been nominated for the presidency of the A. M. P. A., A. M. Botsford, vice-president; Arthur M. Brilant, treasurer, Charles W. Barrell, secretary and Thos. G. Wiley, representative to the U. S. Chamber. Election will be held September 6.

Jones Starts Production

New York.—Charles Jones started production at the William Fox West Coast Studios on a picture called "Second Hand Love." The story was written by Shannon Phye and was made into a scenario by Charles Kenyon. William Wellman is the director. Ruth Dwyer plays opposite to the star.

Lichtman on Coast

Los Angeles.—Al Lichtman is here conferring with B. P. Schulberg on production and sales plans for the Preferred Fifteen to be released in the fall. J. G. Bachmann, treasurer of Preferred Pictures, will not join his associates for the present, but will visit the Coast studios in September.

Will Sell Every Exhibitor

Minneapolis, Minn.—Walter F. Baumgart executive secretary of the Motion Picture Theatre Owners of Wisconsin will start on an 8,000 mile auto tour to "sell" his organization to every exhibitor in the state.

Rothacker Off to Europe

New York City.—Watterson R. Rothacker sailed for Europe July 14. He will consider the advisability of a London laboratory.

Michigan Has Not Changed Its Mind

EXHIBITORS HOLD TO THEIR DECISION

Inform President Cohen They Will Remain Outside National Body

Detroit.—At the regular meeting of the Motion Picture theatre owners of Michigan, held July 11, at the Hotel Wolverine, the request of President Sydney Cohen for an invitation to come to Michigan to be heard on the matter of the withdrawal of the Michigan unit from the National body was brought before the directors and after a thorough discussion the following conclusions were arrived at and forwarded to Mr. Cohen:

"That there has been no change in the situation, that we can see, since Michigan decided to withdraw from the National Body which would warrant a reconsideration. It was the consensus of opinion that the Michigan unit could not be an integral part of any organization that would sanction the political methods employed at the National Convention, particularly the Ford matter as it was used by Mr. Cohen and other leaders of the national body.

"This action on the part of Michigan does not mean that Michigan is not willing at any time to co-operate with or give its support to any constructive move made by the National body or any state, which will accrue to the benefit of the theatre owners of the country, and to this end will be glad to discuss exhibitor problems with any leaders who may pay us a visit, to whom will be extended every courtesy.

"It may be of interest to you to know that at the meeting today definite plans were laid to wage an extensive campaign with the National Legislators of Michigan to secure the repeal of the admission tax, and it is our sincere hope that such a program will be carried out in every state."

Rochester Exhibitors Name Congressional Committee

Rochester, N. Y.—Arrangements were made July 17 at a meeting of the Rochester Motion Picture theatre owners at Irondequoit Bay, Rochester, to name a congressional committee which will have definite representation in each congressional district in the Northern part of New York.

Similar plans are being made with respect to all states, and these when selected by the regional organization will be certified to the National office.

Exhibitor leaders of the other regional units in New York State affiliated with the National organization were present. These included A. A. Elliott of Hudson, F. F. Peters of Hornell, Dewey Michaels and Howard Smith of the Buffalo unit, Sidney Allen of Medina and S. Rhonheimer, Maurice Needles and P. Rosenson of the Greater New York division of the Motion Picture theatre owners of America.

National President Sydney S. Cohen was the principal speaker and brought the message of national organization and its activities.

Arrangements were made for a state meeting of all regional units in the Fall.

A service station was established at Buffalo at the Palace Theatre Building, with a business manager in charge. This office will serve the theatre owners from Albany to Buffalo. Another station was established at

National Headquarters in New York City for all theatre owners from Albany to New York City.

A definite fiscal policy was decided upon the proposal of the Canadian theatre owners to have the Canadian division formed.

Meeting of M. P. T. O., N. J.

New York.—At a meeting of the board of directors of the Motion Picture Theatre Owners of New Jersey at national headquarters, July 13, there were present President R. F. Woodhull, Secretary Henry Nelson, Vice President Peter Adams, Harry Manus, Joe Seider, Ben Schindler and Harry Hecht.

It was decided to hold the next meeting at the Hotel Ambassador, Atlantic City, August 7. Mr. Seider was elected chairman of the board.

The dues determined upon for the present year were \$12.00 under 1000 seating capacity and \$25.00 for theatres over that number.

Definite plans were determined upon which include a drive for membership.

A service station has been established, with headquarters at 132 West Forty-Third street, New York.

A definite mode of procedure was established at the meeting with regard to the elimination of the admission and seat tax.

All available data and statistics bearing on the insurance situation is being obtained and a complete report with regard to insurance and the saving possibilities on premiums will be made to the Board of Directors at the Atlantic City meeting.

Joseph Varblow of Camden was appointed counsel for the coming year.

STARTS MODERN STORY

Hollywood.—Ceil B. DeMille, having finished the Biblical prologue of the Paramount picture "The Ten Commandments," has started work on the modern story. In contrast to the spectacular prologue, the modern story is a simple drama of heart appeal, involving only five principal characters. Leatrice Joy, Richard Dix, Nita Naldi, Rod La Rocque, Robert Edeson and Edythe Chapman are the featured players.

The players of the Biblical prologue who have now completed their work include Theodore Roberts, Charles De Roche, Estelle Taylor, James Neill, Gino Corrado, Lawson Butt, Clarence Burton and Noble Johnson.

PRE-RELEASE OF TWO FEATURES ON AUGUST 6

Los Angeles.—New York will have the world's premiere of Norma Talmadge's "Ashes of Vengeance," at the Apollo theatre on August 6, and Constance Talmadge's "Duley" will be presented in Chicago on the same date. "Duley" is to have its pre-lease presentation at the Balaban and Katz Chicago theatre.

"Ashes of Vengeance," is to have an indefinite run at the Apollo at two dollar prices.

Director Sidney Franklin completed the filming of "Duley" only a few days ago and the print will probably be rushed direct from the cutting room to the Chicago theatre for its pre-season run. The production is scheduled for September release by Associated First National.

MAYER DENIES COMBINE TALE

West Coast Producer as Well as Others Named Say the Story Is False

A theatrical paper last week printed a circumstantial story to the effect that there is a possibility of an amalgamation for production and release between the "Lichtman-Schulberg interests, the Warner Brothers and Louis B. Mayer."

It was so circumstantial in fact that Mr. Mayer was moved to send a telegram from Los Angeles making emphatic denial of the yarn. J. G. Bachmann, treasurer of Preferred Pictures, last week had said that not only was there no truth in the story but for the life of him he could not understand where the thing got a start.

When inquiry was made at the Warner offices it was stated that there was nothing in the story.

"Please print emphatic denial over my signature of story linking my name with supposed amalgamation of other forces in industry and reporting me as being dissatisfied with my present releasing relations with Metro and First National," said Mr. Mayer. "As far as I am concerned the report of the amalgamation is absolutely unfounded. I have never discussed or entered into any such deal.

"The eight-hundred-thousand-dollar exhibition value voluntarily placed on my last John M. Stahl production 'The Dangerous Age' by First National should discount entirely the statement made regarding my relations with them.

"Aside from my great personal admiration and friendship for Marcus Loew, I believe that in Metro he has one of the strongest organizations ever built up in this business and I consider it an honor to be connected with him as an independent producer."

Exchangemen vs. Exhibitors

Minneapolis, Minn.—The exchangemen defeated the exhibitors here in a game of kittenball. There was much wrangling over the wager of a chicken dinner for the winners. The indignation between the rivals is so great that it is reported police protection will be provided for the next game.

Trouble Is Brewing

New York City.—Trouble is reported between the F. I. L. M. Club and the T. O. C. C. regarding the work of the arbitration board, because several F. I. L. M. Club members of the board are working together and some exhibitors cannot get a "square deal."

Famous Buys Theatre Site

London.—Famous Players has purchased a site on Jermyn Street and Piccadilly Circus for a theatre, but there will be a delay in construction because a prohibitive figure is asked for the adjoining ground that is required.

Film Veteran Building Hotel

New York.—A. J. Bimberg, a producer since the early days of motion picture making, has laid aside his megaphone and cameras and is building a fifteen story, fire-proof apartment hotel adjacent to the famous Lamb's Club on 44th street, this city.

GRANT MITCHELL IN RADIO-MANIA

**Well Known Comedian Has Lead
and Is Supported by
Margaret Irving**

New York.—In the cast of "Radio-Mania," a Herman Holland Production distributed through the W. W. Hodkinson Corporation and scheduled as a July release, will be seen Grant Mitchell, one of the best known comedians on the American stage, who plays the role of the "radio-bug." Mr. Mitchell is no new comer to the American public. He first came into prominence as leading player in "The Tailor Made Man." Later he appeared in the comedy entitled "The Champeen" and had the leading role in "Kempy."

As the "bug" in "Radio-Mania" he has every opportunity in the display of his laughter-creating abilities. His personality is something that will make him many new friends among the motion picture fans.

Margaret Irving, who plays the role of the girl opposite Grant Mitchell, appeared for some time as a member of the "Follies" cast and last year was a member of the "Music Box Revue."

It is their first appearance together as co-workers in motion pictures.

X-RAY SPECIALISTS GUESTS AT "U" CITY

Universal City.—A delegation of America's prominent physicians and surgeons, who travelled across the continent to attend the convention of the Radiological Society of America, recently held in San Francisco, were interested visitors here, where they were greeted by picture stars, shown the process of making screen plays, and conducted to the "Hunchback of Notre Dame" sets. The scientists arrived in a special car, chartered for the trip from San Francisco to Chicago, by way of this city. From Chicago they were scheduled to take different trains to their various home cities.

Among the physicians in the party, together with their wives and families, were Dr. Geo. E. Steele of Oshkosh, Wis., Dr. C. D. Schafer, of Pittsburgh, Dr. A. B. Reynolds, of Gulfport, Dr. J. J. Herrick, of Ottumwa, Dr. Richard O'Hara, of Springfield, Dr. O. M. Walter of Chicago, Dr. J. Russell Cramen, president of the Radiological Institute, Dr. M. J. Sanborn, Dr. Roland Stevens, of Detroit, Dr. B. C. Cushman, the celebrated Chicago radiologist, Dr. Charles Sima of Chicago, Dr. Edw. C. Ernst of St. Louis, Dr. R. J. May of Cleveland, and Dr. R. V. S. Patterson.

West Coast Critics Praise New Harold Lloyd Comedy

Los Angeles.—Critical leaders in the film production sphere have paid signal honor to Harold Lloyd's newest screen offering "Why Worry." Shortly before it was shipped to New York, the comedy was exhibited in Frances Marion's home before a number of prominent personages in the motion picture world.

Miss Marion, who is one of the screen's best known authors and directors, in a letter to Mr. Lloyd, speaking for her audiences, said in part:

"You have made another ten strike. You have a picture in 'Why Worry' which makes a very suitable follow-up for 'Safety Last,' and which will unquestionably make many new friends for you. I want you to know that we all thoroughly enjoyed the picture."

This picture will have its world's premiere at the First Anniversary Celebration

of the Eastman Theatre, Rochester, beginning Labor Day Week.

The Pathe sales department also plans to pre-release the comedy in key cities throughout the country, the week following. Each of these showings will be handled individually in a big way, with advance exploitation re-enforced by day and date publicity.

NEW TALMADGE PICTURE

Hollywood.—Joseph M. Schenck is stepping hard on his production throttle at the United Studios, and things are moving fast. With Constance Talmadge well under way in "A Dangerous Maid," and Buster Keaton going good in his first comedy feature "Heading South," Norma Talmadge suddenly got busy this week with preparations for "Rose of All the World," her next picture, which will go into production next week. Francis Marion and Chester Franklin are finishing the continuity and Franklin will direct it with Miss Marion assisting.

Exhibitors in Three Cities To Fight Daylight Saving

Albany, N. Y.—Next year will undoubtedly find everyone of the exhibitors in the three cities of Albany, Troy and Schenectady, solidly arrayed against daylight saving. After witnessing the effects of daylight saving, the exhibitors in the three cities find that they are losing hundreds of dollars this summer, probably through their own negligence two or three months ago.

Every one of the houses, when canvassed recently, as to the effects of daylight saving, admitted freely that the seven o'clock shows attracted little more than mere handfuls, with a big spurt coming at nine o'clock.

Wife In Name Only to Be Released by Selznick

New York.—Myron Selznick, Vice President of the Selznick Distributing Corporation, announces the acquisition and early release of "Wife in Name Only," a Pyramid Production, directed by George Terwilliger, featuring Edmund Lowe, Mary Thurman, Florence Dixon and Tyrone Power.

This picture was adapted from Bertha M. Clay's novel of the same name, which has enjoyed an enormous circulation for the last fifteen years.

Writers Visit Eternal City

New York.—Among those who recently visited George Fitzmaurice's "The Eternal City" company, on location in Rome, Italy, for First National, were Florence Lawrence, Los Angeles journalist, and John A. MacMahon, dramatic editor of the New York American and the Evening Journal.

Photography Completed

New York.—Albert Parker has finished shooting "Second Youth," for Distinctive Pictures Corporation, the last bit to be taken being the comedy finish in a lake on Long Island. It will be ready for release by fall through Goldwyn-Cosmopolitan.

Will Road Show Features

New York City.—The Douglas Fairbanks picture "The Pirate of Bagdad" and "Public Opinion" which Charles Chaplin directed will be road show attractions next season, as well as a D. W. Griffith super feature.

Preferred Stock for Sale

New York City.—The Long Island Cinema Corporation. Ernest Shipman, president, is offering 5000 shares of 8% cumulative preferred stock to the public.

Apfel Writing a Book

Los Angeles.—Oscar Apfel is writing a book comparing American and European production methods.

AMONG ARTISTS

Robert Edson has been added to the cast of Cecil B. DeMille's production, "The Ten Commandments," for Paramount.

The latest to join the ranks of film players is Mrs. Richard Bret Harte, who will make her first appearance as a film player in "The Ten Commandments."

Jay Marchant, formerly an assistant director at Universal City is directing short western pictures. Claire Adams has the feminine lead in Herbert Rawlinson's "Upside Down" at Universal City.

B. P. Schulberg has signed Clara Bow to a contract under which she will appear exclusively in Preferred Pictures.

Lorimer Johnston has been selected by Rex Ingram for the part of King Louis XVI in Metro's "Scaramouche."

Netta Westcott, English actress, is on her way to the Preferred studios at Los Angeles where she will make her film debut in "Matinee."

Lucille Rickson has been signed by Jack Pickford to play the leading feminine role in his next picture which is now in the making under the working title of "The Valley of the Wolf."

Lawrence D'Orsay has been cast to play the part of Pepperhill in Paramount's "His Children's Children."

All trace of the bruises which Pola Negri received while filming Paramount's "The Spanish Dancer" have disappeared and she has resumed work.

Monte Blue is also at work after being laid up for repairs for several days. He was hurt while making a scene for "Loving Lies" at Laguna beach.

STAR LEASES HOUSE

Hollywood, Cal.—Nita Naldi, Paramount star, who is one of filmdom's trans-continental commuters, is back in this city after starting her third trip between here and New York within the last eighteen months.

This time she may stay for a long period. Miss Naldi has leased a house for a period of months.

The present visit is for the purpose of taking a featured role in the modern portion of Cecil B. DeMille's production, "The Ten Commandments," which is to start immediately.

The Wanters Release Title Retained by Louis B. Mayer

Los Angeles.—Louis B. Mayer has decided to retain "The Wanters" as the release title of the John M. Stahl production which has recently been completed for First National release. "The Wanters" is Leila Burton Well's comedy drama of society life. Production is now complete and the picture will be delivered to First National shortly for distribution in September.

More than two hundred suggested titles were considered by Mr. Mayer and his staff as possible substitutes for "The Wanters," but it was unanimously agreed upon that none had the piquancy, the fascination, or were as stimulating to the imagination as the original title.

Bill Stops Ticket Scalping

Chicago, Ill.—Governor Small has signed a bill calling for \$500 fine or imprisonment for one year for any ticket scalper caught selling theatre tickets for more than the price printed on the ticket.

Paine Goes Abroad

New York.—Chas. E. Paine, Chairman of the Board of Directors, of the Selznick Distributing Corporation, sailed on the Majestic July 13, for an extended trip abroad, combining business and pleasure.

Will Reduce Footage

Los Angeles.—Harry Rapf states that he will reduce footage to meet the demands of exhibitors.

Elmer Pearson Brings Good News

PATHE OFFICIAL BACK FROM COAST

Emphasizes Industry's Need of the "Stop, Look and Listen" Sign

New York.—Besides bringing with him a message that predicts "good business" based on keen observation, Elmer Pearson, Vice President and General Manager of Pathe Exchange, Inc., also sounds a warning, upon his return from the production center of activities on the Coast.

"Never before in the history of the industry has there been such boom and fever pitch of picture-making as the industry has just gone through and is now seeing in and around Los Angeles.

"This is true not only of the Hal Roach, Mack Sennett and George B. Seitz units, making Pathe pictures, but those producing for other companies as well."

While on the Coast, Mr. Pearson was instrumental in effecting the amicable distribution relationship now existing between Harold Lloyd, Hal Roach and Pathe.

"Harold Lloyd's next vehicle," he said, "will be a comedy more on the lines of 'Grandma's Boy,' This will follow 'Why Worry,' scheduled for release early in September.

"The Hal Roach unit will have its organization so augmented that by early September, the Roach Studios will be able to send four 2-reel comedies to Pathe each and every month, making fifty-two 2-reel comedies for the year.

"While I was on the Coast, the rushes on Will Rogers' first 2-reel comedy were shown. I believe that patrons will receive a genuine surprise when they view Will Rogers' comedies under Hal Roach's direction.

"Hal Roach is also concentrating new directorial ability on the one reel comedies, and novelties can be expected from this standard line of product.

"Exhibitors will be interested in knowing that the idea back of the new Hal Roach series serial, 'Her Dangerous Path,' is much more fully realized as each episode unfolds.

"The Way of a Man,' Emerson Hough's novel, is being directed and supervised by George B. Seitz.

"At the Mack Sennett Studio, besides the Ben Turpin unit, there are three companies working at present on the Sennett two-reel production.

"Production costs," Mr. Pearson said, "are running high compared with the past. Male and female stars have been engaged at salaries that read a bit too fabulous, even to those accustomed to large figures.

"It is my impression from close observation that the total production costs estimated for this year, will exceed the total film rentals received during any previous year. That looks like a danger crossing that needs a 'stop, look and listen' sign on it.

THE SPOILERS AT THE CAPITOL THEATRE

New York.—Jesse D. Hampton's production of Rex Beach's novel, "The Spoilers," which is a Goldwyn-Cosmopolitan release, will receive its first Metropolitan showing at the Capitol Theatre the week beginning Sunday, July 29.

"Producers often make mistakes by bidding against each other for the most popular leading men and leading women. At present many stars work in more than one picture at the same time, and several are drawing salaries from two or three producing companies, and this practice is likely to kill those players' popularity."

ENEMIES OF WOMEN

BIG DRAWING CARD

New York.—Cosmopolitan's production, "Enemies of Women," proved to be the biggest drawing card in the history of the Palace theatre in San Antonio, Tex., said L. Santikos, manager of the theatre.

"Cosmopolitan is to be congratulated on 'Enemies of Women.' It was acclaimed an artistic success locally and proved the biggest drawing card our Palace Theatre has played in the seventeen weeks it has been open, breaking all records in spite of the hottest week of the summer."

This feature has duplicated in Toronto, Canada, the big hit which it has been making wherever screened. It was booked at the Hippodrome there. It is now in its fourteenth week on Broadway where it is still showing at B. S. Moss' Cameo Theatre.

ON WAY TO NEW YORK

Los Angeles.—Herbert Lubin, partner of Arthur H. Sawyer, of Associated Pictures Corporation, has left for New York for the purpose of conferring with Richard Rowland, First National executive and Samuel Goldwyn concerning the future plans of Associated. While in New York Lubin will also complete arrangements with William S. Atkinson, Vice President of Metro Pictures Corporation, for the S-L production "The Shooting of Dan McGrew."

Court of Appeals Affirms

Judgment Against Chadwick

Albany.—By unanimous decision the Court of Appeals sitting here disposed of the long drawn out litigation between Guy Crosswell Smith and Isaac E. Chadwick, president of the F-I-L-M Club, July 13, by affirming the judgment granted against Chadwick in favor of Smith about sixteen months ago.

The decision of the highest court was rendered for the plaintiff without opinion but allowing costs.

This is the end of the suit instituted by Smith in 1920 to recover the sum of \$6,000 paid to Chadwick for the motion picture of "The Unchastened Woman."

New Paramount Service

New Mexico.—The republic of Guatemala has been included in the territory served by the Paramount offices in this city. William C. Winship, manager of the local office, has completed arrangements for this new Paramount service.

Police Looking for Firebugs

Omaha, Neb.—The police here are searching for two men who, it is believed, set fire to the Magic theatre building, June 29. Quick action of the firemen prevented the blaze in a candy room from spreading.

Editing Loving Lies

Los Angeles.—Associated Authors are now editing and cutting "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's story, "The Harbor Bar."

DAY BY DAY CASE FOUGHT IN COURT

Injunction is Asked to Prevent Showing of Emile Coue Short Subject

Hollywood.—They are fighting over Emile Coue and his picture in the courts here. Involved in one of the actions is the question concerning how far the exclusive rights to a film may go, and what exclusive rights consist of. The particular picture at issue is the short subject titled "Day by Day."

The Educational Film Corporation of America, and the Educational Films Exchange, Inc., are asking an injunction to prevent Coast Film Exchange, S. M. Herzig and others from showing the picture on the grounds that they obtained the exclusive rights in this territory direct from Dr. Coue. The defendants contend Coue's general method has been in use for years and he had no legal authority to grant a legal right to exploit his methods.

At the same time Lyle W. Rucker, a Los Angeles attorney, filed action against Educational Films Exchanges, Inc., E. W. Hammons, its president, and the Film Daily for \$200,000 damages. Rucker contends that he and S. M. Herzig evolved the idea and produced in February last a film based on auto-suggestion which they completed at a time that no other film of that kind was on the market.

In February, and again in March, the plaintiff says, the Educational Films Exchange, Inc., published a notice in Film Daily, signed by Mr. Hammons, which declared his concern was in possession of the only authentic and authorized auto-suggestion film called "The Message of Dr. Coue." This announcement, he says, warned exhibitors to beware of imitators and impostors, and said the industry contained "unscrupulous men devoid of original ideas who lie in wait to appropriate the results of other's ideas and efforts."

Rucker says these statements refer to him and are false.

Ince Publicist Loaned to

General Gourard of France

New York.—Capt. James Loughborough, Eastern publicity representative of the Thomas H. Ince Studios, of Culver City, has been loaned by Mr. Ince to General Gourard, of France, and will officiate as press agent on the General's tour of the United States. Loughborough performed a similar service during the last tour of General Foch and received, in recognition of his efforts, the medal of the Legion of Honor.

Starting from Washington, D. C., July 8, the Gourard party will cross the continent and return to this city.

Tea With a Kick Pre-release

Run Goes Big on the Coast

New York City.—"Tea With a Kick," a Halperin Production released through Associated Exhibitors, scored a triumph at Grauman's Million Dollar Theatre, Los Angeles, where the film had a pre-release run.

Edwin Schaller in the Los Angeles Times, declared, "It's one of the few true light comedies that we've had on the screen in many a day" and the Los Angeles Evening Herald commented on the transformation of Louise Fazenda "from the caterpillar to the butterfly."

FOX TO RELEASE IF WINTER COMES

*Feature Will Have Premieres in
New York, San Francisco
and Chicago*

New York.—"If Winter Comes," the screen adaptation of A. S. M. Hutchinson's famous best-seller, will be released on August 19, according to announcement made by the Fox Film Corporation.

This production will be seen at the Times Square Theatre, this city, for an indefinite engagement beginning September 1.

In San Francisco, it will be shown for four weeks from July 21 to August 19 at the Columbia Theatre which was leased especially for this run.

The Harris Theatre, Chicago, will house the premiere in that city for a similar beginning September 2.

Elaborate preparations for these showings are in progress in the three cities.

BALABAN AND KATZ JOIN STOCK EXCHANGE

Chicago.—Balaban & Katz, theatre operators, have joined the list on the stock exchange. There were 15 original partners in the enterprise. It now contains Lewis Stern, the Greenebaum banks, Rosenwald, John Hertz and others. The firm started with the Central Park theatre and then took control of the Riviera. Later they built the Tivoli, which cost \$2,500,000, and then the Chicago theatre.

When the stock is listed it is expected Lewis Stern will be president. The 15 stockholders will be directors. The plan is to float 250,000 shares of common stock of which 50,000 will be offered to the public at \$50 a share. The remaining 200,000 shares will be exchanged for stock of the present four corporations. The four theatres are understood to show earnings at the rate of \$1,250,000 on the present common stock and \$1,750,000 of 7% preferred stock.

With the theatres, the Balaban and Katz interests include the Associated First National Pictures, Inc., of Illinois, Educational Film Exchange of Illinois and Second National Film Company of Illinois.

PRE-RELEASE BOOKINGS

New York City.—"The Man Between," a Finis Fox production to be released through Associated Exhibitors, has had pre-release bookings at the State, Schenectady, N. Y., and the Colonial, Hagerstown, Md., among other big houses, and was cordially received everywhere. Other early showings are to be at the Clinton Square, Albany, N. Y., the Strand, Fargo, S. D., and the Vogue Kenosha, Wis.

The story centers about two men whose resemblance is so striking that even their relatives cannot distinguish one from the other. Alan Forrest, Vola Vale and Edna Murphy play the leading roles.

The Spoilers Is Turning Them Away Wherever Shown

Salt Lake City.—The 3,000 seat theatre, American, in this city, proved unable to hold the picture patrons who wished to see Jesse D. Hampton's production of "The Spoilers" on the two opening days of its showing. The picture opened on Saturday, July 7, and not only were patrons turned away at both of the Saturday night performances but also at all the Sunday performances. This despite the fact that 200 extra chairs were placed in the balcony of the theatre.

It is now in its second week at the Roosevelt Theatre in Chicago where it continues

GRAUMAN THEATRES FOR FAMOUS PLAYERS

Los Angeles.—Sid Grauman threw a little shock into local theatre managers this week when he announced Famous Players had put up \$50,000 for a six months option on his three houses here, the new Metropolitan, Rialto and Million Dollar. If Famous exercises its option, it will pay Grauman \$1,045,000 for his interest which is not the value of the houses by any means but will give the picture company control of three of the finest theatres on the coast. Grauman's Egyptian Theater in Hollywood is not mentioned in the deal.

From what could be learned it is certain Famous will take over the physical operation of the three theatres before January 1, 1924, and concentrate their first run productions here in these three houses. Grauman's action came as a surprise to local theatre circles. The deal was closed on the manager's recent visit to New York when he received a check for the option and signed all the necessary papers.

to the attendance that broke the house records the first and will be held over for the third week.

The picture, originally booked for two weeks, is being held in Philadelphia, at the Stanton Theatre, for a third week. It continues to play to big receipts.

In Seattle it opened Sunday, July 15, at the Liberty Theatre, setting a new Sunday's record of receipts for the house.

It played to record breaking receipts for the week of its showing at the Colorado Theatre, Denver.

WILL RELEASE THREE FEATURES IN AUGUST

New York.—Associated Exhibitors will release three features in August.

"Harbor Lights," a Tom Terriss production starring Tom Moore and Isobel Elsom, is a picturization of the play by the same name. In the original stage production William Terriss played the leading role, later passing it on to his son, Tom, whose familiarity with the piece has admirably fitted him for the screen production.

"The Destroying Angel," adapted from Louis Joseph Vance's novel, is a Leah Baird 1923 special. Supporting Miss Baird are Mitchell Lewis, Ford Sterling, John Bowers and Noah Beery.

"Tea With a Kick," the first of the Halperin "idea" productions to be distributed by Associated Exhibitors, is a super-satire novelty featuring a cast of twenty-seven stars.

PREMIERE ON COAST

New York City.—"If Winter Comes," the Fox picture made from the Hutchinson novel, will be given its world premiere at the Columbia Theatre, San Francisco, one of the large legitimate theatres on the coast, and will remain there for four weeks. The film is also scheduled for a four weeks' run at the Harris Theatre in Chicago.

RELEASE DATES

Goldwyn-Cosmopolitan Distributing Corporation announce the following:

August 19—"Three Wise Fools." August 26—"The Spoilers."

September 2—"Enemies of Women." September 9—"Six Days." September 16—"The Green Goddess." September 22—"The Eternal Three." September 30—"Red Lights."

October 7—"The Steadfast Heart." October 14—"The Magic Skin." October 21—"The Day of Faith." October 28—"In the Palace of the King."

The Barometer

Hollywood.—There was a slight drop in production this week owing to so many pictures being finished in the last ten days, and those in preparation not yet ready to shoot. The cut was small with 115 companies working on the lots against 120 the week previous.

Completed pictures this week include: "What Women Want," directed by A. P. Younger, starring William Fairbanks for state rights release.

"The Phantom Pack," starring Strongheart, directed by Laurence Trimble for First National release.

"Scarred Hands," directed by Cliff Smith featuring himself and Eileen Sedgewick for state rights release.

"The Trail of the Wolf," directed by Robert North Bradbury, for Universal.

"The Dramatic Side of Abraham Lincoln," directed by Phil E. Rosen, for independent release.

"A Man's Man," a Peter B. Kyne story, starring J. Warren Kerrigan, for F. B. O.

"Grandpap," directed by Lloyd Hughes for Universal with Eugenia Feiner, a new comer, in the leading role.

Starting this week were:

"The Light That Failed," directed by George Melford from Rudyard Kipling's novel, adapted by F. McGrew Willis at Lasky studio.

"The Virginian," directed by Tom Forman from a novel by Owen Wister, picturized by Waldemar Young, at United Studios.

"The Midnight Limited," directed by Robert L. Horner from his own story at Horsley Studio.

"The Voice from the Air," directed by Robert J. Horner from Theodore Wharton's story, featuring George Cheesboro, at Horsley studio.

"Pleasure Mad," from Blanche Upright's novel, "The Valley of Content," starring Mary Alden and Huntley Gordon, directed by Reginald Barker at Louis B. Mayer studio for Metro release.

"Second Hand Love," starring Charles Jones, directed by William Wellman at Fox studio.

"Mysterious Goods," directed by Charles Seeling and starring George Larkin at Horsley studio for Aywon release.

"Nobody's Dog," all star production, directed by Lloyd Ingram at Ince studio.

"Hollywood Bound," starring Sid Smith. Charles Lamont's first picture for Grand-Asher.

The Ten Commandments Will Be Ready About Next April

Hollywood, Cal.—The Paramount special "The Ten Commandments" will not be ready until about next April. Sid Grauman has already booked the picture for his Hollywood house to succeed "The Covered Wagon," as he believes the latter will continue to draw until the DeMille production is ready.

Gallagher and Shean Rehearsing

New York.—Gallagher and Shean have commenced rehearsals of the screen comedy that William Fox has selected for their first vehicle on the shadow stage. Its title is "Around the Town with Mr. Gallagher and Mr. Shean," and it was written by Louis Sherwin. Lucy Fox will play the leading feminine role. Bernard J. Durning is the director.

Two Dollars Top

New York City.—A top admission of \$2.00 the highest on Broadway will be charged in the proposed B. S. Moss picture palace at Broadway and 53rd Street. The new theatre will seat 2,000.

Bomb Shell Hurlled Into Film Magnates

TOURNEUR SPEAKS FOR INDEPENDENTS

Says They Are Doing More for the Industry Than Any Other Set of Men

Hollywood.—Maurice Tourneur is a firm believer that it is to the independent producer that the motion picture owes its progress, and not to the big companies. He hurled a bomb-shell into the big film magnates this week in an interview, and bucked up the independents by stating they have and are doing more for the motion picture industry than any other set of men.

It is the idea of Tourneur that big organizations with many specialists and technical directors are blocking the path of motion picture progress rather than helping it. Individuals, not organizations, he says, make the great pictures. The producer who relieves his director of responsibility also robs him of power, and hurts his output.

"The director is to the motion picture what the artist is to the painting," says Tourneur. "You cannot tell him what size his canvas shall be, what colors he shall use or what subject he shall choose and expect a masterpiece.

"Yet some of the big producers are buying stories, adapting them to the screen, choosing their actors and building their scenes before a director is engaged. A combination of a great writer, a great designer, a great scene painter, a great actor and a great costumer does not make a great picture. Not even when a great director is thrown in for good measure.

"Unless the director has absolute authority over all things that go to make the picture—over the costumes, the designs and coloring of the scenery, the working out of the story, and the selection of the cast—he cannot express himself."

To compel the director to subordinate his ideas to those of a half dozen experts, Tourneur concludes, is to strike at the very foundation of the motion picture art, and he believes if the practice continues, the screen play will rapidly lose the favor of the public.

BRANHAM ENTERTAINED AT LASKY STUDIO

Hollywood.—Charles J. Branham, one of the leading figures in theatrical circles in Canada, and who for over fifteen years has been in the business of selling motion pictures to the public, made his first visit to a motion picture studio recently.

Mr. Branham was the guest of Cecil B. DeMille at the Lasky studio and watched the director making scenes for "The Ten Commandments." He stated that the theatrical business in Canada is enjoying the same increasing prosperity that has been conspicuous in this country during the past few months.

Popular Players Will Support Colleen Moore

Los Angeles.—First National has rounded up several popular players to appear in "Flaming Youth," in which Colleen Moore will be featured under the direction of John Francis Dillon.

In addition to Miss Moore, the cast to date consists of, Milton Sills, Elliott Dexter, Sylvia Breamer and Myrtle Stedman.

Sills will play Cary Scott, the leading male role opposite Miss Moore in Warner Fabian's story of present day society life.

Elliott Dexter will portray Dr. Bobs, the one man who is the confidante of the mother and the three girls around whose multitudinous love affairs the plot of the story is evolved.

Sylvia Breamer will play the second of the three daughters. Miss Stedman will portray the role of the mother.

DEFOREST WILL SPEAK FROM STATION W O R

New York.—Lee DeForest, father of broadcasting and inventor of the Phonofilm, which promises to have as profound an influence on motion pictures as his Audion Amplifier has had on radio, has accepted an invitation to help celebrate the first anniversary of the WOR broadcasting plant in Newark, N. J., on the evening of July 23.

The Mayor of Newark and many other officials will be present.

Dr. DeForest will personally deliver a message to the thousands of radio fans throughout the country.

Dr. DeForest, while he has been chosen to represent radio alone, has lately entered the motion picture industry through his development of the Phonofilm which not only photographs pictures such as audiences are used to seeing, but also photographs sound.

STEBBINS QUILTS LOEW

Los Angeles.—S. J. Stebbins, who recently became managing director of Loew's State Theatre, has resigned. Engaged in production of comedies, cartoons and short reels, he intends to center his activities on his producing organization. Mr. Stebbins formerly staged productions at the New York Hippodrome, and was at one time manager of the Academy of Music, New York City, and the H. C. Miner theatres in the east.

George Marion on Coast

Culver City.—George Marion, actor and stage director, who created the role of Chris Christopherson in the stage version of "Anna Christie," arrived at the Thomas H. Ince studios where he will recreate the same role in the film version of the Eugene O'Neill play, which Ince will produce for First National distribution.

Cruz Replaces Hackathorne

New York.—Charles Cruz will play the role of Charles Hemingway, Jr., in "You Can't Get Away With It," the Fox special for 1923-24, in place of George Hackathorne who had been previously announced for the part.

Willis Leaves Hays

New York City.—Lloyd D. Willis leaves the Hays organization the end of the month.

SCARECROW CHANGED TO PURITAN PASSIONS

New York.—Announcement has been made by the W. W. Hodkinson Corporation to the effect that Percy MacKaye's "Scarecrow," the third of the Film Guild Productions for release through Hodkinson and starring Glen Hunter, has been titled "Puritan Passions." This was felt expedient in order to give exhibitors an opportunity for exploitation and advertising purposes.

FRENCH SAVANTS TO SEE HUNCHBACK

Private View in the East as a Fitting Courtesy to Five Noted Professors

New York.—A finally edited print of "The Hunchback of Notre Dame," is expected to arrive in this city within a few days from Universal City.

Carl Lacmmle, before sailing for Europe, left instructions that the first private view in the East be given, as a fitting courtesy, to the five distinguished professors visiting America for the summer sessions at Columbia, at this time, when there is a world-wide interest in the movement of the Sorbonne to establish a Victor Hugo professorship.

The scholar heading the delegation of visitors is Joseph Bedier, member of the French Academy, and more than any other living authority, qualified to speak on the achievement of re-creating the long-gone period—before the discovery of America—for he is best known for his research in the history and literature of the Middle-Ages, the period in which Hugo's classic is set.

The other members of the visiting delegation who will be invited to see the interpretation of the great French master are Emile Bourgeois, known for his works on the diplomatic history of the Nineteenth Century; Eduard Le Roy, friend and collaborator of Bergson; Raoul Blanchard, geographer and Paul Hazard.

Albany F. I. L. M. Club is Ready for Business

Albany, N. Y.—With a secretary in attendance and occupying quarters in one of the downtown business blocks, the Albany F. I. L. M. club started to function July 9, and will seek to iron out differences between the exhibitors of this territory and the exchanges.

The exhibitors will be represented at each Monday's meeting by Louis Buettner, of Cohoes, William Benton, of Saratoga Springs, and Rae Candee, of Utica. The interests of the exchanges will be looked after by G. A. Woodard of the Fox exchange; Alec Herman, manager of the First National exchange, and Jack Krause, of the Bond Photoplay exchange.

Miss Grace L. Ticknor has been engaged as secretary. Miss Ticknor comes from the New York State Public Service Commission.

Jolson Returns in August

London.—Al Jolson, who will sail shortly for New York, states he will resume work on the Griffith film in August. He had to leave New York to avoid a nervous breakdown and claims he should not have been rushed into picture work with only a day's vacation.

Ray Addresses Convention

Los Angeles, Cal.—Charles Ray invited to address a convention of the National Educational Association, acknowledged the honor by giving the teachers a pre-view of historical episodes from "The Courtship of Miles Standish."

Fox Takes Two Theatres

New York City.—The Fox organization has taken the Columbia Theatre, San Francisco and the Harris, Chicago, for "If Winter Comes." Each engagement is for four weeks.

Looking Ahead In Hollywood

By Will C. Murphey

Hollywood, July 13—H. H. Glasier wandered into town this week with a two-reel comedy he made in Oakland that he produced for just \$300. It took him fourteen days to film it, and he was the author, camera man and director. His cast consisting of seven principals and twenty-two extras never had faced a director before. Producers here are anxious to have a look at the result.

The films have got Charles Ruggles, noted stage comedian, at last. Ruggles stepped off an eastern train this week with his manager, Larry Weingarten, and announced he is to make pictures in his own company. Weingarten stated the organization would be functioning within a few weeks, but it would not start shooting until fall. In the meantime the comedian will play a role or two in a couple of productions. Wesley Ruggles will be director of the new organization.

Mack Sennett is at it again. He has picked out three new bathing beauties in the persons of Margaret Cloud, Cecile Evans and Elsie Tarron, and will soon offer them to the public in one of his old time beauty pictures. It has been a long while since Mack made a bathing picture, but from the looks of the new trio, he is going to have a sensation when he does shoot.

Frank Lloyd, director of many film successes, has announced his plans to become a director-producer with headquarters at the United Studios. On August 1 he will start his first of four emotional dramas which will probably be released through First National. Harry Weil, formerly Lloyd's assistant, will be business manager of the new company, and stated they intend to film several recent plays and novels that have met with success.

Cecil B. DeMille is on the last lap of "The Ten Commandments," at the Lasky Studio. The prologue is finished, and he is now making the modern part of the story. While the prologue has 2500 persons in the cast, there are only six principal characters in the sequences now being filmed. The feature players of this section are Leatrice Joy, Richard Dix, Nita Naldi, Rod La Rocque, Robert Edeson and Edythe Chapman. The scene is laid in San Francisco.

Despite her recent legal troubles with Goldwyn, Helene Chadwick has been selected by Rupert Hughes to play the leading feminine role in "Law Against Law," his new production now in preparation. Miss Chadwick is the only one of the cast engaged so far.

Although Mae Murray has started "Fashion Row" at the Long Island studio, she will complete it here, in fact, the biggest scenes of the Robert Leonard production are to be made in Hollywood, and Miss Murray will remain here for future pictures, probably not returning to the east for a long time.

Jack Dempsey dropped into town this week, and was immediately besieged with offers for a picture production. However old "Doc" Kearns has a few other irons in the fire for his champion, and will not consider the screen until Dempsey finishes a few more ring engagements. Sometime along in the winter, it understood, the champion may face the camera again.

In spite of all reports to the contrary John Barrymore is coming west to do "Beau Brummel" for Warner Bros. It is said the star had an idea he would like to go abroad before starting his next stage production, but he has a contract with the Warners, and will be held to it. Preliminary details are now underway, and Barrymore will arrive here in a few weeks.

New York is to see "Ashes of Vengeance" first. Joseph M. Schenck said it will go into the Apollo Theatre on August 6. This is the first time Schenck has ever started a picture on a Broadway run. Eighty thousand feet of film was shot, and it is now in the last stages of cutting. Miss Talmadge may go to New York for the opening.

Here's some fine news for the industry. Charles Chaplin is going to star in a series of comedies of feature length. Heretofore the comedian has only planned one feature at a time. Now he will lay out a series before he starts shooting. Just what they will be, he is not making known at present.

It was quite certain the comedians would have fun with the avalanche of costume plays to be released. Buster Keaton's "Headin' South" is a take-off on the period picture, and Lloyd Hamilton is making a burlesque of Charles Ray's "The Courtship of Miles Standish."

"The Hunchback of Notre Dame" will have its first showing at the Astor Theatre in New York on September 2, just about a year after work was started on it at Universal City. A half dozen men are working on the titling and cutting.

Al and Ray Rockett, who have just completed "The Life of Abraham Lincoln" are to do more stories, but they will be neither novels, plays or original dramas. These young men intend to draw their inspiration from history, and will make productions founded on the lives of great men, well known incidents in history or real happenings in life.

Following "Pleasure Mad," now underway, it is understood Reginald Barker will make Robert Service's poem "The Trail of Ninety Eight." The rights were purchased by Louis B. Mayer sometime ago, and he is anxious to see it produced.

Having finished and released "The Fighting Skipper," the South Seas have called Francis J. Ford. He went down there several days ago to obtain jungle cannibal, wild animal and underwater pictures for educational and adventure films. Ford will be back in time to release several two-reel subjects in the fall.

"Sidetracked" is the title selected for Ben Turpin's new comedy instead of "Ten Dollars or Ten Days."

Estelle Taylor is to be starred by Richard Thomas. Her sister Helen Carter, makes her first screen appearance with Cecil B. DeMille in "The Ten Commandments."

Ann McKittrick has been signed by Fox for five years and is here to make several pictures. She is said to be a find.

Lucy Fox will arrive here in the fall to make a series of pictures for Max Graff.

William H. Jenner, who has been manager of the Los Angeles Exchange of the American Releasing Corporation, has been appointed manager of Pathe's Los Angeles Exchange.

Hank Hamilton, one of the leading screen comedians, has joined Lloyd Hamilton comedies. He has developed into a high nowered gag man.

Charles Chaplin has changed the title of "Public Opinion" in which he is starring Edna Provost, to "Immortal Women."

Judge Henry Neil has taken a studio here and will produce a series of "Foxy Grandma" pictures taken from the newspaper comic of a few years ago.

Goldwyn's big special, "In the Palace of the King" directed by Emmett J. Flynn, will be completed in about two weeks.

Robert I. Horner Productions is becoming an active producing body. "A Voice from the Air" with George Cheesboro; "In Soite of All" with Marjorie Daw; "Flame of the Sahara" and "The Midnight Limited" are announced by Horner.

Joseph M. Lizer, of the West Coast Publicity department has been appointed assistant manager of the Kinema Theatre, Los Angeles.

Billie Rhodes is to make several feature dramas at the Berwillia studio under the direction of Ben Wilson. This is the comedienne's first adventure into the dramatic field.

Frederick and Fannie Hatton have started writing the script for "Gentle Julia" Booth Tarkington's novel, which Fox will produce.

A. W. Carrick with Selznick

New York.—David R. Blyth, Director of Sales for Selznick Distributing Corporation, makes the announcement that A. W. Carrick has been appointed Branch Manager of the Omaha Selznick Exchange, succeeding Frank De Lorenzo who has been transferred to the new Selznick office just recently opened in Milwaukee.

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MEIGHAN COMPLETES HOMeward BOUND

New York City.—Thomas Meighan has completed his latest picture, "Homeward Bound," at the Paramount Long Island studio and will now go to Hollywood to make his next story "All Must Marry," by George Ade. Mr. Meighan will stop in Chicago to greet George Ade who will travel with him to Hollywood and remain during the filming of the picture. Lila Lee will be Mr. Meighan's leading woman.

Invitation Golf Tournament

New York.—Officials and home office executives of the Famous Players-Lasky Corporation will be guests of Adolph Zukor on Thursday, August 2, at an invitation golf tournament to be held at Mountain View Farm, Mr. Zukor's country estate at New City, N. Y. Twelve holes will be played in the morning as a basis for handicapping for the round of eighteen holes in the afternoon. In the event of rain, the tournament will be postponed until the following day.

Goodman Special Completed

New York.—Daniel Carson Goodman completed the titling and editing of "The Daring Years," to be distributed by Equity Pictures Corporation.

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SPECIAL SERIES FOR VITAGRAPH

Will Distribute Harry Sherman Productions Early This Fall

New York.—Albert E. Smith, President of Vitagraph, has announced that arrangements have been completed under which his company will distribute a series of six special productions to be made by Harry Sherman. The camera work on the first will begin immediately and the initial production completed in ample time for distribution early this fall. The entire series will be released during the coming season.

The acquisition of the Sherman pictures to the Vitagraph output for the coming season insures the addition of productions based on excellent motion picture subjects as Mr. Sherman has a contract with Harper & Bros., that gives to him the motion picture rights to many of their books. It already has been decided that the first production under the contract with Vitagraph will be an adaptation of Basil King's novel, "Let No Man Put Asunder," and that the second will be "Borrowed Husbands," from the novel by Mildred K. Barbour.

The list of stories submitted to Mr. Smith by Mr. Sherman includes fourteen novels published by Harper & Bros., and from this list the subjects will be chosen. In addition to two mentioned above the list includes "The Fruit of Desire," by Will N. Harben; "A Successful Life," by Marie Van Vorst; "The Rising Tide," by Margaret Deland; "The Road That Led Home," by Will E. Ingersoll; "Between Two Worlds," by Philip Curtis; "The Cat and the Canary," by Margaret Cameron; "Steps of Honor," by Basil King; "Wanted A Fool," by Philip Curtis; "The House of Happiness," by Kate Langley Bosher; "Crater's Gold," by Philip Curtis; "The Supreme Surrender," by A. Maurie Low, and "The Garden of Charity," by Basil King.

The Harry Sherman productions will be six of the twenty-six specials which will be released during the coming season.

OUT OF LUCK IS AN AUGUST RELEASE

Los Angeles.—Hoot Gibson has come to bat with a picture that records the romantic and rib-tickling story of a broncho-buster who signs up in the U. S. Navy. It is entitled "Out of Luck," and is a Hoot Gibson Special for Universal.

In the making of this picture Gibson had the co-operation of the U. S. Navy, including many of the officers and men ashore and afloat in Southern California waters. Much of the action takes place aboard the super dreadnought California, which is the flagship of the Pacific Fleet.

In the supporting cast are Howard Truesdell, Elinor Hancock, DeWitt Jennings, Freeman Wood, Jay Morley, Kansas Moehring and John Judd. Universal will release this feature early in August.

Paramount's New Projection Rooms Used for First Time

Hollywood.—Projection rooms in the new laboratory at the Lasky studio were used

recently for the first time by the William de Mille company engaged in the production of "Spring Magic," for Paramount.

While the building has not been completed, the projection rooms are now ready for use. Four such rooms, almost like tiny theatres with seating capacity of thirty people, are built into the new laboratory. Each has regular theatre seats, with divans along the rear wall. A silversheet screen framed in gold is a feature of each room. Each projection booth is equipped with two machines.

Those who made use of the projection rooms for the first time included Mr. de Mille, Clara Beranger, scenarist; Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew and Mary Astor, all featured in "Spring Magic," and a few remaining members of the cast and technical department.

FAIRBANKS PICTURE IS WELL UNDER WAY

Los Angeles.—"The Thief of Bagdad," Douglas Fairbanks' newest picture, is well under way but no definite time has been scheduled for its completion because the magical photography involved may cause unforeseen delays. It is expected, however, that the film will be finished before the end of the year. The picture will disclose the latest innovations in the art of photography and revive the mood of fantasy on the screen.

Supporting Douglas Fairbanks will be Julianne Johnston, Sadakiehi Hartmann, Brandno Hurst, Charles Belcher and Snitz Edwards.

Helene Chadwick Has Lead

New York City.—Helene Chadwick has been selected for the leading feminine role in Rupert Hughes' new Goldwyn production, "Law Against Law." Rush Hughes, son of the author-director, will play an important part.

BOOKINGS REPORTED

Stormy Seas
Associated Exhibitors reports the following: Southern Enterprises' theatres in the following cities: Jacksonville, St. Petersburg, and Miami, in Florida; Columbus, Macon, Augusta and Savannah, Ga; Chattanooga, Knoxville, Maryville, Jackson, and South Pittsburgh, Tenn., and Montgomery, Gadsden, and Anniston, Ala.

Also at Keith's, Portland, Me., New State, Schenectady, N. Y., Colonial, Hagerstown, Md., Strand, Fargo, N. D. and Vogue, Kenosha, Wash.

Preferred Pictures Corporation report the following bookings on their features:

Are You a Failure?
Vivian, Daytona, Florida, Binghamton, Binghamton, New York; Indiana, Bloomington, Indiana; Riviera, Anderson, Indiana; Majestic, Rhinelander, Wisconsin; Strand, Owosso, Michigan; Capitol, Dallas, Texas; Palm, Pueblo, Colorado; Hippodrome, Leavenworth, Kansas; Jackson, Lebanon, Pa.; West End Lyric, St. Louis, Mo.; Rialto, Wenatchee, Mo.; Capitol, Bend, Oregon.

The Girl Who Came Back
Rialto, Macon, Ga.; Strand, Montgomery, Fla.; Strand, Lynn, Mass.; Riviera, Anderson, Indiana; Indiana, Bloomington, Indiana; Opera House, Mansfield Ohio; Strand Owosso, Mich; Minerva, Pittsburgh, Pa.; Majestic, Ft. Dodge, Iowa; Strand, Minot, N. D.; Yost, Santa Anna, Cal.; Wigwam, Long Beach, Cal.; Jackson, Lebanon, Pa.; West End Lyric, St. Louis, Mo.

Daughters of the Rich
Empire, Syracuse, N. Y.; Strand, Worcester, Mass.; Rialto, Providence, R. I.; Indiana, Bloomington, Indiana; Riviera, Anderson, Indiana; Majestic, Rhinelander, Wisconsin; Orpheum, Akron, Ohio; Strand, Owosso, Mich.; Rialto, Ft. Worth, Tex.; Royal, Kansas City, Mo.; Capitol or Garden, Davenport, Iowa; Eureka, Hackensack, New Jersey; Rialto, Wenatchee, Wash.

ORGANIZATION OF LITTLE THEATRE

Advisory Board Completed with Addition of Several Names

Hollywood.—Little Theatre Films completed its organization this week with the addition of several names to the advisory board. This organization hopes to raise the plane of screen productions the same as the Little Theatre organization of the stage, and to produce and distribute films that would not otherwise reach the public.

Douglas Fairbanks and Mary Pickford are the latest to link their names with the organization in an advisory capacity. Twenty-six pictures have been acquired to present for the approval of persons who find fault with the output now offered, and it is said that units with their own theatres are being organized all over the country to acquire houses in which Little Theatre films will be shown. The full advisory board just completed includes:

Hugo Ballin, Paul Bern, Ralph Block, Charles Chaplin, William de Mille, Walter Pritchard Eaton, Douglas Fairbanks, D. W. Griffith, Clayton Hamilton, Rupert Hughes, Rex Ingram, Ernst Lubitsch, Mary Pickford, George Marion, June Mathis, Frank Reicher, Victor Seastrom, Robert E. Sherwood, Oswald Garrison Villard and Rob Wagner.

Officers elected are: Curtis Melnitz, president; Albert Lewin, vice president; Joseph Jackson, secretary, and Mildred Dorris Lewin, treasurer.

"Mortal Clay," the first picture of the organization, is to have an early release.

HUNTER'S INITIAL PARAMOUNT PICTURE

New York.—Glenn Hunter's first Paramount picture will be "West of the Water Tower." Production on this picture, in which Hunter will play the role of the small-town youth, will begin probably August 1.

In the cast supporting Hunter will be Ernest Torrence and George Fawcett. Torrence will play the part of the boy's father and Fawcett will be seen in the role of the heroine's father. No announcement is made who will play the part of the girl.

Rollin Sturgeon will direct and the picture will be produced in Paramount's Long Island studio so that Hunter can continue his work in "Merton of the Movies" at the Cort theatre.

Speejacks for Paramount

New York.—Next season Paramount will release "Around the World with the Speejacks," a feature length picture detailing the adventures of the crew of the Speejacks, the 98-foot motor yacht which recently completed a 35,000-mile cruise around the globe. Contracts were signed with Albert Y. Gowen of Cleveland, owner of the Speejacks, who, with Mrs. Gowen and several guests, made the cruise.

Does It Pay Near Release

New York.—"Does It Pay?" the William Fox picture in which Hope Hampton is featured, is soon to be released. It is a Charles Horan production. Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short are important members of the cast.

Happenings in the Independent Field

PRINCIPAL GROUP NEARS SELL OUT

Lessers Close All But One Territory—Blank, Skouras and Crandall Sign

New York.—Following the conclusion of several recent territorial deals by Sol Lesser and Irving Lesser, but one territory remains open on the Principal productions in the group known as the "Super Five Series." These five productions are "Temporary Marriage," "Bright Lights of Broadway," "Gold Madness," "The Spider and the Rose," and "East Side West Side."

A. H. Blank acquired the Kansas and Western Missouri rights for the group of five and also "Mind Over Motor" and "Environment" in a deal recently negotiated by Sol Lesser.

Spyros and Charles Skouras, and Tom Meyers, of Skouras Brothers Enterprises, Associated First National Pictures, City Amusement Company, and St. Louis Film Exchange, signed with Irving Lesser for the "Super Five Series" and "Mind Over Motor" for Missouri and Southern Illinois. These six Principal productions will be distributed in Maryland, Virginia, Delaware and District of Columbia by Harry Crandall, according to a contract signed last week by Mr. Crandall.

Oscar S. Oldknow, president and general manager of the Southern States Film Company with main offices in Atlanta, arrived in New York recently to confer with Irving Lesser with regard to the distribution of the Principal group in the eleven Southern states in Mr. Oldknow's territory. The concern, which has contracted for these Principal pictures, maintains exchanges in Atlanta, New Orleans, Dallas, Charlotte and Oklahoma City.

Announces New Name For W-B Film Exchange

New York.—Charles S. Goetz, General Manager of the W-B Film Exchange, announced last week that the present name of the concern will be changed within the very near future to Dependable Exchange,

Inc., the offices of which will be at their present headquarters, 1600 Broadway.

Dependable Exchange is at present handling exclusively all of the current Warner Brothers product. For the coming season the concern will also distribute the forthcoming series of Warner Brothers eighteen classics of the screen for Northern New Jersey, Greater New York and New York State.

C. B. C. OFFICIALS VIEW YESTERDAY'S WIFE

New York.—"Yesterday's Wife," the first Columbia production for independent distribution by C. B. C. has had its first presentation before an invited audience and the reports from its sponsors is to the effect that the critics found it up to the high standards set for the new season.

"Yesterday's Wife" is an adaptation of a successful novel from the pen of Evelyn Campbell, who consulted with the producers and Edward J. LeSaint during the filming of the work, and the photoplay is reported to adhere to the novel in so far as the expression of the author's viewpoint is concerned.

The drama deals with marital difficulties. The cast includes Irene Rich, Eileen Percy, Lewis Dayton, Philo McCullough, William Scott, Josephine Crowell and Lottie Williams.

Sanford Plans Eight Productions

Hollywood.—Sanford Productions announce eight productions for distribution in the state right market for the 1923-24 season. September 1st is the date set for the release of the first of the eight pictures scheduled. This will be "Shell Shocked Sammy," recently completed with an all-star cast including Matty Mattison, Mary Anderson, Vivian Rich, Leonard Clapham and Theodore Lorch. Mr. Frank S. Mattison, sales manager, has left Hollywood on a trip to the exchange centres to show "Shell Shocked Sammy."

Will Screen McGrath Novel

Los Angeles.—Elaine Hammerstein's second production for Truair Films will be a picturization of Harold McGrath's novel "The Drums of Jeopardy." The picture will be directed by Edward Dillon who has been in the East for some time in search of proper material for the star.

WARNERS TO STAR MAE MARSH IN DADDIES

New York.—Mae Marsh, one of the best known feminine leads in the films, has signed a contract to star in the Warner Brothers picturization of David Belasco's play, "Daddies." Miss Marsh will play the part of Ruth Atkins.

The direction of "Daddies" has been entrusted to Harry Beaumont, at present directing another Belasco play, "The Gold Diggers." Production will be started shortly after the completion of "The Gold Diggers," which is expected to be finished within the next few weeks. The screen adaptation of "Daddies" is being written by Julien Josephson.

Miss Marsh's last engagement was with D. W. Griffith for "The White Rose," in which she portrayed the role of an orphan girl. This return engagement with Griffith was made after an absence of six years, during which time she has appeared in a number of other pictures.

C. B. C. Planning Exploitation

New York.—Joe Brandt, president of C. B. C. Film Corporation, is devoting himself to the supervision of exploitation material in preparation for the Columbia production "Yesterday's Wife," which C. B. C. will distribute. It is announced that especial care will be expended in mapping out sales campaigns for the benefit of exhibitors.

Start Rhodes Feature Soon

Los Angeles.—Billie Rhodes will start her first feature for Grand-Asher in about a month. The vehicle is "Leave It to Gerry," a comedy-drama written by Adam Hull Shirk, scenario editor for the concern, and the direction will be by Ben Wilson.

Rin-Tin-Tin Premiere July 28

New York.—A complete print of Warner Brothers "Where the North Begins," which features Rin-Tin-Tin, canine star, was received at the Warner Home Offices. The feature, which will be the initial release of the new series of Warner offerings for the coming season, will be distributed in August. Its premiere will be held at Loew's State Theatre, Los Angeles, the week of July 28.

"YESTERDAY'S WIFE"

Will be the talk of
the season
Keep a date open for it

Directed by Edward J. Le Saint

Distributed by C. B. C. Film Sales Corp., New York

A COLUMBIA PICTURE
GEMS OF THE SCREEN



IRENE
RICH

AS
"YESTERDAY'S
WIFE"



EILEEN
PERCY

AS
"TODAY'S
WIFE"

GRAND LEAVES FOR NEW YORK CONFERENCE

Los Angeles.—Samuel V. Grand, on the eve of his departure for New York for conferences with Harry Asher and other members of the executive staff of the Grand-Asher Distributing Corp., declared that he was more than pleased with the prospects for the output of his new producing organization for the coming season. Aside from the 36 two-reel comedies starring Monty Banks, Sid Smith and Joe Rock, will be the ten feature pictures made by Ben Wilson, three of which are either completed or under way. "Mine to Keep" and "The Love Trap" are finished; "Other Men's Daughters" goes into production immediately. In all three Bryant Washburn and Mabel Forrest have the leading roles and are featured. The first and third are directed by Ben Wilson while "The Love Trap" was directed by John Ince.

HOPE HAMPTON FEATURE COMPLETED

Los Angeles.—Camera work has been completed at the Warner Brothers studios on "The Gold Diggers," a screen version of the Belasco play in which Hope Hampton will star.

Miss Hampton prepared to leave for New York, where she will remain a short time before going to Europe, immediately her work in the picture was finished. According to present plans the star will return to Los Angeles following her trip abroad to star in the Warner production of "Irene."

"The Gold Diggers" was filmed under the direction of Harry Beaumont and will be among the Warner Brothers fall releases.

Announce Two New Features

New York.—L. Lawrence Weber and Bobby North announce two new features for distribution in the state rights market in the Fall. The first will be "Marriage Morals" a Will Nigh production, and the second "Don't Marry for Money," presented by B. P. Fineman in association with Adolph Ramish.

"Marriage Morals" has a cast which includes Tom Moore, Ann Forest, Harry Morey, Tom Lewis, Edmund Breese, Florence Billings, Shannon Day and others. "Don't Marry for Money" was directed by Clarence L. Brown with House Peters, Rubye DeRemer, Cyril Chadwick, Wedgewood Nowell, George Nicols and Hank Mann in the principal roles.

Renown Lists Fall Releases

New York.—Renown Pictures, Inc., operating the Renown Exchanges in New York, Chicago and Buffalo, has a special advertising force now at work on its releases for the Fall. A booklet dealing with the product which Renown will offer in the Fall has been mailed to every exhibitor in Illinois, Indiana, Wisconsin and New York. The features listed are "Broadway Gold,"

and four additional productions starring Elaine Hammerstein; "The Unknown Purple;" "East Side-West Side;" "The Spider and the Rose;" "Just a Song at Twilight;" "Bright Lights of Broadway;" "Temporary Marriage;" "Gold Madness;" and three feature length Larry Semon comedies.

HEPWORTH COMPLETES THREE BIG FEATURES

New York.—The officers of the Hepworth Distributing Corporation are enthusiastic at this time due first to the demand for their product as is evidenced by the sales contracted for by Joe Di Lorenzo, general manager in charge of distribution who has just returned from a trip across the continent and the further announcement from Hepworth Picture Plays of England that production on their three big specials has been completed and prints forwarded to this country.

The first of these, "Pipes of Pan" is based upon an original story by Geo. Dewhurst. "Lily of the Alley" is number two on the program and is also a six reeler. This picture has not a single title or subtitle.

"Mist in the Valley," featuring Alma Taylor will also be released shortly. The locale is widely spread, ranging from London on the Thames Embankment to the shores of Devonshire. These pictures will shortly be shown here.

Increase Capacity Of Tayson Laboratories

New York City.—The work of enlarging the plant of the Tayson Laboratories, 37 West 20th Street, has been complete and the officials of the firm, R. C. Hodgkinson, I. Truman and H. L. Robinson, announce they are now equipped to render 24 hour service.

The Tayson Laboratories, which have been operating for two years, will continue to specialize on 8x14 stills, copies and enlargements.

To Distribute English Film

New York.—Arrangements are nearing completion for the organization of a new film-producing company in London. Carlyle Blackwell is to be artistic head and the "star" player in this company. The first picture is already under way—a film version of Mr. William J. Locke's story, "The Beloved Vagabond." Distribution arrangements for the Blackwell Productions will be handled by the Producers Security Corporation.

To Reside in Hollywood

New York.—Harry M. Warner, of Warner Brothers, has found Hollywood to be an ideal community for family life, so much so that he has secured a permanent residence there with his family after living for more than twenty years within close proximity of New York City.

HOFFMAN RETURNS FROM MIDDLE WEST

New York.—M. H. Hoffman, vice president and general manager of Truart Film Corporation, returned to New York this week from a two weeks trip through the middle west. He stopped at Philadelphia for a short conference with the exchanges who are handling Truart product, and Chicago where negotiations were completed for the extended run of Elaine Hammerstein's production "Broadway Gold" in the Randolph Theatre. This run will commence the second week in August. At Detroit Mr. Hoffman successfully arranged for a pre-release showing of "Broadway Gold" at the Capitol Theatre.

Mr. Hoffman says he found conditions improving at every point and was especially gratified at the increase of business in the Chicago Renown Office where the announcement of Truart big plans for the Fall has stimulated business to a capacity extent.

Writing Script for Lubitsch

Los Angeles.—A modern love romance the title of which has not yet been decided upon, will be the first story to be produced by Ernest Lubitsch, for the Warner Brothers. Paul Bern is said to be engaged in the writing of the story.

Larry Semon in New York

New York.—Larry Semon arrived in New York for a final conference with M. H. Hoffman, vice president and general manager of Truart Film Corporation, with whom the comedian recently signed his famous \$3,000,000 contract.

Magic Skin a Fall Release

New York.—Producers Security Corporation announces for release this coming season "The Magic Skin," a feature adapted from a Balzac novel.

Return For "After Six Days"

New York.—"After Six Days," the Weiss Brothers Artelass feature depicting the Old Testament, has been booked for a return engagement at the Woods Theatre in Atlantic City, where it played a week's run recently.

E. K. LINCOLN

IN

"The RIGHT of the Strongest."

A Dramatic Sensation with an All-Star Cast

Zenith Pictures Corp.
110 W. 40th St. N. Y. C.
Penn. 3649

ONE OF THE BIG "5"

MAY ALLISON

IN

"THE BROAD ROAD"

RELEASED THROUGH

FIRST NATIONAL EXCHANGE New York CROWN FILM CO. Boston	FIRST NATIONAL EXCHANGE Albany DE LUXE FILM CORP. Philadelphia	FIRST NATIONAL EXCHANGE Buffalo ART FILM CORP. Baltimore	FIRST NATIONAL EXCHANGE New Jersey C. S. TEXTOR Pittsburgh Louisville.
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EXCLUSIVE FILM CO. Chicago BIG FEATURE RIGHTS
By LEE-BRADFORD CORP. 701-7th Ave., New York City

Short Subjects and Serials

WHITE AND HAMILTON TO PRODUCE COMEDIES

Hollywood—A big expansion program in which \$900,000 will be expended has been announced by Jaek White and Lloyd Hamilton, comedy producer and comedian, who have been operating separate companies under the same banner. The announcement was made upon the arrival from New York of E. H. Allen, manager, who said the productions will be released through Educational Film Exchanges, of New York.

Under the supervision of Jack White twelve Mermaid comedies, three specials of feature length directed by the producer; twenty-four one reel Cameo comedies to be directed by Fred Hibbard; and six two-reel novelties directed by John Noble, will be made during the coming season. Lloyd Hamilton will produce a series of six feature comedies during the year, but has not selected his director.

Bray Shorts Appear on Broadway

"The Sky Splitter" is the second of the series of Bray Romances distributed through Hodkinson, and deals with an analysis of speed and light, has made its bow to Broadway at the Rialto Theatre. During the last week in June "Colonel Heeza Liar in the African Jungle," the comic animated cartoon comedy made by Bray, played the Strand Theatre, New York.

In "The Sky Splitter" Mr. Bray has brought out some entertaining points regarding the speed of light which he has presented in an instructive as well as entertaining manner.

"Colonel Heeza Liar in the African Jungle" shows the Colonel paying a visit to the jungles of Africa. The many escapes that he has with real wild animals afford this reel with unusual comedy situations.

Herman Starts "Present Arms"

Having completed "Buddy at the Bat" with Buddy Messinger in the star role, Al Herman has started a new Century Comedy with Buddy, the action of which is centered in and around a military school.

The story, as written by Mr. Herman and his gagman, Edward Luddy, tells of a mischievous boy who is thrown out of every school until he reaches a very strict military academy. Here, the boy, leads his schoolmates in sports of all kinds, and the finish comes when Buddy, barred from appearing in any of the academy's games, wins the football game in the face of expulsion. Abe Stern is supervising the direction of this subject.

Two Century Comedy Bookings

Two Century Comedy bookings recently made were the wholesale booking over the Loew circuit of New York for "So Long Buddy," which will play all of the vaudeville and motion picture theatres controlled throughout New York by Loew and Baby Peggy's "Nobody's Darling" by Dr. Hugo Riesenfeld for the Rivoli at Broadway and 49th street. This picture played the entire week that started Sunday, July 15.

Many Return to Century Studio

Many familiar faces are again seen on the Century Comedy "lot," with the advent of Stern Brothers' twelfth anniversary of picture making.

Among the better known are Joe Bonner, Frank Earl, Jack Cooper, Jack Earle, Billy Engle, Ford West, Jaek Henderson, Joe Moore, Fred Spence, Tad Ross, Maurice

Canon, Hyman Bernard, Sadie Campbell, Marjorie Marcel, Edith Lee Grant, Jewel and Neva Lynn, Lucille DuBois and Marjorie Welch.

New York to See "Carmen Jr."

New York—"Carmen Jr.," the last of the first series of six Century Comedies starring Baby Peggy, has been booked over the entire Loew circuit in New York. In this picture, Baby Peggy mimics the renowned Carmen and Rodolph Valentino.

In Hollywood, where it ran the gauntlet of nine pre-views, those who saw it said it was the best vehicle Baby Peggy has appeared in to date. The picture is not released until August, although the Loew run commences about June 28.

Theatre Manager Praises Comedy

Enthusiastic praise for Hal Roach's Our Gang Comedy, marks the letter of approval written by C. C. Cronkite of the Lyric Theatre, Fairview, Okla., to Pathe Exchange.

"Received your first Our Gang Comedy which was a knockout, and the kiddies simply went wild over it. I don't understand what was wrong with me that I was asleep and didn't run these long ago."

Bray Romance Released in July

"The Immortal Voice," scheduled for release sometime in July, is announced by the W. W. Hodkinson Corporation as the next Bray Romance to be released. This is the fifth of the series to be produced by Bray Productions, Inc., for distribution through the W. W. Hodkinson Corporation.

The film shows the making of a phonograph record from the time that the singer sings through the megaphone to the time that the record is finished.

Lodge Night, Pathe

Hal Roach's two reel Our Gang Comedy this time deals with the "Cluck Cluck Klams," a secret organization made up of the kiddies. The picture is filled with the usual activities of the juvenile actors and affords some really humorous situations along the lines of the former productions.

Gas and Air, Pathe

This one reel comedy features Stan Laurel in an automobile story. As a service man in a gas filling station the hero succeeds in wrecking a number of cars and finally himself. It will most likely get the laughs.

Pathe Review No. 30

In this reel shots are made of some Florida lake country and schools of fish are photographed beneath the surface of the water. Some views of pottery making, an East African festival, and the Pathecolor shows scenes in Brittany at apple time.

Sennett Signs Jackie Lucas

The announcement comes from the West Coast that Mack Sennett has signed up Jackie Lucas, who will be seen henceforth in prominent roles in Mack Sennett's comedies produced for Pathe. The youngster's first appearance under Sennett is in the two-reel comedy "Skylarking," in which many of the Sennett favorites are also seen.

Buddy Starts Another Comedy

With the completion of "The Inventor," Al Herman's latest Century Comedy with Buddy Messinger, director Herman has commenced work on "A Lead Pipe Cinch," with the same young star.

WORK PROGRESSING ON SERIAL FOR DUNCAN

"The Steel Trail," William Duncan's first Universal chapter picture, a romance of adventure in railroad construction, is well under way at Universal City; two chapters having been completed and received in New York. Duncan is supported by Edith Johnson, as in his former pictures. And is his own director.

This is the first of a series of Super Serials Duncan is to make for Universal, three of which are to be released during the coming twelve months. Paul M. Bryan and George Plympton are credited with the story.

The serial will be in fifteen chapters, and follows "In the Days of Daniel Boone" on the Universal serial schedule.

California House Exploits

One Reel Dippy Doo Dads

Los Angeles—Newspaper reviewers credit big laughs to the example of Hal Roach's new one-reel animal-acted novelty series called "Dippy Doo Dads" which followed the feature at the California Theatre the week of May 13. Special exploitation of a one-reeler is an unusual occurrence, but the California management thought so favorably of this little novelty that it made lavish use of throw-away reading:

"Don't wait until the last moment to see 'Dippy Doo Dads' at the California Theatre Starting Sunday, May 13."

Fantasy Elaborately Presented

That short subjects can be made as important a part of the program as the feature and draw forth as much comment and applause as the lengthier subjects was demonstrated during the week of June 10 at Loew's State Theatre, Los Angeles, during the run of the Educational Pictures Special, "Sea of Dreams."

The subject was billed as a musical fantasy and occupied a prominent place in the newspaper advertising. It was surrounded with a presentation said to be the most magnificent and successful ever staged in Los Angeles.

Titles Completed for Baby Peggy

Joe Farnham, film editor and title writer, has completed titles for "Little Miss Hollywood," Baby Peggy's most recent Century Comedy.

This is the second comedy with Baby Peggy. Mr. Farnham has taken over, the other having been "Carmen Jr."

Aubrey Completes "Buttinsky"

Los Angeles.—Jimmy Aubrey has completed "The Buttinsky," first of his series of two-reel comedies for release by Chadwick Pictures Corporation, at Universal City. The story depicts the adventures of a soap salesman in "Darkest Russia."

Brabin to Make One-Reel Gem

With his own money Charles Brabin is to make a one-reel gem of "Pygmalion and Galatea" upon the completion of Eleanor Glyn's "Six Days" at the Goldwyn Studio. It is to be a simple story with no fancy sets, and only three actors in the cast. Upon its completion he will turn it over to a New York musician-exhibitor to use as an experiment.

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

A Self Made Wife

Universal Photoplay in Five Parts. Author, Elizabeth Alexander. Scenario by Albert Kenyon. Director, Jack Dillon. Cameraman, William Folden. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Corrie Godwin	Ethel Grey Terry
Tim Godwin	Craufurd Kent
Dodo Sears	Virginia Ainsworth
J. Sears	Phillips Smalley
Allerdyce	Frank Butler
Bob	Matthew Betz
Mrs. Satter	Laura LaVarnie
Hotchkiss	Tom McGuire
Baby	Honora Beatrice
Jimmy Godwin	Turner Savage
Tim Godwin Junior	Maurice Murphy
Elena Vincent	Dorothy Cummings

Tim Godwin speculates in the oil fields. When luck favors him to the extent of becoming owner of a gusher and consequent millionaire he moves his family to New York. He is quite at home in the new surroundings to which wealth introduces him, but such is not the case with Corrie, his wife, who cannot adapt herself to the demands of society. Tim decides that Corrie needs the aid of someone who can mould her into the ways of fashion. He engages Elena Vincent, with whom he was acquainted at college, as secretary. Corrie objects to the arrangement, grows jealous and domestic troubles brew. Tim is fascinated by Elena and swept into the current of the fast set. Corrie is present at a gay festival one night and realizes the uselessness and danger of the life into which Tim has plunged.



Many complications follow but in the end Tim's better sense prevails, Corrie wins her point and husband and wife are reconciled.

A pleasing picture, remarkable for the sympathetic and forceful work of principals and supporting cast "A Self Made Wife," although presenting the familiar plot of the neglected wife whose sudden transportation from a lower to a higher social level brings her temporary unhappiness, is nevertheless prolific in entertainment values and of especial interest to feminine patrons. The spectacle of a woman handicapped by lack of early training, yet striving to keep pace with her husband in his successful entry into the swing of society, is calculated to arouse feelings of pity in the breast of the average spectator and Corrie Godwin naturally comes in for a fair share of sympathy.

Ethel Grey Terry's portrayal of the sorely tried wife stands forth as an excellent bit of acting, pathos and comedy are craftily mingled in the appeal of Corrie's crude mannerisms, in her lack of ease when clothed in garments to which she has heretofore been unaccustomed, and in her despairing

sense of the fact that the man she loves is slipping beyond her reach.

But the sentimental element is not allowed to become too poignant at any stage of the feature. Director Dillon has handled his subject with good taste, and the introduction of a few humorous angles here and there serves to keep matters nicely balanced. Craufurd Kent registers as an energetic and rather likeable chap in the role of Tim Godwin, even if he does fall temporarily under the sway of the fascinating Elena Vincent. The latter part is capably filled by Dorothy Cummings, plenty of fun is provided by the juvenile characters and the work of other members of the cast is well up to standard.

The photography includes several interesting shots of the oil fields, many attractive exteriors and handsome interiors, with effective lighting. For exploitation purposes reference can be made to the story's human appeal, as well as its lighter side, and the social difficulties confronting a family unexpectedly elevated to the responsibilities of wealth and position. G. T. P.

The Love Piker

Goldwyn-Cosmopolitan Photoplay in Six Parts. Author, Frank R. Adams. Scenario by Frances Marion. Director, E. Mason Hopper. Cameraman, George Barnes. Running time, seventy-five minutes.

CAST AND SYNOPSIS

Hope Warner	Anita Stewart
Peter Van Huisen	William Norris
Martin Van Huisen	Robert Frazer
Archie Pembroke	Carl Gerrard
Professor Click	Arthur Hoyt
Edith Cloney	Betty Francisco
Willy Warner	Mayme Kelso
Mrs. Warner	Winston Miller
Mr. Warner	Frederick Truesdall

Arrested for speeding in her roadster, Hope Warner, a wealthy young woman, meets and is aided by Martin Van Huisen, a young civil engineer who has made his way in the world by sheer force of character, despite the handicap of early poverty. Later Martin is instrumental in saving Hope's life and the friendship between the two ripens into love. They become engaged but the girl's loyalty to her lover is put to a severe test when he takes her to visit his father, old Peter Van Huisen, who lives in the tenements, where he has spent all his life and will not leave. When Hope sends out invitations for her wedding, her snobbish training asserts itself and she tears up the one intended for the elder Van Huisen. On the wedding morning she is troubled with remorse for her action and by the time she is attired in bridal costume experiences a revulsion of feeling. She jumps into an auto and hurries to old Peter, confesses her fault, brings him back with her and is married.

Anita Stewart's enlistment under the Goldwyn-Cosmopolitan banner promises well for all parties concerned in the deal, judging by the excellence of "The Love Piker"—the first of her new pictures. In the past this ever popular star has frequently been handicapped by the burden of roles utterly unsuited to her personality and talents. On this fortunate occasion she is starred in a part which affords her golden opportunities to demonstrate her sterling dramatic ability, a fact of which she takes full and complete advantage.

The plot is simple enough, the tale of a young, willful girl spoiled by excess wealth, self-indulgence and the flattery of the vapid social set to which she belongs. Yet, while a snob in seeming, there is good stuff concealed by her mantle of frivolity, and when a real man falls in love with her the true woman comes to the surface and all ends happily.

This sketchy outline of the story is far from revealing its sympathetic lure and "straight-to-the-heart" appeal. For above all things it possesses the genuine homely, human touch which sways the tenderer emotion as no carefully cooked false sentimental atmosphere or melodramatic hokum can do. And this essential quality, coupled with the star's really delightful acting, loyal support of her clever player associates and director E. Mason Hopper's unerring generalship gives us a film with the power to draw tears from the on-lookers or arouse their mirth at will, for there are many subtly developed comedy interludes lighting the course of events.

Anita Stewart has never seemed so charming as she appears when impersonating heroine Hope Warner, and the secret of her success lies in her utter lack of affectation and her ability to depict that spoiled darling of fortune exactly as the author conceived her.

There is nothing artificial about Hope; you accept that impetuous, erstwhile snobbish damsel as the sort of girl nine out of ten of her sex would become under such conditions, thanks to the influence of Miss Stewart's fragile beauty and expressive pantomime. Robert W. Frazer qualifies as a fine type of a "regular fellow," a manly lover who does not allow passion to obscure



his sense of his sweetheart's faults, yet has confidence in the future facing them, a strong and clean-cut performance.

William Norris does some wonderfully pathetic work in his portrayal of Robert's father, who lives with his fourfooted and feathered pets in tender memories of the past; Winston Miller, an exceedingly clever juvenile actor, gets a lot of fun out of the role of little brother Willie, Mayme Kelso scores as the mortified mother whose social aspirations in her daughter's behalf are doomed to failure and every other member of the large cast contributes in no small degree to the picture's success.

The film opens and closes with an auto-speeding episode and this can be featured in exploiting it. Stress the effective work of the star, her splendid support, the super-fine photography, which includes many handsome interiors and some pleasing rustic shots. "The Love Piker," to sum up, offers flawless entertainment and that of a kind suited to the needs of all classes of theatres, large and small. G. T. P.

A Gentleman of Leisure

Paramount Photoplay in Five Parts. Adapted from the stage play by John Stapleton and P. G. Wodehouse. Scenario by Jack Cunningham. Director, Joseph Henabery. Cameraman, Faxon M. Dean. Running time, sixty minutes.

CAST AND SYNOPSIS

Robert Pitt	Jack Holt
Sir Spencer Deever	Casson Ferguson
Molly Creedon	Sigrid Holmquist
Sir John Blount	Alec Francis
Lady Blount	Adele Farrington
Spike Mullen	Frank Nelson
Big Phil Creedon	Alfred Paul
Maid	Nadeen Paul
Chorus Girl	Alice Queensberry

Sir John and Lady Blount face bankruptcy and to save the family fortunes decide their nephew, Sir Spencer Deever, must wed Molly Creedon, American heiress. They come to the United States. Robert Pitt, young, wealthy American, sees Molly and makes a bet with his companions that he will obtain one of her photos, autographed fondly by her, within a certain space of time. Molly's father is police chief. Spike Mullen, burglar, breaks into Pitt's house and is detected by the latter. Robert persuades Spike that he himself is one of the crook fraternity and brings him to the Creedon residence in search of the photo. Confronted by Creedon, they manage to escape. Later, Spike, learning that Robert, for whom he has conceived great admiration, is at a house party, thinks he is after the famous Deever necklace and starts off to warn him that other parties are in quest of the treasure. Then varied complications ensue, due to the presence of the other crooks who are on the necklace trail. After much double-crossing and the coming to light of two necklaces, it transpires that the pearls in both are false. Sir John having pawned his wife's original in London. Spike and the other crooks escape, Molly and Robert are united.

Melodrama and farce are freely mixed up in the plot of "A Gentleman of Leisure." It's the kind of picture which nobody is likely to take seriously at any stage, the



yarn as a whole being extremely unconvincing, but, considered merely as light entertainment, it registers as fairly amusing and will pass muster with audiences of a not too critical calibre.

Some of the best situations develop when the hero and his admiring burglar friend attend a house party and match wits with enterprising crooks who are endeavoring to get possession of Lady Blount's valuable necklace. The complications which ensue as a result of the game of cross purposes everybody appears to be playing are sufficiently comic to keep the spectators in a laughingly receptive mood and a "surprise finish" is attained when the discovery is made that her ladyship's much-sought-after treasure consists of paste pearls.

Jack Holt is a debonnaire figure as the polished young American, Robert Pitt. Things come easy for Robert, almost too easy for the maintenance of the suspense one naturally looks for when a hero is mingling with underworld thugs, but Holt's performance is nevertheless interesting and quite in keeping with the star's reputation as a good character delineator.

Sigrid Holmquist is a graceful, vivacious heroine and Frank Nelson scores heavily in the comic role of burglar Spike Mullen. Adequate support is provided by the remainder

of the company. Exteriors and interiors are skillfully filmed and good lighting prevails.

Jack Holt's name should be exploited in localities where he has a following and the picture advertised as a crook comedy-drama with society trimmings. G. T. P.

Mignon

Children's Matinee Association photoplay in eight parts. Made from the opera.

SYNOPSIS

The Marchese discovers that he has married his half-sister and disgraced by their father's dishonor, they set fire to their castle and die. Their child, Mignon, is left in the care of the brother of the Marchese, who is a priest. Mignon is stolen by the gypsies and grows up to be a dancer with the troupe. She is ill-treated by Cypriani, who murdered his brother and is now leader of the band. Wilhelm Meister befriends Mignon, who falls in love with him, but he is attracted by an actress who is stopping at the same Inn. There, they meet the Duke who invites the party to his mansion. On their way, the coach is attacked by Cypriani who is plotting with a band of outlaws. His own hand discovers his treachery and comes to the aid of the Duke's party. Cypriani fires at Meister but Mignon throws herself in front of him and is shot. Meister overcomes Cypriani after an encounter. Mignon's uncle, who has been searching for her since she was kidnapped, now finds her and nurses her back to health. Meister realizes it is Mignon he loves and they are united.

"Mignon" is an imported picture made from the opera of Ambrose Thomas and Goethe's masterpiece. Although it is offered by the Children's Matinee Association as a children's picture, it certainly is not a film for juveniles.

The story is laid in Germany and Italy and has for its main theme the escape of Mignon from the gypsy, Cypriani, the finding of Mignon by her uncle and the love story of Wilhelm Meister and Mignon, but there is a prologue showing how Mignon came to be stolen by the gypsies. If this prologue and some of the titles, of which there are too many, were taken out, the film would probably be brought down to somewhere near a suitable length. As they stand, the eight reels seem too long. The titles are taken from the masterpiece and this is no doubt why so many are brought in, but some at least, could well be omitted.

The cast consists of international artists and all the acting is satisfactory. Special mention may be made of the portrayal of Cypriani. The scenes, which were photographed on the Swiss Alps and the Riviera, are very beautiful.

The music of the opera is played in conjunction with the picture. The idea to popularize good music and good literature simultaneously is a worthy one. "Mignon" is education, but education for adults.

If the picture is cut, it will be a good one for general exhibition, for many who cannot afford to go to the opera will be glad to have this opportunity of becoming familiar with it. D. R.

Circus Days

Presented by Sol Lesser. Distributed by First National. Adapted from the James Otis book "Toby Tyler." Scenario by Eddie Cline and Harry Weil. Directed by Eddie Cline. Length, 5163.

CAST AND SYNOPSIS

Toby Tyler	Jackie Coogan
Ann Tyler, his Mother	Barbara Tennant
Eben Holt	Russell Simpson
His Wife, Martha	Claire McDowell
Luigi, the Clown	Cesare Gravini
Jeannette, his Niece	Peaches Jackson
Mr. Lord, the Lemonade Man	Sam de Grasse
Mr. Daly, the Circus Owner	DeWitt Jennings
World's Fattest Woman	Nellie Lane
World's Skinniest Man	William Barlow

Eben Holt's home is hardly a home for Toby Tyler and his mother, the sister of Mrs. Holt. Toby finds that out after his uncle's repeated tirades against Mrs. Tyler and the boy himself is the object of much scowling and many lickings. So Toby leaves hurriedly, Eben precipitating the departure by following Toby on the run with a switch in his hand. Along the long journey somewhere, anywhere, Toby falls in with a lemonade, ice cream and peanut concessionaire of a circus and gets a job at a dollar a week. There is a little girl with the tent show whose performance as a bare back rider is a featured act. Jeannette, the girl rider, is supported in her act by her uncle, Luigi, a clown. These two fall upon evil days when the

girl is injured and cannot appear. The owner of the show threatens to discharge both unless Jeannette makes her regular appearance in the act. In this emergency, Toby comes to the rescue. Suspended on a wire he performs amazing feats and when the manager discovers it is Toby, who was made up in Jeannette's costume, and not the girl, he offers the boy a job at a big salary, which Toby takes. The boy then returns to the Holt farm and with a display of largesse and affluence that astounds his mother and uncle and aunt, takes his mother away with him in a manner befitting the social position and financial standing of the mother of Toby Tyler, star circus performer.

"Circus Days" presents Jackie Coogan in a play possessing high qualifications as entertainment. It is a good show; strong and wide in its appeal and therefore suitable for presentation in any theatre before any audience. This episodic sketching of the life and colorful adventures of a little boy whom necessity teaches the ambition to "make money" and instinet the urge to be kind and generous, varies its attack upon the spectator's heart with well aimed thrusts at the risibles. Here is mirth which sometimes become uproarious set off before a background of moving sentiment.

There is no driving force to any particular situation, no thunderous moment which stands out as something memorable above all else in the play. "Circus Days" is more quiet than that. Its appeal is as simple, genuine entertainment, to be remembered as something enjoyable, not as something "memorable" or "impressive." It is just "Circus Days," simple, wholesome, pleasurable entertainment.

Master Coogan has his opportunities. He has moments of real pathos to accent as his remarkable abilities permit, and then the comedy moments are based on fundamental



ly funny situations. His business with the horseshoe, found and picked up to be spit upon and tossed over the left shoulder, is a merry bit which reaches its climax when the shoe goes through uncle Eben's window. A recurrence of this incident with the uncle coaxed by Toby to try the stunt for good luck, similar in every way, even to the crashing through the window of the "lucky" piece, is good for a final bit of laughter, which will send them all away with the best laugh of "Circus Days." Then the business in the circus ring with Jackie suspended on a wire is provocative of boisterous laughter.

With Sam de Grasse as the lemonade man, Russell Simpson as the hard-hearted uncle, Cesare Gravini as the old circus clown, DeWitt Jennings as the circus manager, and Claire McDowell as the aunt, there is plenty of good, competent acting to support the star's efforts.

The production is first rate in every respect. The circus scenes are as glamorous as real big tops and side shows can make them, and the photography is equal to revealing the settings to the greatest advantage. It is a nicely produced, well acted and delightfully moving play, and should please thoroughly. T. C. K.

The Purple Highway

Paramount Photoplay in Seven Parts. Adapted from "Dear Me," stage play, by Luther Reed and Hale Hamilton. Scenario by Rufus Steele. Director, Henry Kolker. Cameramen, George Webber and Henry Cronjager. Running time, eighty-five minutes.

CAST AND SYNOPSIS

April Blair Madge Kennedy
 Edgar Prentice Monte Blue
 Edgar Craig Monte Blue
 Dudley Quail Vincent Coleman
 Joe Renard Pedro De Cordoba
 Manny Bean Dore Davidson
 Mrs. Carney Emily Fitzroy
 Mr. Quail William H. Tooker
 Shakespeare Jones John W. Jenkins
 Mr. Ogilvie Charles Kent

Under the name of Edgar Craig there enters a Home For Failures, founded by his dead father, one Edgar Prentice. He is an unsuccessful play-



wright. There he meets April Blair, maid-of-all-work at the home. With Joe Renard, a musician, he is inspired by April to try his luck in the world again. The trio go to New York, Edgar to write, Joe to compose and April to await a chance to sing on the stage. Three years pass. A play by Craig and Renard turns out a big success. April is starred in this production by Edgar Prentice, whose identity with Craig she does not suspect. Dudley Quail, a millionaire, falls in love with April and for a time Prentice believes that she does not love him. But in the long run all comes right, the former inhabitants of the "Home For Failures" are all provided with jobs and April and Edgar are united.

With the advent of "The Purple Highway," a temporarily missing star again twinkles brightly on the movie horizon. For pretty Madge Kennedy returns to the silent drama in this picture as April Blair, a role eminently suited to her dainty, magnetic personality, and proves conclusively that she still possesses the piquant charm, engaging mannerisms, keen sense of comedy values and emotional power which distinguished her work as a leading screen favorite in the past. As a stage attraction, then entitled "Dear Me," this comedy-drama scored a decided hit. The film version has been produced with little regard for expense, there is any amount of fine interior decorations and artistic settings in evidence, and the original plot is pretty closely adhered to.

This romance of the ambitious servant girl who emerged from the drab surroundings of a charity institution to become one of Broadway's theatrical lights, and the playwright who first "went under" and then climbed up again, is not without sympathetic as well as humorous appeal and holds its interest well, especially after the situation develops which shows the hero as a successful dramatist, without the girl in the case being aware of his identity.

If the picture has a fault it lies in the unnecessary elaboration of detail in the opening reels, dealing with numerous incidents transpiring at the home, many of which seem superfluous, outside of the straight comedy bits, also, the struggles of author, musician and embryo actress after their New York debut is prolonged to a somewhat wearisome extent.

But the film gathers strength as it goes

along, the action speeds up merrily, a really fine climax is attained and, taken on the whole, "The Purple Highway" may be said to provide very good entertainment. Madge Kennedy's work as April Blair is refreshingly natural and alluring, Monte Blue furnishes an admirable characterization of the hero-playwright and competent support is rendered the principals by other members of the cast. The photography includes a number of handsome interiors and pleasing exterior shots and the lighting is clear and distinct.

For exploitation purposes Madge Kennedy's successful return as a notable star is suggested, as well as reference to the story's funny angles and human interest side.

Her Dangerous Path

Patheserial Produced by Hal Roach. Author, Hal Roach. Director, Roy Clements.

THE CAST

Corinne Grant Edna Murphy
 Donald Bartlett, a wealthy young man Hayford Hobbs
 Glen Harper, a chauffeur Charles Parrott
 Wong, a mystic Oriental Fong Hong
 Joe Henderson Earl Mohan
 Tillie, his wife Laura Roessing
 Mrs. Bartlett May Wallace
 Miss Bartlett Ethel Ritchie

Pathe showed last week the first three chapters of its novel serial, "Her Dangerous Path." In the first place the production represents a change in the usual form of this company's chapterplay in that there are but ten episodes against the usual fifteen. Secondly, it is aimed to make each episode more or less independent of any other by employing a different cast of characters for each chapter, aside from the woman star and the Oriental who forecasts



what fate has in store for the former if she takes a certain indicated step.

Edna Murphy is the young woman who portrays the chief character, that of Corinne Grant, whose father by a shift in fortune has been reduced from wealth to poverty, from health to illness.

In the first episode Corinne is told by the family chauffeur following the dismissal of the household staff that he is in love with her, that he is ambitious, believes he has a future and asks the impoverished girl to share his fortunes. Corinne consults the Grant's Chinese chef, who stirs the sands with his stick and we see on the screen what will happen if the girl marries the former servant. The ending is disaster.

In the second chapter "Fetters of Gold," Corinne is asked to wed a wealthy young man. On the screen we see the result when the bride is brought into the household dominated by mother-in-law, abetted by sister-in-law-unhappiness and tragedy when the husband is killed in a mine disaster in the west.

The third chapter, "At the Brink," shows Corinne installed in a hospital as nurse through the influence of the family doctor.

The latter proves to be a follower of a gay life. When in a drunken condition "he gives instructions" to prepare a patient for an operation the nurse disobeys him and has the case transferred to a young surgeon with whom she is in love. The latter proves to be a coward in an emergency and the nurse is discharged. So the third attempt at happiness on the part of Corinne comes to naught.

If a mere male may be permitted to express an opinion as to the amount of appeal contained in this new fangled serial he will remark that undoubtedly it will be very much more thought of among the women, especially the younger ones. For it is a girl's story, dealing with a subject that we may easily believe is uppermost in her mind—the great interrogation regarding marriage.

Here apparently in the guise of illustrating the prophecies of the seer we are to follow Corinne through nine unsuccessful and unhappy marriages. At the close of each number we get a flash of the problem with its surrounding circumstances, that is, the proposer and his situation, with the accompanying question, "What would you do?" So there is a fine opportunity for speculation on the part of those romantically inclined.

We decline to make a guess as to the verdict. Hal Roach is taking a chance on his ability to gauge the psychology of woman-kind. He may be right. G. B.

Paddy-The-Next-Best-Thing

Allied Producers and Distributors Photoplay in Six Parts. Adapted from Gertrude Page's story and stage play of the same title. Director, J. Graham Cutts. Running time, seventy minutes.

CAST AND SYNOPSIS

Paddy Adair Mae Marsh
 Lawrence Blake Darby Foster
 Eileen Adair Lillian Douglas
 Mrs. Blake Nina Boucicault
 Miss Jane O'Hara Haidee Wright
 Miss Mary O'Hara Marie Wright
 Jack O'Hara George K. Arthur
 General Adair Sir Simeon Stuart
 Mickey Doolan Tom Coventry
 Doreen Blake Mildred Evelyn
 Dr. Adair Bernard Vaughan
 Mrs. Adair Marie Ault

Paddy is the tom-boy daughter of old General Adair, who vainly wished for a son, but accepts Paddy as "the next best thing." Jack O'Hara is in love with Paddy's sister, Eileen, but the latter is attracted by Lawrence Blake, student of Irish folk-lore. Eileen refuses Jack, Lawrence declares his affection for Paddy, but is repulsed, as Paddy thinks he has trifled with Eileen. O'Hara goes abroad. General Adair dies, leaving his business affairs in a bad tangle. Paddy puts Eileen in the care of two maiden aunts and goes to London to earn a living. Blake follows Paddy but is again spurned, although she is beginning to realize that she cares for him. Jack O'Hara returns to the old home place. Paddy goes to meet him, brings about a tryst



between Jack and Eileen and these two become engaged. Paddy, while nusing over her fortunes on a mountain top, is caught in a fog, loses her way and blunders into a bog. She is rescued by Blake and finally admits that she loves him.

This picture was produced abroad and must be listed as a sterling example of rare-

ly beautiful photography. The Irish scenic views are simply exquisite, the fog effects in the final, when Paddy is lost on the mountain side, marvelously impressive, nor should the fantastic brilliancy of the ballet shots at the English house party be forgotten when summing up the film's artistic excellence. The story is clean, wholesome, combining delicious bits of comedy with a dual love romance, a generous amount of real human interest and winding up in a climax which imparts a genuine and convincing thrill to the on-lookers.

That "Paddy-the-Next-Best-Thing" will be accepted by Mae Marsh's numerous admirers as one of the best vehicles ever selected for the display of their favorite's talent goes without saying. Her portrayal of the little Irish girl is not only wonderfully true to type but fairly vibrates with electric energy, humorous appeal and timely pathos. It is a thoroughly Celtic performance from first to last. Miss Marsh lives in the character, so to speak, and is a regular impish delight in the role of this resourceful maiden who is equally at home whether riding, swimming, climbing, straightening out the tangled heart affairs of others, or conducting a love seance on her own account.

The star is supported by a cast of capable British players, Lillian Douglas, a very attractive young actress, appearing to good advantage as Paddy's sister, Eileen, and Darby Foster giving a clean-cut performance in the part of Lawrence Blake, while other members of the company figure in character sketches uncommonly true to life and pleasantly convincing.

In exploiting the feature much should be made of the fact that the star has but recently returned to the scene of her former triumphs in filmdom and registers splendidly in a role which suits her winsome, vivacious personality in every detail. The comedy strength of the plot, as well as its tender interludes and forceful climax, can also be dwelt upon and attention called to the beauty of the genuine Irish scenery outlined by the camera. G. T. P.

Itching Palms

Six part photoplay released by F. B. O.
Story and scenario by Wynndham Gittens and Helmer Bergman. Directed by James W. Horne. Cameraman, William Marshall.

CAST AND SYNOPSIS

Jerry Tom Gallery
Jerry's Father Hershal Mayall
Virgie Virginia Fox
Mac Tom Wilson
Obadiah Simpkins Joseph Harrington
The Village Dumbell Victor Potel
Grandma Gano Gertrude Claire
Doctor Peak Robert Walker
Judge Barrett Tom Lingham
Constable Coman Richard Cummings

Facts concerning the robbery of a large sum in currency from the post office are known to Grandma Gano and Doctor Peak, both old residents of the little village in which the story plays. Grandma's son died suddenly, really from a bullet wound but he managed to breathe out the words "the money is hidden near the haunted house." Grandma's search for the money is closely watched by Dr. Peak, who clearly shows his intentions. Aligned on the side of the old woman is her grandson, his sweetheart, and a pal of the grandson. The feverish search goes on until Peak knocks the grandson unconscious and leaves him in the haunted house, which is fired as a result of the scuffle, a lantern setting the old building in flames. The girl attempts to save her sweetheart and is injured. An operation is immediately necessary, but Dr. Peak cannot be trusted. The old pal of the boy, formerly a great surgeon though long out of practice, performs the operation successfully. The money is located and returned to its rightful owners and all ends happily.

"Itching Palms" offers a conflagration scene as its spectacular morsel. It's a good fire, the old "haunted house" going up in flames to the full contentment of the camera. Were it certain that "Itching Palms" was conceived and executed as a burlesque of movie melodrama it would earn a rating of fair amusement.

There is some good farce, offered by "ad lib" work on the part of Victor Potel and Tom Wilson. The farce genuinely played



is amusing in spots, but the melodrama which may or may not be intentionally funny is absurd to a degree of humor even surpassing the farce.

There is great economy of action. For example, the sick room with its occupant, the heroine, lying dangerously ill in bed serves those conditions for scuffles, arguments and much of the melodrama which brings the play to a close.

It was not an expensive picture to produce by any means and therefore may be desirable because of the reasonable price at which it can be shown. But unless audiences are of the most elemental sort "Itching Palms" must be offered as a burlesque, under which conditions it might get by in places where they are easily pleased.

T. C. K.

REVIEWS OF CURRENT SHORT SUBJECTS

Wrecks, Educational

Here is something new in flivver comedies. In the first place the second-hand machine is equipped with an elevating mechanism. The youthful driver wishes to take in his sweetheart when the outer door has been locked against her. He pulls a lever and up goes the body of the machine to the level of the second story window. The lady enters, the car is lowered and away they go.

Later father interests policemen passing in their car and a pursuit is started. The police machine jams the flivver into a wall, knocking the wheels askew. Unperturbed the lover throws another lever and away goes the "Michigan orphan" sideways.

There's quite a lot in this single reel apart from the two outstanding incidents, stuff that will put it over as a good comedy. It bears the brand of Cameo, was directed by Fred Hibbard, and features Cliff Bowes and Virginia Vance.

Red Russia Revealed, Fox

This two-reeler, which is said to be the first authentic pictorial record of actual conditions in Russia, shows the country under the rule of Lenin the Dictator, Trotzky the military genius, and Kalenin, the peasant President. There are some scenes of military training, the bread-line, the propaganda train and the desecration of the tomb of the Patriarch Tickhon. One of the features of the film is a "camera interview" with Lenin—a five minute close-up of the dictator as he is talking. Krupskaya, wife of Lenin, is shown as a commander and exhorter. There are also glimpses of the heads of the various governmental departments.

This film would be admirable for school showings to history classes as well as for

general exhibition were it not for the fact that it flickers badly. This offense to the eyes causes impatience and naturally detracts from the interest of the picture.

Close Harmony, Educational

Norman Jefferies has compiled a single reel of songs illustrated by motion pictures. As an example, a quartet of happy adult males are shown lustily singing "Sweet Adeline," or at least they so warble until such time as a woman emerges from a nearby house and takes one of the group by the ear and breaks up the party. On the screen the words of the song are shown and the house is invited to join in the singing. There are other songs also shown. The popularity of the innovation is a matter that largely will depend on the inclination to participate in community singing. Where this indoor sport is enjoyed the picture should be a hit.

Roaring Lions on a Steamboat, Fox

In this Sunshine two-reeler, a girl, an artist, and his colored servant escape from cannibals only to get on a ship with wild animals which are being imported from the jungle. By accident the lion cage is opened and the usual chase ensues. Between the wild animals and the ferocious captain the stowaways have a hard time of it. They finally sight land and jump overboard. When they reach shore they discover they have run into the cannibals again. The situations, although not new, are sufficiently amusing.

Where There's a Will, Fox

Avaricious relatives are waiting for a rich uncle to die, in this Sunshine two-reel comedy. Poor Uncle is maltreated generally in an effort to speed his death, but he fools the schemers by totally recovering. In fact, he gets so well and young into the bargain that he can break a kicking broncho, rescue a kidnapped heroine and "knock out" his heavy nephew. The mistreatment of Uncle, a decrepit old man on crutches, fails to amuse. Most of the humor is in the second reel, when Uncle gets the better of his relations.

The Cat and the Fiddle, Educational

Lyman H. Howe has produced a short subject opening with a series of cartoons illustrative of Mother Goose rhymes. Other topics following are fine views of the Dells, Wisconsin; Bridal Veil Falls, the abode of the Blackfoot Indians in the Rockies, surf riding on the Waikiki Beach and, also in cartoons, and a day at the circus.

True Gold, Universal

Frank Grandon is the director of a two-part western subject featuring Jack Dougherty and Laura La Plante. The production is interesting, holding up well from start to finish. Harvey Gates and George Pypor are the authors of the tale, which tells of the hunt for a murderer and for gold ore thieves. The action is fast.

The Host, Universal

Neely Edwards essays the role of a summer hotel host, having through an accident been pitchforked into the job. After a series of mishaps he goes out of it even more suddenly than he entered. The picture, which is in one reel, contains no striking or novel situation, but will furnish moderate amusement.

A Thoroughbred, Pathe

The Aesop's Film Fable shows how a good dog was rewarded for his kindness to the other animals. The cartoons are cleverly done and the reel is entertaining.

ARE YOU A FAILURE?

(State Rights)
CLOQUET, MINN., STRAND. — Fair business.

BE MY WIFE

(Goldwyn-Cosmopolitan)
BLOOMER, WIS., IDEAL. — Fine business.

BEHOLD MY WIFE

(Paramount)
BIRMINGHAM, ALA., CAPITOL. — 10c. Business good. Press Comment. — Elliott Dexter's finished acting made the picture. — News.

THE BOHEMIAN GIRL

(American Releasing)
BALTIMORE, METROPOLITAN. — 17-28-40c. Good business. Short Subjects. — "Carthage"; "Up to the Sun Snows"; "Harbor of Make Believe"; "Bumping In to Broadway." Press Comment. — Effective and of particular interest. — Morning Sun. Good taste evident. — Post. Not great, but interesting and presented with simplicity. — News.

BRASS

(Warner Bros.)
DETROIT, MINN., STATE. — Unusual business.

KANSAS CITY, GLADSTONE. — 10-20-30c. Good business. Short Subjects. — Fighting Blood; Magazine.

LOS ANGELES, ALHAMBRA. — 35-55c. Business good. Interesting although ending is slow. — Times. Corking good story. — Express.

BROADWAY ROSE

(Metro)
OKLAHOMA CITY, MAJESTIC. — 10c. Short Subjects. — Eagle Talons.

CALL FROM THE WILD

(State Rights)
HANCOCK, WIS., M. W. A. — Good business.

CHILDREN OF THE DUST

(First National)
CLEVELAND, ALLEN. — 35-60c. Fair business. Press Comment. — Well acted, but for the sentimentalist. — News. This reviewer doesn't think much of it. — Plain Dealer. Has photographic merit and effectively acted. — Press.

CHILDREN OF JAZZ

(Paramount)
LOS ANGELES, METROPOLITAN. — 35-55c. Good business. Press Comment. — Not to be taken seriously. — Times. High life among the younger set. — Express. The Lasky Sunday school points out that gals acted differently fifty years ago. — Record.

CONFIDENCE

(Universal)
OAKDALE, NEB., OAK. — Picture very good but business was off.

CONFLICT

(Universal)
HANCOCK, WIS., M. W. A. — Fine business.

COVERED WAGON

(Paramount)
LOS ANGELES, GRAUMAN'S EGYPTIAN. — 55-1.00. Thirteenth week's capacity.

LOS ANGELES, GRAUMAN'S HOLLYWOOD. — 50-75-1.00-\$.1.25. Thirteenth week's capacity. Short Subjects. — Prologue; "In the Days of '49."

CRASHING THRU

(F. B. O.)
OKLAHOMA CITY, FOLLY. — Fair business. Short Subjects. — Aesop's Fables.

Voice Of The BOX OFFICE

(Copyright 1923)

IMPARTIAL because all reports are gathered by paid, experienced correspondents. No "plants," no "Ringers," no "grudges," no fakes.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

DARK SECRETS

(Paramount)
LOS ANGELES, KINEMA. — 25-35c. Capacity. Short Subjects. — News; Comedy. Press Comment. — Vibrant. Plenty of action, nothing overdrawn. Great lesson for faddists. — Examiner.

DIVORCE

(F. B. O.)
DALLAS, CAPITOL. — 10-25-40c. Business satisfactory. Short Subjects. — "The Barnyard"; News. Press Comment. — Well-balanced. — News. Fascinating. — Herald.
LOS ANGELES, GRAUMAN'S RIALTO. — 35-55c. Third week's good business. Short Subjects. — Pathe; Novelty; Comedy. Press Comment. — Best feature of Divorcee is the artistic photography. — Herald.

ENEMIES OF WOMEN

(Goldwyn-Cosmopolitan)
KANSAS CITY, ROYAL. — 15-35-50c. Second week. Short Subjects. — Magazine. Press Comments. — Strong point is the lavish settings. — Star-Times. Strongest point is the cast. — Journal-Post.

THE FACE ON THE BARROOM FLOOR

(Fox)
BETHLEHEM, PA., PALACE. — Good business. Short Subjects. — Topics; News.

THE FAMOUS MRS. FAIR

(Metro)
PORTSMOUTH, VA., OLYMPIC. — Three days good business.

FLAMES OF PASSION

(Premium Pictures)
PORTLAND, ORE., BLUE MOUSE. — 10-25c. Wonderful business. Short Subjects. — "Lots of Nerve"; Pathe. Press Comments. — Realistic. — Journal.

FOG BOUND

(Paramount)
CLEVELAND, STATE. — 25-35-55c. Fair business. Short Subjects. — Comedy; "California or Bust"; Local grams. Press Comment. — Recommended. New twist author gives to an old story. — Plain Dealer. Dorothy Dalton scores by her naturalness. — News.

FOOLS FIRST

(First National)
COLUMBIA, S. C., NEW BROADWAY. — 10-30c. Three days fair business.

FRONT PAGE STORY

(Vitagraph)
COLERAINE, MINN., ECLIPSE. — Fair business.

GARRISON'S FINISH

(United Artists)
TOLEDO, PANTHEON. — 25-35c. Fair business. Short Subjects. — News; Local Grams. Press Comments. — Stirring. — Times. Atmosphere of the race track. — Blade.

THE GIRL WHO CAME BACK

(Preferred)
DALLAS, OLD MILL. — 15-25-40c. Good week's business. Short Subjects. — Topics of the Day; Prizma; News; Comedy. Press Comment. — Real dyed-in-the-wool crook story. — Dispatch. Some week points but holds interest. — Journal. Absorbing. — News.

THE GO-GETTER

(Paramount)
BIRMINGHAM, ALA., GALAX. — 10-20c. Business was good. Short Subjects. — "The Ford Age." Press Comment. — One of the most talked about of last year and excellent. — News.

OKLAHOMA CITY, CRITERION. — 10-30-40-50c. Short Subjects. — Aesop's Fables; Topics of the Day; News. Press Comments. — Filled with humorous situations. — Times. Reeks with romance. — News. Most entertaining. — Daily Oklahoman.

GRUMPY

(Paramount)
KANSAS CITY, MURRAY. — 10-20c. Business good. Short Subjects. — The Fire Fighters; News.

PORTSMOUTH, VA., TIVOLI. — 20-30c. Three days fair business.

HAS THE WORLD GONE MAD?

(Equity)
BALTIMORE, NEW WIZARD. — 25-30c. Second week's good business. Short Subjects. — "Borrowed Trouble"; Cartoon. Press Comment. — Won't go wrong on it. Stuff the fans love. — Evening Sun.

THE HEART RAIDER

(Paramount)
LOS ANGELES, GRAUMAN'S METROPOLITAN. — 30-35-50-65c. Capacity. Short Subjects. — Fighting Blood; Last Minute News. Press Comments. — Freshness, breeziness, vivaciousness and charm. Wins the prize this week. — Herald. Isn't great, but has freshness and style. — Times.

HEARTS AFLAME

(Metro)
BIRMINGHAM, ALA., TRIANON. — 15-35c. Business good. Press Comment. — Excellent. — News.

WILMINGTON, N. C., ROYAL. — 20-30c. Two days fair business.

HEROES OF THE STREET

(Warner Bros.)
ALLENTOWN, PA., STRAND. — Fair business. Short Subjects. — News; Comedy.

HOTTENTOT

(First National)
CORNELL, WIS., LYRIC. — Good business.

HAZLETON, PA., FEELEY. — Average business. Short Subjects. — Comedy.

OKLAHOMA CITY, FOLLY. — 10c. Excellent business. Short Subjects. — Topics of the Day.

HUNTING BIG GAME IN AFRICA

(Universal)
SUPERIOR, WIS., CAPITOL. — Unusual business.

ISLE OF LOST SHIPS

(First National)
CAMBRIDGE, MINN., COZY. — A-1 business.

THE LAW OF THE LAWLESS

(Paramount)

TOLEDO, PRINCESS. — 25-40c. Fair business. Short Subjects. — "Three Strikes"; News. Press Comments. — Distinctly novel.—Blade. Few of Dorothy Dalton's roles have been well suited to her.—Interesting portrayal.—Times.

THE LEOPARDESS

(Paramount)

WILMINGTON, N. C., ROYAL.—20-30c. Two days fair business.

THE LIGHTS OF NEW YORK

(Fox)

MILWAUKEE, SAXE'S RIALTO.—25c. Business good. Short Subjects. — Sunshine Comedy; News. Press Comments. — MacDermott's acting splendid, and fair support in Estelle Taylor.—Journal.

LITTLE CHURCH AROUND THE CORNER

(Warner Bros.)

REDWOOD FALLS, MINN., NEW DREAM.—Fine business.

LORNA DOONE

(First National)

CORNELL, WIS., LYRIC. — Good business.

LOST AND FOUND

(Goldwyn)

RICHMOND, VA., COLONIAL.—30-40c. Three days fair business. PORTSMOUTH, VA., OLYMPIC. — Three days fair business.

LOVE IN THE DARK

(Metro)

PORTLAND, ORE., MAJESTIC — 10-25-35-50c. Poor business. Short Subjects.—Pathe; "Here Am I." Press Comments. — Fast action, light comedy. — Journal. Refreshing humor.—Oregonian.

LUCK

(C. C. Burr)

HAZLETON, PA., FEELEY. — Good business. Short Subjects.—Fighting Blood.

MAD LOVE

(Goldwyn)

RICHMOND, VA., COLONIAL. — 30-40c. Three days fair business. Short Subjects.—"The Love Nest."

MAIN STREET

(Warner Bros.)

DALLAS, PALACE. — 25-35-55c. Excellent business. Short Subjects. — Aesop's Fables; News; Review; Prizma. Press Comments.—Excellent portrayed. — Dispatch. Fascinating, holds interest.—Journal. Holds a mirror up to us all.—Herald. More interesting than play or book.—News.

LOS ANGELES, ALHAMBRA. — 28-39-55c. Capacity. Short Subjects.—Weekly; Felix Cat. Press Comment.—Best human characterization of the year.—Herald.

THE MAN NEXT DOOR

(Vitagraph)

BALTIMORE, NEW. — 25-33-50c. Business fair. Short Subjects.—"Hold On"; News. Press Comment.—Pretty good. — American. Rather good.—News. Belongs to the Stone Age.—Evening Sun.

MARRIED FLAPPER

(Universal)

HANCOCK, WIS., M. W. A.—Fine business getter.

MASTERS OF MEN

(Vitagraph)

CHARLOTTE, N. C., BROADWAY. — 10-30c. Three days business fair. Press Comment.—The greatest of sea life we have seen.—Observer.

WRIGHTSVILLE BEACH, N. C., LUMINA.—10-25c. Two days big business.

LOS ANGELES, CLUNES.—15-25c. Fine business. Short Subjects. — No wedding Bells.; Kinograms; Educational. Press Comments.—Absorbing and stimulating. Very realistic.—Examiner. Big drawing card.—Times.

OKLAHOMA CITY, CRITERION.—30-40-50c. Good business. Short Subjects. — Aesop's Fables; News; Topics of the Day.

MIGHTY LAK' A ROSE

(First National)

CLOQUET, MINN., STRAND. — Satisfactory business for three days.

MISSING HUSBANDS

(Metro)

TOLEDO, B. F. KEITH'S—15-25-30-35-50-75c. Good business. Short Subject. — Comedy. Press Comments. — Sensational, ranks with best features.—Times.

MODERN MARRIAGE

(Selznick)

PORTLAND, ORE., RIVOLI. — 15-35-50-5c. Fair business. Short Subjects.—Kinograms; "Taking Orders"; Felix Cartoon. Press Comment. — Trite in theme, a deft handling accomplished degree of success.—Oregonian. Does not lack action.—Journal.

BALTIMORE, NEW WIZARD. — 25-44c. Business fair. Short Subjects.—Our Gang comedy; "One Terrible Day"; "The Stork's Mistake."

BALTIMORE, PARKWAY.—15-20-25-44c. Short Subjects.—Our Gang Comedy.

MY BOY

(First National)

BLOOMER, WIS., CROUSE.—Very good business.

MY FRIEND THE DEVIL

(First National)

SCRANTON, PA., STATE.—Good business despite hot spell. Short Subjects.—Comedy; News; Review.

MY WILD IRISH ROSE

(Vitagraph)

BLOOMER, WIS., IDEAL.—Good business.

MORE TO BE PITIED THAN SCORNED

(C. B. C.)

KANSAS CITY, TWELFTH STREET. — 10-30c. Average week's business. Short Subjects.—Fighting Blood; Aesop's Fables; News. Press Comment.—Version of the old stage thriller retained most of the melodramatic.—Star-Times. A play within a play.—Journal-Post.

MY FRIEND AND YOURS

(Metro)

COLERAINE, MINN., ECLIPSE.—Good business.

MYSTERIOUS RIDER

(Hodkinson)

COLERAINE, MINN., ECLIPSE.—Good business.

THE NE'ER DO WELL

(Paramount)

HAZLETON, PA., GRAND.—Good business. Short Subjects.—Comedy; "T N T"; News.

NIGHT LIFE IN HOLLYWOOD

(Arrow)

LOS ANGELES, TALLY'S BROADWAY.—15-25c. Fine business. Short Subjects.—Semon Comedy. Press Comments. — To correct a wrong impression. — Times. Propaganda of the right sort. — Express. Truth about Hollywood.—Herald.

THE NINETY AND NINE

(Vitagraph)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Average business. Short Subjects.—News; Topics.

A NOISE IN NEWBORO

(Metro)

TOLEDO, VALENTINE.—20-30-50c. Fair business. Short Subjects.—News; Topics of the Day; Fun from the Press; Prizma. Press Comment.—You will enjoy it.—Times. Extremely light comedy.—Blade. Delightful entertainment, with enough pathos. — News Bee.

NOTORIETY

(Weber & North)

COLUMBIA, S. C., IDEAL. — 10-30c. Three days fair business.

MILWAUKEE, SAXE'S STRAND.—40c. Business unusual. Exploitation.—Jazz festival held over another week. Short Subjects.—Comedy; Kinograms. Press Comments.—Splendid.—Sentinel. The best acting is done by Mary Alden.—Journal.

THE NTH COMMANDMENT

(Paramount)

BALTIMORE, CENTURY. — 25-33-75c. Business fair. Short Subjects. — "Three Strike"; News. Press Comment. — Dealt with in typically Fannie Hurstian way.

OKLAHOMA CITY, CAPITOL. — 10-20-30c. Good business. Short Subjects.—"Pick and Shovel"; News.

THE NOTORIOUS MISS LISLE

(First National)

SHAMOKIN, PA., NEW MAJESTIC. — Fair business. Short Subjects. — "Dad's Boy"; "Fighting Blood."

ONE WEEK OF LOVE

(Selznick)

ALLENTOWN, PA., RIALTO.—Excellent business. Short Subjects.—"Day Dreams." Exploitation — Admitting free all whose wedding anniversaries were in week picture was run.

AN OLD SWEETHEART OF MINE

(Metro)

LOS ANGELES, CALIFORNIA. — 25-35-55-75c. Week's good business. Short Subjects.—The Champen; Review; Topics of the Day. Press Comments.—Above the dull average. More than satisfying.—Examiner.

OLIVER TWIST

(First National)

SIoux FALLS, S. D., STRAND. — Poor business getter.

OMAR THE TENT MAKER

(First National)

RICHMOND, VA., BROADWAY.—30-40c. Week to good business.

ONLY A SHOP GIRL

(C. B. C.)

DALLAS, MELBA.—25-35-55c. Excellent business. Short Subjects.—"Rice and Old Shoes"; Urban Movie Chats; News. Press Comment.—Exceptional.—News. A little sordid.—Journal.

ONLY 38

(Paramount)

CHARLOTTE, N. C., IMPERIAL—10-30c. Big business three days. Short Subjects.—Aesop's Fables; News.

RICHMOND, VA., BIJOU.—40-50c. Week Three days fair business.

RICHMOND, VA., BIJOU.—40-50c. Week to capacity. Short Subjects. — "Casey Jones"

PARIS GREEN

(Pathe)

ELM CREEK, NEBR., LINCOLN THEATRE.—Good business.

PEG O' MY HEART

(Metro)

LINN GROVE, IA., EMPRESS THEATRE.—Pleasing business.

ALLENTOWN, PA., COLONIAL.—Great business. Short Subjects.—News; Comedy.

PENROD AND SAM

(First National)

CHARLOTTE, N. C., BROADWAY.—10-30c. Three days big business. Press Comment.—One of the most human of the year.—Observer.

LOS ANGELES, LOEW'S STATE.—35-55c. Fair business. Press Comments.—No plot, but the kids are interesting.—Times Decided hit.—Herald. Most enjoyable comedy.—Express. Group of Tarkington's likeable kids; that's all.—Record.

OKLAHOMA CITY, OKLA., EMPRESS.—10-25c. Good business. Short Subjects.—Leather Pushers; News. Press Comments.—Highly entertaining.—Times. One of Ben Alexander's best.—News. Very good.—Daily Oklahoman.

POOR MEN'S WIVES

(Al Lichtman)

NORFOLK, VA., NORVA.—30-40c. Three days fair business. Short Subjects.—“The Old Sea Dog.” Press Comment.—Simple, gripping.—Landmark. Gripping, with a stirring climax.—Ledger Dispatch.

WILKES-BARRE, PA., ORPHEUM.—Fair business. Short Subjects.—“The Pilgrim.”

PRODIGAL DAUGHTERS

(Paramount)

HAZLETON, PA., GRAND.—Above average business. Short Subjects.—“Leather Pushers”; News.

POOR RELATIONS

(Goldwyn)

HARVARD, NEBR., LYRIC THEATRE.—Good business.

POWER WITHIN

(Pathe)

NORMAN, NEBR., PASTIME THEATRE.—Good business.

VILLISCA, IA., COZY THEATRE.—Good drawing picture.

RACING HEARTS

(Universal)

KANSAS CITY, GILLHAM.—10-20-30c. Good business. Short Subjects.—The Pest; News.

SAFETY LAST

(Pathe)

LOS ANGELES, MILLER'S.—15-35.50c. Sixth week's big business. Short Subjects.—News.

OKLAHOMA CITY, CAPITOL.—10-20-30c. Press Comment.—Well worth seeing.—Times. Final word in cinema thrills.—News. Extremely interesting.—Daily Oklahoman.

SAWDUST

(Universal)

KANSAS CITY, GLOBE.—10-20c. Good business. Short Subjects.—News.

THE SHRIEK OF ARABY

(United Artists)

TOLEDO, ALHAMBRA.—20-30c. Business fair. Short Subjects.—“The Four Orphans.” Press Comments.—Falls short of the hilariously funny travesty the title promises.—Blade. Laughter most all the time.—Times.

60 CENTS AN HOUR

(Paramount)

BETHLEHEM, PA., LORENZ.—Average business. Short Subjects.—“Fighting Blood.”

CHARLOTTE, N. C., IMPERIAL.—10-30c. Three days business fair. Short Subjects.—News; Aesop's Fables. Press Comment.—Fair entertainment.—Observer.

SMASHING BARRIERS

(Vitagraph)

TOLEDO, B. F. KEITH'S.—15-25-30-35-50-75c. Good business. Short Subject.—Comedy. Press Comments.—Splendid.—Times.

THE SNOW BRIDE

(Paramount)

PORTLAND, ORE., PEOPLES.—15-35-50-75c. Fair business. Short Subjects.—Kinograms; “Rob 'Em Good.” Press Comments.—Feeble title for a good story.—Journal.

THE SOUL OF THE BEAST

(Metro)

LOS ANGELES, LOEW'S STATE.—15-25-30-50c. Business not unusual. Exploitation.—Oscar, the elephant, and five clowns paraded the streets four days. Short Subjects.—Travel Visualization; Magazine; Uneasy Feet. Press Comment.—Most ambitious attempt to dramatize circus stuff ever seen. Full of action. Most entertaining.—Times. Madge Bellamy at her best.—Examiner.

SOULS FOR SALE

(Goldwyn)

KANSAS CITY, LINWOOD.—20-30c. Good business. Short Subjects.—Hot Water; News.

SMILIN' THROUGH

(First National)

INDIANAPOLIS, CRYSTAL.—15-25c. Miss Talmadge superb in the dual role.—The News. One of the most beautiful dramas of the stage, and in its screen version it is a lovely, spiritual photoplay.—The Star.

SONNY

(First National)

OKLAHOMA CITY, FOLLY.—10c. Business. Short subjects.—Comedy.

SOULS FOR SALE

(Goldwyn)

WILMINGTON, N. C., ROYAL.—20-30c. Two days fair business. Short Subjects.—News; Pithy Paragraphs. Press Comment.—Greatly over-rated.—Star.

STEP ON IT

(Universal)

CASS LAKE, MINN., LYRIC.—Fine business.

STEPPING FAST

(Fox)

BALTIMORE, LOEW'S HIPPODROME.—20-25-40-50c. Good business. Short Subjects.—“Pop Tuttle's Lost Control”; News; Weekly. Press Comment.—“Fast is almost” too weak to tell the speed.—Evening Sun. All will like “Stepping Fast,” be they six or sixty.—American.

THE STRANGER OF THE HILLS

OKLAHOMA CITY, ISIS.—10c. Good business. Short Subjects.—Harold Lloyd.

WHO ARE MY PARENTS?

(Fox)

KANSAS CITY, LIBERTY.—25-35c. Good business. Short Subjects.—“I Do”; Capitol Shots. News. Press Comments.—Contains some earnest acting.—Star-Times. A good cast.—Journal-Post.

THE WHITE FLOWER

(Paramount)

PORTSMOUTH, VA., TIVOLI.—Three days big business. Press Comment.—Genuinely entertaining.—Virginian Pilot.

TEMPTATION

(C. B. C.)

KANSAS CITY, APOLLO.—10-20c. Good business. Short Subjects.—When Knights Were Cold; Chester Nature Pictures.

THE TENTS OF ALLAH

(Pathe)

NORFOLK, VA., NORVA.—Three days fair business. Short Subjects.—“One Terrible Day.” Press Comment.—Above average and above anything in the city this week.—Ledger Dispatch. Tensely interesting.—Landmark.

THE TOLL OF THE SEA

(Metro)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Business fair. Short Subjects.—Comedy.

TRAIL OF LONESOME PINE

(Paramount)

CLEVELAND, PARK AND MALL.—25-35-50c. Fair business. Press Comment.—Just average.—News. Worth a visit.—Plain Dealer.

DALLAS, QUEEN.—10-15-25-40c. Business average. Short Subjects.—“The Uncovered Wagon”; News. Press Comment.—Setting well handled.—News. Most convincing.—Herald.

WILMINGTON, N. C., ROYAL.—20-30c. Two days fair business.

THE WESTBOUND LIMITED

(F. B. O.)

CHARLOTTE, N. C., BROADWAY.—10-30c. Three days capacity. Exploitation.—Tie-up with railways.

WHERE THE PAVEMENT ENDS

(Metro)

NORFOLK, VA., STRAND.—40-50c. Week's big business. Press Comment.—Different but very interesting.—Ledger Dispatch. Remarkable.—Landmark.

WITHIN THE LAW

(First National)

NORFOLK, VA., STRAND.—30-40c. Week's capacity. Press Comment.—Norma Talmadge's most powerful.—Ledger Dispatch. Very interesting.—Landmark.

RICHMOND, VA., BROADWAY.—30-40c. Week's big business. Press Comment.—Very powerful.—Times Dispatch.

THE WOMAN WITH FOUR FACES

(Paramount)

KANSAS CITY, NEWMAN.—15-25-35-50-75c. Good business week. Short Subjects.—High Fliers; News. Press Comments.—An hour and a half's amusement.—Star-Times.

WILKES-BARRE, PA., CAPITOL.—Good business. Short Subjects.—News.

MILWAUKEE, ALHAMBRA.—50-65c. Business exceptional. Short Subjects.—In bad in Badgad; News; Urban Movie Chats. Press Comment.—Thrilling and artistic.—Sentinel. Thrills.—Wisconsin News.

YOU CAN'T FOOL YOUR WIFE

(Paramount)

KANSAS CITY, BENTON.—15-25c. Good business. Short Subjects.—Pathe; Lloyd Comedy.

YOUR FRIEND AND MINE

(Metro)

BALTIMORE, PARKWAY.—15-20-25-44c. Fair business. Short Subjects.—Johnny Jones Comedy; Haunts of James Russell Lowell and Leather Stocking Tales; News. Press Comment.—Fairly absorbing melodrama.—Morning Sun. Highly successful.—American. Could be a split reel.—Evening Sun.

WILMINGTON, N. C., ROYAL.—20-30c. Two days business poor.

First Runs on Broadway

CAPITOL

1. Overture—Babes in Toyland (Victor Herbert)
2. Cornet Solo—Inflamatus from Stabat Mater (Rossini)
3. Baritone Solo—A Son of the Desert Am I (Phillips-Wilson)
4. Capitol Magazine
5. Ballet Divertissements
6. Prickly Conscience (Bruce Wilderness Tales)
7. In Our Broadcasting Studio
8. The Love Piker (Goldwyn-Cosmopolitan)
9. Capitol Grand Orchestra
10. The Bill Poster (Pathe)
11. Organ Solo

Press Comments

Times—One of those productions—of which there are many—with a giddy beginning and bromidic ending. American—A simple, human thing, woven out of emotions that might stir in any one's heart. Sun and Globe—The story has elements of sim-

ple charm, and enables the personable Miss Stewart to look grandly forbidding in a society environment, and then humbly contrite—two of her best specialties. Telegram—Miss Anita Stewart returns to the screen at the Capitol Theatre this week, winning new laurels at the head of an all-star cast. Evening Journal—Is filled with interest and with exciting episodes. Evening Mail—Has been picturized most effectively and as a whole is delightful entertainment. Evening World—With summer here, the mercury high, the breezes low, we'd advise you, if you wish to go to the movies, to see "The Love Piker;" it won't raise your temperature a single degree.

RIALTO

1. Overture—Zampa (Louis Ferdinand Herold)
2. Symphonized Home Tunes—When You and I Were Young, Maggie—Miriam Lax, soprano, Adrian De Sylva, Tenor.
3. The Sky Splitter (Bray Comedy)
4. Rivoli Pictorial
5. Danse Divertissement
6. Jack Holt in A Gentleman of Leisure (Paramount)
7. Recital Intime—Elizabeth Bartenieva, dramatic soprano, Sylvester Belmont at the piano
8. Baby Peggy in Nobody's Darling (Universal)

Press Comments

Times—Possesses elements that make it

one of those pleasing entertainments that evaporate from one's mind soon after leaving the theatre. American—It's probably meant to be what is called Summer entertainment. And Summer entertainment, as such, is its own definition. World—"A Gentleman of Leisure" This picture is pretty poor stuff. ("Nobody's Darling") Baby Peggy, a little over six, has never been so sweet in a picture play before. Tribune—"A Gentleman of Leisure" is a leisurely picture and at times the thread of the story is stretched so tautly that you think surely it must snap. Baby Peggy in "Nobody's Darling" is the best part of the picture program. Sun and Globe—Holt himself is never so happy as when he is playing such roles . . . And those who see him at the Rivoli this week will be equally happy. Telegram—A delightful melodramatic comedy, with the star, Jack Holt, unusually well cast as Robert Pitt. Evening Mail—The picture has preserved all the comedy which has made the play successful. There is a good laugh in every other scene. Evening World.—For those who like Jack Holt and his screen methods, "The Man of Leisure" will prove an enjoyable and appealing picture bit.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

The Three Must-Get-Theres	3,824
The Glorious Adventure	6,410
A Woman's Woman	7,892
Garrison's Finish	8,184
Salome	4,993
Suzanna	5,966
The Shriek of Araby	4,357



Impulse	4,505
One-Eighth Apache	5,634
Two-Fisted Jefferson	4,564
Peaceful Peters	4,690
Streets of New York	7,000
The Double O	4,720
Lost in a Big City	8,000
Jacqueline	6,000
The Broken Violin	5,840
The Little Red Schoolhouse	5,760
The Rip Tide	6,176
None So Blind	6,311
Man and Wife	4,379
Night Life in Hollywood	6,056
Western Justice	3,977
The Lone Horseman	4,471
High Speed Lee	4,816
A Woman's Faith	4,868
Peaceful Peters	4,696
Sheriff of Sun Dog	4,949
Spawn of the Desert	5,038
Devil's Dooryard	4,838
Law Rustlers	4,939
Sun Dog Trails	4,593
Chain Lightning	4,969
The Broken Silence	5,929
The Hidden Light	4,997
Desert Crucible	4,749
Desert Bridegroom	4,784
Marshall of Moomymint	4,726
Back to Yellow Jacket	5,901
The Price of Youth	4,995

ASSOCIATED EXHIBITORS

Grandma's Boy	4,377
Till We Meet Again	5,822
Breaking Home Ties	5,622
Conquering the Woman	5,887
A Bill of Divorcement	5,819
Head Hunters of the South Seas	4,387
The Tents of Allah	7,864
Is Divorce a Failure?	5,448
Alice Adams	6,361

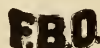


Fishing for Tarpon	1,000
A Jungle Romeo	2,000
Hot Water	2,000

Up To The Minute RELEASE GUIDE

Uneasy Feet	2,000
Kick Out	2,000
Family Troubles	1,000
Green as Grass	2,000
Movie Daredevil	1,000
The Dude	1,000
Take Your Choice	2,000
Winter Has Come	2,000
Exit Stranger	1,000
F. O. B.	2,000
From the Windows of My House	1,000
Roll Along	2,000
Small Change	1,000
This Way Out	2,000
Shooting the Earth	1,000
By Lantern Light	1,000
Mrs. Hippo	1,000
Moonblind	1,000
Jenkins and the Mutt	1,000
Traffic	1,000
Cold Chills	2,000
Speed Demons	1,000
Plumb Crazy	2,000
Their Love Grew Cold	1,000
Between Showers	1,000
Sea of Dreams	1,000
Mixed Trails	1,000
Back to the Woods	2,000
Kinky	1,000
Three Strikes	2,000
A Lyin' Hunt	1,000
Tail Light	1,000
The Gray Rider	1,000
Plus and Minus	1,000
Backfire	2,000
The Cat and the Fiddle	1,000
Golf, as Played by Gene Sarazen	1,000

The Glimpses of the Moon	6,562
The Leopardess	5,621
Grumpy	5,621
The Ne'er-Do-Well	7,414
Sixty Cents an Hour	5,632
The Rustle of Silk	6,947
Fog Bound	5,692
The Exciters	5,939
The Heart Raider	5,075
Only 38	6,175
The Woman with Four Faces	6,000
Children of Jazz	6,080
A Gentleman of Leisure	5,096
The Law of the Lawless	6,687
Homeward Bound	6,000



Thelma	6,000
When Love Comes	4,808
Captain Fly-By-Night	4,940
The Third Alarm	6,700
Fighting Blood Series	2,000
Canyon of the Fools	5,180
Stormswept	5,000
Can a Woman Love Twice?	6,100
The Bishop of Ozark	4,852
The Fourth Musketeer	5,000
Crashin' Thru	5,190
Westbound Limited	6,529
Wonders of the Sea	4,782
Remittance Woman	5,342
Mary of the Movies	6,349
Starland Revues (twice a month)	1,000
De Haven Comedies (monthly)	2,000
Plum Center Comedies (monthly)	2,000



Pride of Palomar	7,494
Singed Wings	7,788
Outcast	7,309
A Daughter of Luxury	4,538
Back Home and Broke	7,814
Thirty Days	7,788
Kick In	7,074
Making a Man	6,000
My American Wife	6,061
Drums of Fate	5,000
The World's Applause	6,326
Dark Secrets	4,337
Nobody's Money	5,584
Java Head	7,865
The Covered Wagon	10,000
Bella Donna	7,905
Adam and Eva	7,153
Racing Hearts	5,600
The White Flower	5,731
Adam's Rib	9,526
Mr. Billings Spends His Dime	5,585
The Tiger's Claw	5,297
Trail of the Lonesome Pine	5,695
The Nth Commandment	7,339



Minnie	6,690
Omar, the Tent Maker	8,090
Bow-Wow	1,856
The Blacksmith	2,000
The Hottentot	5,935
The Woman Conquers	5,102
The Pilgrim	4,000
Mighty Lak' a Rose	8,000
Fury	8,700
Money, Money, Money	5,995
What a Wife Learned	6,228
Voice from the Minaret	6,685
Bell Boy 13	4,940
The Balloonatic	2,152
Day Dreams	2,000
Scars of Jealousy	6,246
Daddy	5,738
The Love Nest	2,000
The Isle of Lost Ships	7,425
Refuge	6,000
The Bright Shawl	7,503
Slander the Woman	6,433
The Sunshine Trail	4,509

Within the Law	8,034
The Lonely Road	6,086
The Girl of the Golden West	6,800
Wandering Daughters	5,619
Children of Dust	5,619
Man of Action	5,636
Penrod and Sam	5,636
Duley	5,636
The Brass Bottle	5,636
Tribly	5,636
The Fighting Blade	5,636
The Wanderers	5,636
The Scarlet Lily	5,636



The Great Night	4,346
A California Romance	3,892
My Hero	2,000
Town Terror	2,000
Man's Size	4,316
Catch My Smoke	4,070
Three Who Paid	4,850
The Runaway Dog	1,000
Watch Your Wife	1,000
Face on Barroom Floor	5,787
The Fresh Heir	2,000
The Alarm	2,000
A Friendly Husband	4,527
Pawn Ticket 210	4,871
Bits of Europe	1,000
The Custard Cup	6,166
The Footlight Ranger	4,729
Brass Commandments	4,829
Young and Dumb	2,000
Nearing the End	1,000
Truxton King	5,613
The Five-Fifteen	2,000
Romance Land	3,975
Does It Pay?	2,000
The Net	2,000
The Wise Cracker	2,000
Town That Forgot God	10,461
The Buster	4,587
The Artist	2,000
Good-by Girls	4,746
Hello, Partner	2,000

GOLDWYN

The Sin Flood	6,500
Brothers Under the Skin	4,983
Hungry Hearts	6,540
Broken Chains	6,190
The Blind Bargain	4,473
The Stranger's Banquet	8,531
Gimme	5,769
The Christian	8,000
Mad Love	5,518
Lost and Found	6,334
Remembrance	5,644
Sherlock Holmes	8,233
Look Your Best	5,314
Vanity Fair	7,668
Souls for Sale	7,864
Backbone	6,541
Enemies of Women	10,400
The Last Moment	5,442
The Ragged Edge	6,800

PLAYGOERS PICTURES

Table listing titles and prices for Playgoers Pictures, including 'Lonesome Corners' at 4,622 and 'The Man and the Moment' at 4,470.

HODKINSON PICTURES

Table listing titles and prices for Hodkinson Pictures, including 'Bulldog Drummond' at 5,000 and 'The Kingdom Within' at 6,036.

METRO PICTURES CORPORATION

Table listing titles and prices for Metro Pictures Corporation, including 'Rob 'Em Good' at 3,000 and 'Pop Tuttle's Polecat Plot' at 2,000.

Pathe Distributors

Table listing titles and prices for Pathe Distributors, including 'Aesop's Fables' at 650 and 'Pathe News (twice weekly)' at 2,000.

PREFERRED PICTURES CORPORATION

Table listing titles and prices for Preferred Pictures Corporation, including 'Rich Men's Wives' at 6,500 and 'Shadows' at 7,040.

Selznick

Table listing titles and prices for Selznick, including 'One Week of Love' at 7,000 and 'Pawned' at 5,000.

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UNITED ARTISTS CORPORATION

Table listing titles and prices for United Artists Corporation, including 'The Ruling Passion' at 7,000 and 'A Doll's House' at 7,000.

UNIVERSAL PICTURES

Table listing titles and prices for Universal Pictures, including 'The Oregon Trail' at 2,000 and 'The Phantom Fortune' at 2,000.

VITAGRAPH

Table listing titles and prices for Vitagraph, including 'The Man Next Door' at 6,901 and 'Masters of Men' at 6,740.

Table listing titles and prices for Warner Bros Classics of the Screen, including 'One Stolen Night' at 4,216 and 'Little Wildcat' at 4,945.

WARNER BROS Classics of the Screen

Table listing titles and prices for Warner Bros Classics of the Screen, including 'Brass' at 8,000 and 'A Dangerous Adventure' at 7,000.

STATE RIGHTS

ARTCLASS PICTURES CORP.

Table listing titles and prices for Artclass Pictures Corporation, including 'After Six Days' at 8,000 and 'It Might Happen to You' at 5,000.

ASSOCIATED PHOTOPLAYS

Table listing titles and prices for Associated Photoplays, including 'Why Women Remarry' at 2,000.

AYWON FILM CORP.

Table listing titles and prices for AYWON Film Corporation, including 'The Purple Dawn' at 5,000 and 'Love's Old Sweet Song' at 5,000.

B. B. PRODUCTIONS

Table listing titles and prices for B. B. Productions, including 'Queen of Sin' at 8,000 and 'How Women Love' at 5,500.

BRAY PRODUCTIONS, Inc.

Table listing titles and prices for Bray Productions, Inc., including 'Unblazed Trails' at 2,000.

CHARLES C. BURR

Table listing titles and prices for Charles C. Burr, including 'Sure-Fire Flint' at 6,000 and 'The Secrets of Paris' at 7,000.

C. B. C.

Table listing titles and prices for C. B. C., including 'Hallroom Boys Comedies (twice a month)' at 2,000 and 'More to Be Pitied' at 6,000.

Table listing titles and prices for Clifford S. Elfelt Productions, including 'Only a Shopgirl' at 7,000 and 'Temptation' at 7,080.

CLIFFORD S. ELFELT PRODUCTIONS

Table listing titles and prices for Clifford S. Elfelt Productions, including 'Big Stakes' at 4,600 and 'Flaming Hearts' at 4,300.

EQUITY PICTURES

Table listing titles and prices for Equity Pictures, including 'What's Wrong with the Women?' at 6,000 and 'Has the World Gone Mad?' at 6,047.

EXPORT AND IMPORT

Table listing titles and prices for Export and Import, including 'Othello' at 6,200.

PHIL GOLDSTONE

Table listing titles and prices for Phil Goldstone, including 'Deserted at the Altar' at 4,600 and 'Gold Grabbers' at 4,600.

INDEPENDENT PICTURES CORP.

Table listing titles and prices for Independent Pictures Corporation, including 'Flames of Passion' at 4,637 and 'The Power Divine' at 4,671.

LEE-BRADFORD

Table listing titles and prices for Lee-Bradford, including 'Squirrel Comedies' at 2,000 and 'The Unconquered Woman' at 4,611.

PREMIER

Table listing titles and prices for Premier, including 'Einstein Theory of Relativity' at 4,000.

PRINCIPAL PICTURES CORP.

Table listing titles and prices for Principal Pictures Corporation, including 'Environment' at 6,000 and 'The World's a Stage' at 6,000.

PRODUCERS SECURITY

Table listing titles and prices for Producers Security, including 'The Wolf's Fangs' at 5,000 and 'In the Night' at 5,000.

JOE ROCK

Table listing titles and prices for Joe Rock, including 'The Pill' at 2,000 and 'Little Red Robin Hood' at 2,000.

SANFORD PRODUCTIONS

Table listing titles and prices for Sanford Productions, including 'The Better Man Wins' at 5,000 and 'West vs. East' at 5,000.

TRUART FILM CORP.

Table listing titles and prices for Truart Film Corporation, including 'The Empty Cradle' at 6,600 and 'Women Men Marry' at 5,600.

WEBER AND NORTH

Table listing titles and prices for Weber and North, including 'The Curse of Drink' at 5,900 and 'Notoriety' at 8,600.

TRI-STONE FILM CORP.

Table listing titles and prices for Tri-Stone Film Corporation, including 'Dough and Dynamite' at 2,000.

PLANES BOMB CHICAGO WITH SPOILERS BILLS

Chicago.—"The Spoilers" which had its world premiere at the Roosevelt Theatre on Monday, July 2nd, received some of the most extensive exploitation staged for a photoplay in this city.

The most unusual stunt was pulled July 4th, two days after the opening. While a big parade was in progress, four army airplanes, piloted by government aviators, flew over Chicago and "bombed" the city with a hundred thousand heralds, which invited the young men of Chicago to go to Camp Custer near that town for a month's army training at the government's expense. By paying for the printing of these government ads, the Roosevelt Theatre was able to get the advertisement for the showing of "The Spoilers" on the back of these heralds.

The police did not interfere with the airplane distribution of the circulars because the aviators were under the jurisdiction of the United States Government.

REAL CO-OPERATION RESULT OF GOOD-WILL

Brookfield, Mo.—F. A. Wasgein of the De Graw Theatre, doesn't fight the newspapers. On the contrary he has sold his theatre as a civic institution that needs all the attention the town can give it.

He has harped on this point so long that there is nothing in the way of co-operation that the paper wouldn't give him. The best boost came recently for "Bella Donna," when the managing editor of the newspaper returned from a visit to a couple of metropolises. He wrote a column-top-head front-page story in which he told the home-folks that they had a picture show to be proud of. That there was nothing in St. Louis or Chicago that had anything on the De Graw.

NATIONAL STUNT FOR THE SPOILERS

Another national exploitation tie-up has been arranged by Eddie Bonns, Manager of Exploitation for Goldwyn-Cosmopolitan, and W. R. Ferguson, his assistant.

The subject of the tie-up is "The Spoilers" The Tobacco Products Company of New York will institute a campaign on Strollers cigarettes. The Tobacco Products Company has arranged to insert a series of 120 movie stars' photographs in the packages of Strollers cigarettes, one to a package.

An edition of 100,000 window cards was printed at the tobacco firm's expense. There are three of these window cards, of the same size and arrangement but with different pictures and copy on them.

"SWAT THE FLY" CAMPAIGN

Allentown, Pa.—John D. O'Rear, manager of the Rialto at Allentown, Pa., broke on the front page of the Allentown dailies with his "Swat the Fly" week stunt and got some spot news for his house that was of the type that money could not buy. O'Rear gave a free ticket to any boy or girl who brought 100 dead flies to the theatre the week that Metro picture "Quincy Adams Sawyer" was run. The medical department of the Allentown city administration issued bulletins on how to handle the dead pests and these were all hooked on to the Rialto feature, with plenty of publicity and public approval as the result.

BALLYHOO DENIES CHARGE

Logansport, Ind.—The Colonial Theatre exploiting "The Christian," had a street ballyhoo consisting of a sandwich man carrying cards reading: "John Storm denies that he prophesied the end of the world at midnight, Sunday." He carried this

Profitable EXPLOITATION

teaser message for three days and then two days before the opening, the following phrase was added to the sign—"In 'The Christian' at the Colonial."

WILL EXPLOIT WOMAN ANGLE OF NEW SERIAL

'Appeal to the feminine heart will be the keynote of the exploitation on the Patheserial "Her Dangerous Path." The story, which is in ten episodes, is spun around the love life of an average American girl.

The angle of a girl being able to look into the future, is the one around which the campaign will be built. Women writers all over the country, particularly those who handle the "advice to the lovelorn" columns, will be lined up in a co-operative arrangement by the Pathe exploitation staff so that "Her Dangerous Path" will engender novel and possibly sensational interest from the "sob sisters." A special exploitation novelty for exhibitor distribution is now being created whereby the showman can make a direct tie-up with his newspaper, theatre and play dates.

GETS GOOD RESULTS WITH PICTURE PUZZLES

Pittsburgh.—C. B. Frost, of the exploitation staff of the Rowland & Clark Theatres, and Goldwynner Bill Robson arranged an exploitation tie-up with Donahoe's Food store when "Lost and Found" was shown at the Blackstone Theatre. Donahoe conducts a chain of meat and food stores. By the terms of this tie-up the Donahoe stores wrapped in each package sent out one of the "Lost and Found" picture puzzles originated by Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, and his assistant, W. R. Ferguson. The first thousand persons who brought to the box-office of the Blackstone a marked copy of the puzzle picture with the picture of Capt. Blackbird's daughter correctly outlined were admitted free. Twenty-five thousand of the puzzles were distributed.

ANOTHER ONE OF THOSE THINGS

Allentown, Pa.—Manager John D. O'Rear, of the Rialto Theatre took up a new angle when he put across "One Week of Love" Selznick vehicle starring Elaine Hammerstein. Allentown had its Health Week, Cleanup Week, Physical Culture Week, Paint Up Week, etc., but O'Rear gave the town Love-Week. He played up as spot news in the papers the feature which consisted of having all persons whose wedding anniversaries occurred that week attend the show as his guests. The newspapers caught on to the human interest side of the stunt and played right along with O'Rear, giving his guests some space as spot news that money could not have bought.

GOOD TIE-UP FOR "ENEMIES"

Kansas City, Mo.—For the showing of Cosmopolitan's "Enemies of Women" at the Royal Theatre, 57,000 heralds were distributed through five of the most prominent laundries of the city and 150,000 special inserts were distributed by the Campbell Baking Company. The 150,000 inserts were on the angle that hot ovens are enemies of women. Thirty thousand of these inserts a day were put in with each loaf of bread sent out by the Campbell Baking Co. The tie-up ran over a period of five days.

ROSENFELD NOW A PARAMOUNT EXPLOITEER

John Rosenfield, Jr., after two and a half years of valiant work as publicity representative of the Division of Exploitation of Famous Players-Lasky, is walking out of the tony atmosphere of the home office to take up the battle of the exhibitor in his drive to lure the public past the box office when Paramount attractions are on the bill. John who was Max is now a Paramount Exploiteer and with a long period of observation of all that went on in Exploitation, the gifts of a lively imagination and a genial personality to back him up, he should be a good one.

Mr. Rosenfield is one of four new exploiteers whom Claud Saunders, manager of exploitation for Famous Players-Lasky, recently added to his department. Mr. Saunders' staff therefore on the fourth anniversary of his department now numbers thirty-eight and on August 1st there will be an exploiteer in each Paramount exchange. This year's Paramount Week, therefore, will be bigger than ever.

DUMMY STUNTER THRILLS CROWDS

Wildwood, N. J.—Norman Johnson, Publicity Director for Hunt's Theatres, Inc. demonstrated a novel, trick ballyhoo upon the roof of the Hunt's New Casino Theatre, during the theatre's run of Harold Lloyd in "Safety Last."

A life sized dummy was placed upon a chair, the back legs of which were hinged to a corner of the New Casino roof. At night a searchlight played from the roof of a building opposite, the rays sweeping through the crowd on the boardwalk and traveling upward to the figure of Lloyd on the roof. When the light reached the dummy, a rope attached to the chair was pulled, causing chair and figure to tilt and apparently fall at the proper moment. Another rope was pulled, raising the chair to an upright position, giving the impression of Lloyd being saved by a miracle.

MERS TURNS PARODIST

Ottawa, Ill.—Under the inspiration of the heat wave or something, Diehl Mers of the Orpheum Theatre wrote a parody of the Gallagher and Shean song with "Grumpy" as the subject of the lay. Whether Mers did it because it was good exploitation idea or just to do his stuff as a rhymist is not known, but anyway here's the jingle and form your own conclusions:

Oh, Mr. Gallagher; oh, Mr. Gallagher,
Have you heard about the Orpheum show
this week?

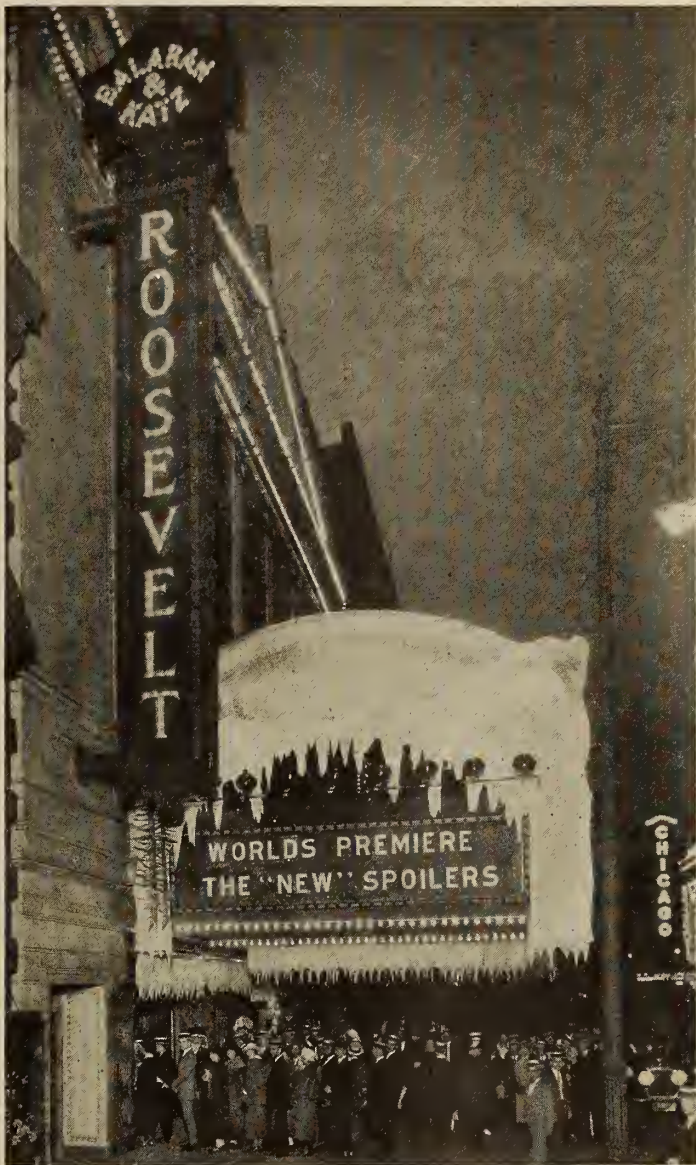
Sure, I saw as I came past
Theodore Roberts is in the cast,
And his picture with a cigar in his beak.
Oh, Mr. Shean; oh, Mr. Shean,
I've been waiting for that show, until
I'm green,

But I think it is a shame
You don't know the picture's name,
Sure, it's Paramount, Mr. Gallagher,
No, it's "Grumpy," Mr. Shean.

STARTS AN ARGUMENT

Sacramento, Calif.—Because Manager M. B. Hustler believes that the hand that rocks the cradle swings the box-office receipts he directed his exploitation primarily at the women, when he played First National's "The Dangerous Age."

The Sacramento Union wanted to find out what the dangerous age was and to draw the interest of the feminine sex, specified that its women readers only, were asked to reply. This drew a legion of letters, and after they had been published, the men were asked to reply to them and give their side of the argument. The scope of the tie-up was widened by having officers of the Sacramento Chamber of Commerce act as judges.



It seems like we are back to Normalcy when a display filled with icicles, snow-fringed trees, ice bergs and Northern lights, comes along after an early season crowded with wrecked ships and seascapes. The display above is tonic atmosphere for the sweltering mass and worked out to good advantage for the premiere of the Goldwyn's "The Spoilers" at the Roosevelt Theatre, Chicago.



A close-up of the decorations under the canopy at the Roosevelt for the Goldwyn premiere of "The Spoilers." Cotton batting flaked with artificial snow is an easy way out and explains the reason the winter scenes make desirable subjects for lobby displays.

A Picture That Has Struck Gold in the Heart of Chicago! A Cyclonic Sensation!

"It will wash you away in a sea of excitement and emotion."
—Herald and Examiner.

"A new picture and new fight—the new battle is SOME war They go to it hot and heavy."
—Max Tinee, Tribune.

"The ideal story of the screen. Every episode is one of movement, its characters picturesque, its background charming."
—Genevieve Harris, Post.

You will think even this praise mild when you see the immense new production of Rex Beach's

"THE SPOILERS"

An epic hero-tale of strife for love and gold in Lawless Alaska

Milton Sills, Anna Q. Nilsson, Robert Edeson, Robert McKim, Mitchell Lewis, Barbara Bedford, Noah Beery, Ford Sterling, Louise Fazenda, Wallace MacDonald, Sam de Grasse and thousands of others

Continuous from 9:30 a. m.

Popular Prices

BALABAN & KATZ
Roosevelt State St. near Washington

A sample of some of the good sales copy put out by the Roosevelt for the premiere of the Goldwyn version of "The Spoilers."

Wet or Dry,—
Hot or Cold,—
Winter or Summer
Springfield **MUST**
Be Entertained.
That's Why
We're Going to Show

"The Streets of New York"

At the
Liberty Theatre
For Five Days
Beginning Wednesday
Instead of Holding It Back
Until Next Winter.

It's the Year's Best Picture
A Throbbing Melodrama
With an All-Artist Cast
Which Includes
Edward Earle,
Barbara Castleton,
Anders Randolph
and Leslie King

The weather was an item. The people of Springfield O., knew it was hot when the Arrow production "The Streets of New York" was shown, but the theatre said "you must be entertained, so here you are."

YOU KNOW IT'S COOL HERE

STRAND **FOUR DAYS**
STARTING SUNDAY
TWO SUPER-PRODUCTIONS

TO PAY HER DEBT OF HONOR!

—Suppose you had borrowed Five Hundred Dollars to buy a trousseau for your honeymoon—and then suppose your husband were to learn of your mysterious debt later on.

—What would you say in answer to his jealous accusations?

—The heroine of Rupert Hughes' stirring drama vowed that she would pay back her debt if it were the last act of her life. It looked as if it would be, but true love has a way of overcoming difficulties and Rupert Hughes has told this story of domestic life with keen understanding and sympathy. It's a picture that every one will love!

GOLDWYN presents
RUPERT HUGHES PICTURE

GIMME!

with **HELENE CHADWICK, GASTON GLASS, H.B. WALTHALL, ELEANOR BOARDMAN, KATE LESTER**

HAS EVERY WOMAN HER PRICE?

—She was innocent and yet the evidence told the jealous husband that she had been bought with jewels and money

—He thought that every woman had her price, but not his own wife!

—A chance flirtation, the meeting of eyes and then the trouble began.

—Here is the most famous story of love, intrigue and thrilling battle in all English literature. It has been made into the talked-of picture of the year!

Goldwyn presents
Hugo Ballin's
Production of
Vanity Fair
with
MABEL BALLIN, ELEANOR BOARDMAN, HOBART BOSWORTH, HARRISON FORD, GEORGE WALSH

Double feature billing through the combination of two double column press book layouts from Goldwyn. The border and the theatre title cut were used as the vehicle for a thrust at the hot weather enemy.

WHAT SHAKESPEARE IS TO LITERATURE

WHAT REMBRANDT IS TO PAINTING

NANOOK OF THE NORTH
IS TO THE SCREEN

LOFTY IN ACCOMPLISHMENT

MARVELOUS IN BEAUTY

AN EPIC OF THE SNOWLANDS

ADDED FEATURE
A Delightful & Free Comedy Drama full of pep and laughter
"THE TOWN SCANDAL"

WE'VE COOLED-OFF THE SUN!

SUN
HARMON TIGHON COOLING SYSTEM
WITH COOLERS IN THE SNOWLANDS

12 Reel Double Program
STARTS SUNDAY

TICKETS PURCHASED FROM A **CAMP FIRE GIRL** are good for this double feature show **BENEFIT ~ SUMMER CAMP**

The noble old polar bear who's done his bit for spring waters and refrigerators, served well once more as the star of an ad by the Sun Theatre, Omaha, for Pathe's "Nanook of the North."



Big cutouts for big effects is not a bad rule. The lobby display above for Goldwyn's feature "Backbone" was made at the State Theatre, Pittsburgh. The figure of Alfred Lunt as the hero of the Distinctive production was hand painted in bright colors and there was enough contrast to produce startling effects. The State gave the cool touch with snow capped letters for the title.



Laughter as it was featured in the Pathe 24 for "Dr. Jack" was used as the lead in the cutout display for Harold Lloyd's thrill special "Safety Last" when it played at Orchestra Hall, Chicago, Ill. The stethoscope tubes were good "continuity" from the picture of Lloyd across the front to the smile-wreathed world. The thrill was not neglected, however. The display frames with scene stills took care of that.



Palms and dried grass and cutouts of dancing girls put plenty of the South Sea atmosphere into the lobby decoration at the Lyric Theatre, Minneapolis, when Goldwyn's "Lost and Found" was presented.



The management of the Kinema Theatre, Salt Lake City, took a lot of pains with the display for Vitagraph's "Masters of Men." The model fighting ship was executed in minute detail.



Lots of work for the painter in the making of the display for First National's "The Isle of Lost Ships" at the Everette Theatre, Everett, Wash., but entirely worth the trouble when the outcome is as effective as that shown above.



The Liberty Theatre, Yakima, Wash., is always easy to spot no matter what the feature displayed in photographs which find their way to the papers through the devious avenues of publicity.



A lighthouse on the marquee of the Garrick Theatre, Duluth, guided the steps of the wayfarers to the presentation of First National's "The Isle of Lost Ships." A 500 candle power lamp mounted on a wheel and operated by a fan motor revolved the light in the tower. The arrangement is the work of W. H. Laurance, publicity director, and P. F. Schwie, resident manager of the Garrick.

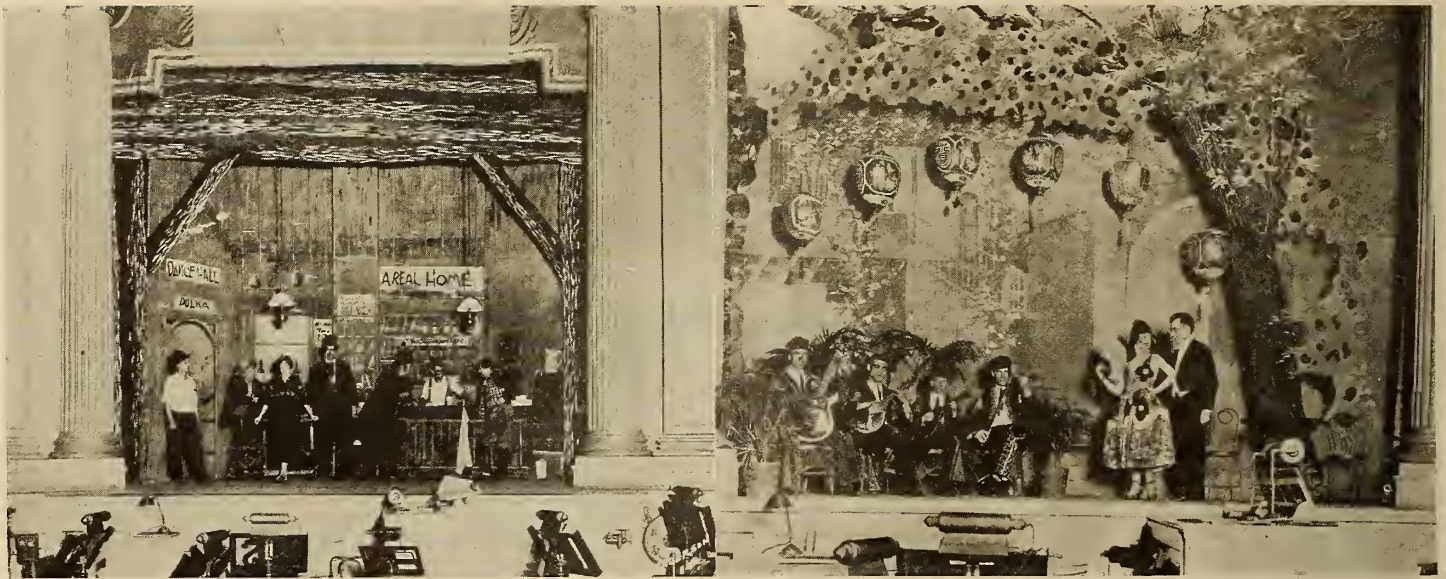
PASTIME THEATRE, OTTAWA, KANSAS

Manager C. W. Goodell adopted the Goldwyn 24-sheet to his marquee for a display on "Souls for Sale," an attractive arrangement. The one sheet frames at either side of the lobby are the shadow boxes which Goldwyn prepared for the picture. Goodell set a new house record with his "Souls for Sale" presentation.



Lloyd Hamilton, star of Mermaid Comedies, gets a feature place in the electrics in front of the Skouras Brothers New Grand Central Theatre, St. Louis, when Educational's "Cold Chills" was played. "The Hottentot" was featured with cutouts from the 24 on either side of the canopy.

More electricity burned with the name of Lloyd Hamilton when the Educational comedy, "Uneasy Feet," was presented at Loew's State, Los Angeles. The State offers elaborate programs and its many features are always well displayed on the big electric board.



More atmosphere for the picture and entertainment for the patrons. At the left is the prologue staged at Newman's Theatre, Kansas City, Mo., for First National's screen version of "The Girl of the Golden West." The feature of the number was the rendition by a soprano of the song written for the film. At the right is a stage reproduction of a scene from "The Bright Shawl" at the same theatre. A Spanish dance naturally was the leading item of this number.



Another window in New York for the Paramount presentation of "The Covered Wagon" at the Criterion. The one shown above offers an arrangement suitable for small windows or a part of a large one. It was made at the department store of Bloomingdale's and featured the book.

"The Eternal Flame" as it was prologued in England, where the disposition to work up exploitation and picture presentation is beginning to take hold. The setting shown above was used as a "curtain raiser" for the First National feature at the Coronet Theatre, Birmingham. Two nuns in black knelt before a cross at the right of the stage while a White Sister addressed the Burning Flame midway up the black drape at the left. The Rosary was sung by a quartette back stage. The number was called "The Burning Flame of Love."



A ticket goes with every purchase of the photoplay edition of "The Christian." This window for the Goldwyn photoplay was in a Lafayette, Ind., store tied up with the Luna Theatre.



The manufacturers of the new "Baby Peggy Doll," which are being used for exploitation of the little Universal Star, make a display in their New York store on the novelty recently introduced.

The MODERN THEATRE

Building — Equipping — Operating

Rain insurance for the motion picture theatre is a development that has come with the increasing large investments in the motion picture industry. It is designed to protect the theatre against the worst opposition and that which cannot be avoided — rain.

The plan of rain insurance has been outlined to theatre men before but not in detail. Many have probably heard of it through their fellow merchants who have for some time used rain insurance to protect them against losses during big sales.

There are two distinct classes of Rain Insurance policies: (1) Measure of rainfall and (2) abandonment. Measure of Rainfall policies insure against a definite amount of rainfall (or its equivalent in snowfall) and the company assumes no liability unless the amount of rain specified in the policy is equalled or exceeded within the period covered. Policies are issued against either one-tenth or two-tenths of an inch or more of rain. One-tenth inch policies are more commonly carried, and as a rule, are more satisfactory to the insured. Under certain conditions, however, protection against two-tenths of an inch or more of rain provides necessary protection. The latter has the added advantage of considerably lower cost.

Hours Covered

The period of time during which the policy should be operative is governed largely by the nature of the event. Certain consecutive hours are covered, and these are optional with the insured. The proper period of time to be covered should embrace those hours within which rainfall would most seriously affect the insured's income. Ordinarily, six or eight-hour cover furnishes adequate protection to the insured. However, an event continuing throughout an entire day frequently requires longer coverage. On the other hand, certain events, as, for example, dances, may be adequately protected by a policy effective only four hours. In general, a Rain policy should take effect several hours in advance of the commencement of the event. Similarly, the effective period should end as soon as the income of the event is safe. To illustrate, a policy covering a Fair should not extend until late in the afternoon, as by 2:00 in most cases, the income from admissions has practically all been received. A common period of cover for Fairs is from 8:00 a. m. to 2:00 p. m.

All "measure of rainfall" policies require, as an express condition of validity, that an accurate measure of rainfall be taken with a rain gauge during the hours covered by the policy. The importance of this requirement cannot be overemphasized. It means that a rain gauge must be used. Measurement in any other receptacle is not permissible. Moreover, it means that the record shall begin with the inception of the policy and shall cease with the close of the effective period. A statement of the total rainfall on the day the policy is effective, or of the rainfall within any arbitrary period which does not coincide with the hours named in the policy, is not acceptable. The policy provides that "the insured shall make necessary arrangements for obtaining a rainfall reading at a fixed location." In other words, the responsibility for ascertaining measure of rainfall is placed upon the insured.

Rain Insurance; How It Works

By W. S. VANDERBILT,
Superintendent Rain Insurance Dept.,
Hartford Fire Insurance Co.

Part One

Measurement of Rainfall

The measure of rainfall shall be ascertained by the United States Weather Bureau for a competent and disinterested person, with only one rain gauge, at a fixed location. The location of the rain gauge and the name of the party selected for ascertaining the measure of rainfall shall be designated in the policy, and no record other than that provided for therein will be accepted.

The location of a rain gauge is an important matter, both to the insured and the company. Where there is a local weather observer, it is usually desirable that the measure of rainfall be taken at the point where the official rain gauge is located. When, however, this is at too great a distance from the event, other arrangements may be made, provided the Company is notified and agrees to such arrangements. Under special circumstances such as the above arrangements may be made with the local weather observer to keep the record at an agreed location, or, if no local weather observer is available, a competent, disinterested party may be appointed for this purpose.

What Is One-tenth Inch Rainfall?

In the solicitation of Rain Insurance, we are frequently asked: "How much is one-tenth of an inch of rain?" Technically, one-tenth inch rainfall is a quantity sufficient to cover any flat surface to the depth of one-tenth inch. But this does not fully answer the question. A reasonably heavy shower will well exceed one-tenth of an inch. A sharp thunderstorm is often accompanied by rainfall which will exceed this amount in a few moments. In such

storms rain not uncommonly falls at a rate which would exceed one inch per hour. On the other hand, it sometimes requires several hours for one-tenth of an inch of precipitation to accumulate.

An inch of snow is roughly equivalent to one-tenth of an inch of rain. For the purpose of Rain Insurance, snow is measured by its equivalent in rainfall. A "heavy" snowfall when melted will approximate from 10/100 to 25/100 of an inch of rain per hour.

"Abandonment" policies are designed for the protection of events which are subject to abandonment or postponement by reason of rainfall. Their use is confined to such events as baseball games, races and other outdoor events which frequently have to be given up in case of bad weather. Fairs, expositions, dances and football games, for example, are not insurable under "Abandonment" policies, for the reason that rainfall rarely necessitates their abandonment or postponement.

In general, "Abandonment" contracts insure only against the abandonment or postponement of an event by reason of rainfall. In other words, the company assumes no liability unless the subject of insurance is legitimately abandoned or postponed in accordance with the terms of the policy. As a rule, no official measure of rainfall is required. However, in case claim is made under an Abandonment policy, the company insists upon satisfactory proof that rainfall occurred within the period covered. Consequently, an official rainfall record is desirable, if possible to obtain, and is often of considerable service in securing prompt settlement of claims.

Rain Insurance Rates

Rates for Rain Insurance are based upon the statistics of government weather stations. Wide variations in seasonal and annual rainfall have necessitated careful territorial subdivisions for rating purposes. Thus, there may be several groups of counties in a single state, each group having a distinct schedule of rates. Similarly, the well-known monthly and seasonal variations in rainfall result in rate differentiation by monthly periods.

How to Order a Rain Policy

Rain business is written only upon application to the company or departmental office having jurisdiction. The application blank should be employed in all cases, and should be signed by the insured. Care should be exercised to give full information required by the application. Applications should be mailed in ample time to reach the company five days in advance of the first effective date of the policy. For example: an application covering a risk of

RAIN INSURANCE RATES

ONE-TENTH INCH RATES

Number Hours	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
3	9.00	7.50	9.00	9.75	9.00	7.50	7.50	7.50	6.75	9.75	9.00	9.75
4	9.96	8.30	9.96	10.79	9.96	8.30	8.30	8.30	7.47	10.79	9.96	10.79
5	12.48	10.40	12.48	13.52	12.48	10.40	10.40	10.40	9.36	13.52	12.48	13.52
6	15.00	12.50	15.00	16.25	15.00	12.50	12.50	12.50	11.25	16.25	15.00	16.25
8	19.98	16.65	19.98	21.65	19.98	16.65	16.65	16.65	14.99	21.65	19.98	21.65
10	25.02	20.85	25.02	27.11	25.02	20.85	20.85	20.85	18.77	27.11	25.02	27.11
12	30.00	25.00	30.00	32.50	30.00	25.00	25.00	25.00	22.50	32.50	30.00	32.50

The above rates cover certain counties in New York State only. Rates for every State are made up similarly.

fective on Saturday must be received by the company before the close of business on the Monday previous. In general, the following information is required.

1. Name of insured. 2 Name of Event.
3. Location of event. 4. Date or dates event is to be held. 5. Opening and closing hours of event. 6. Hour of commencement of event. 7. Period of time each day to be covered against rainfall. 8. Amount of rainfall to be covered against (unless Abandonment policy is ordered). 9. Form of policy desired. 10. Sources of income desired covered. (Give this information only if Forms B or C are desired). 11. Amount of insurance desired. 12. Date or dates insurance desired. 13. Estimated amount of expenses incident to event. 14. Estimated income each day from sources of income to be covered. 15. Previous financial experience, if any. Give expenses incurred, also income for each day separately. 16. Name of weather observer. 17. Exact location of rain gauge.

FORM A

Fixed Charges and Expenses

Day Insurance—Events of One or More Days

If by reason of of an inch or more of rainfall, at the specific location hereinafter provided for ascertaining the measure thereof, on any one day hereinafter provided for, during the period of time provided for such day hereinafter under schedule, the gross income of the insured from all sources, regardless of when received, for said day does not equal or exceed the actual fixed charges and expenses incident to the event known as the.... to be held at..... during such day, this Company shall be liable for not exceeding the amount of the difference between the gross income from all sources, regardless of when received, for said day and the actual fixed charges and expenses incident to said event for such day, but this Company shall not be liable for a greater proportion of loss on any one day than the amount hereby insured for such day bears to the fixed charges and expenses incident to the event for said day, nor for more than the amount of insurance provided for such day.

SCHEDULE

Day of Event	Period of Time	Insurance
.....19.....	between.....m. and.....m.	\$.....

The insured shall make arrangements with..... for obtaining a rainfall reading, with a rain gauge at..... during the period of time hereinbefore provided, in which the measure of rainfall shall be determined, and shall, on demand of this Company, furnish a certified record of same, which record shall be conclusive as to time and amount of rainfall.

This policy being a special and limited time contract shall be void unless the premium provided for herein shall be received by this Company, or a duly authorized representative of this Company, on or before the.....day of.....19.....

FORM C

Income from Sources Named

Day Insurance—Events of One or More Days

Special Days

If, by reason of..... of an inch or more of rainfall, at a specific location hereinafter provided for ascertaining the measure thereof, on any one day hereinafter provided for, during the period of time provided for such day hereinafter under schedule, the gross income of the insured from....., regardless of when received, for said day does not equal or exceed the amount of insurance provided for such day hereinafter under schedule, which amount for the purpose of this insurance is agreed to be the anticipated daily gross income, from sources named herein, of the event known as the..... to be held at..... during such day, this Company shall be liable for not exceeding the amount of the difference between the gross income from sources named herein, regardless of when received, for said day and the amount of insurance provided for such day.

SCHEDULE

Day of Event	Period of Time	Insurance
.....19.....	between.....m. and.....m.	\$.....

In case of loss, season gross income from sources of income provided for herein for the entire period of the event shall be apportioned to each day in the proportion that the daily gross income for each day from sources provided for herein bears to the daily gross income from sources provided for herein for the entire period of said event, whether such period commences prior to or extends beyond the days for which insurance is provided hereunder, which income so apportioned, together with the daily gross income for each day from sources provided for herein, shall constitute the total gross income for such day.

The insured shall make arrangements with..... for obtaining a rainfall reading, with a rain gauge at..... during the period of time hereinbefore provided, in which the measure of rainfall shall be determined, and shall, on demand of this Company, furnish a certified record of same, which record shall be conclusive as to time and amount of rainfall.

This policy being a special and limited time contract shall be void unless the premium provided for

herein shall be received by this company, or a duly authorized representative of this Company, on or before the.....day of.....19.....

FORM D

Expense and (or) Income

The intent of this insurance is to indemnify the insured against loss by rainfall and, in the event of..... of an inch or more of rainfall, at the specific location hereinafter provided for ascertaining the measure thereof, on any one day hereinafter provided for, during the period of time provided for such day hereinafter under schedule, this Company shall be liable for the full amount of insurance provided hereinafter under schedule for said day, which amount for the purpose of this insurance is warranted by the insured not to exceed the expenses incident to the..... to be held at..... and or anticipated income, subject to loss by reason of such rainfall on such day.

SCHEDULE

Day of Event	Period of Time	Insurance
.....19.....	between.....m. and.....m.	\$.....

The insured shall make arrangements with..... for obtaining a rainfall reading, with a rain gauge at..... during the period of time hereinbefore provided, in which the measure of rainfall shall be determined, and shall, on demand of this Company, furnish a certified record of same, which record shall be conclusive as to time and amount of rainfall.

This policy being a special and limited time contract shall be void unless the premium provided for herein shall be received by this Company, or a duly authorized representative of this Company, on or before the.....day of.....19.....

The Hytensity Condenser

M. Major who has just placed the "Hytensity Condenser on the market describes it as follows:

"It is a one piece condenser which eliminates spherical and achromatical aberration, thus giving a uniform field of light, also increases the light approximately 50%, and gives sharper definition to the picture, making the objects in the picture stand out much more clearly.

This condenser will stand a greater amount of heat than any made, and is non-breakable, thus eliminating the replacing of condensers continually due to breakage. They can be used in any style lamp or machine, whether high intensity, mazda, or ordinary carbon lamp.

The pitting of a condenser is due to the sputtering of the carbon, and this is kept away from the back of the condenser by a non-pitting device which is one of the patented features of this condenser, thus eliminating the replacing of condensers due to this cause.

Canadian Taxes

Toronto, Can.—A proposed tax increase is as follows:

On tickets up to 25 cents, 2 cents; up to 50 cents (from 26 cents and over), 4 cents; from 51 cents to 75 cents, 7 cents; from one dollar, 10 per cent.

It is argued that this tax is very large coming as it does after a season when business is just picking up after a long depression. The severe winter has worked much hardship to all theatres, the cold and storms keeping many people at home.

NEW GRAVURE PROCESS USED FOR LOBBY CARDS

Universal is introducing a novelty in the form of gold and sepia lobby cards for the Super Jewel attraction "Merry-Go-Around." These are of the regular size, but their reproduction in a new process recently originated in this country and known as "Gold Rotogravure" has already caused considerable comment.

The gold process lends exceptional attraction value. The pictures have the appearance of bronze etchings and due to peculiar light reflecting qualities the contrast between light and shade alters with angle of reflection. These cards are notable for richness of general appearance and the luminous quality of the high lights.

Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

Building Notes

The Civic Corporation will put up a \$200,000 theatre at Bethlehem, Pa., and will be called the Rainbow.

The Kurtz \$250,000 theatre, at Bethlehem, Pa., will remain open this summer.

Approximately \$175,000 is the investment, while West Coast Theatres, Inc. and C. L. Langley Inc. have leased the theatre for fifteen years, will equip it with every modern facility. Orders will be placed for 500 loge chairs and 500 leather cushion chairs, and a \$25,000 pipe organ will be installed as well as modern ventilating and heating equipment.

A. E. Fair, director of theatres for the Southern Enterprises, Inc., headquarters Dallas, Texas, attended the opening of the Criterion Theatre at Oklahoma City, Okla., under its new management.

On or about September 1st, F. G. Roberts, Wewoka, Oklahoma, will open his second theatre on Main street, approximate cost of which is in the neighborhood of \$18,500.

LOEW INTERESTS MAY GET STATE THEATRE

Albany.—There is a persistent rumor to the effect that the Loew interests will shortly acquire the beautiful State theatre, in Schenectady, N. Y., which passed into the hands of a receiver two weeks ago. The house cost over \$500,000, and is the largest in this section of the state. It is now being operated by the receivers.

The Bareli, also in Schenectady, owned and operated by John J. Walker, may change hands within the next few days. It is said that the prospective new owner is a resident of New York City.

Fox Returns Theatre

Lynbrook, L. I.—Wm. Fox returned the Lynbrook theatre to its owners, the management having failed to agree with the stockholders. The owner of the Hempstead theatre will operate the Lynbrook on sharing terms with the stockholders.

CLASSIFIED AD DEPARTMENT

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For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
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Motion Pictures made anywhere for 20c per foot. Expert cameramen with Bell and Howell cameras. Give us a trial. Ruby Film Company, 727 Seventh Ave., New York, N. Y.

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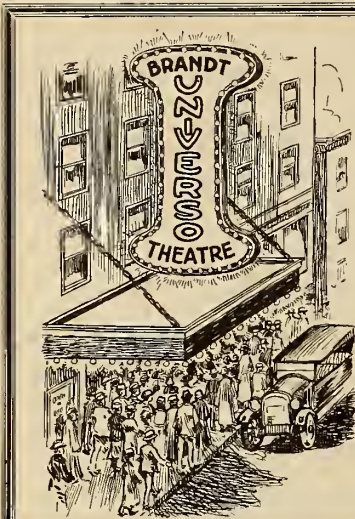
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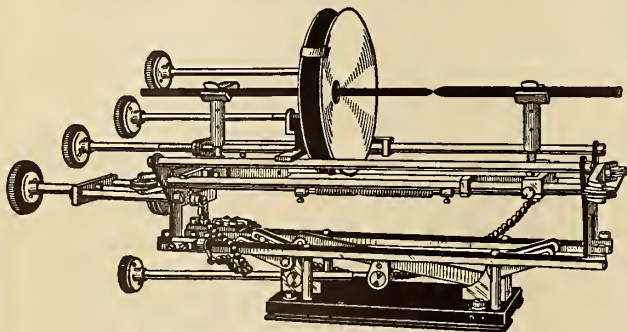
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EXHIBITORS TRADE REVIEW

Vol. 14
No. 10

August 4, 1923

Price
25 cts



JESSE L. LASKY PRESENTS A

George Melford
PRODUCTION

"SALOMY JANE"

WITH

JACQUELINE LOGAN, GEORGE FAWCETT
MAURICE FLYNN, WILLIAM B. DAVIDSON

Bret Harte's action-romance of '49 lives upon the screen. Actually filmed amid the giant redwoods of the Santa Cruz mountains. And such a cast! Released August 26.

Play by Paul Armstrong. Adapted by Waldemar Young.

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Presented by C. C. Burr

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EXHIBITORS TRADE REVIEW

Richard Rowland and William Brandt Discuss Production Absorption

Mr. Rowland Thinks We Are Likely to Lose Our Perspective on Negative Cost

By RICHARD A. ROWLAND

MR. PEARSON'S estimate of the sum being spent this year on negative costs. I am inclined to think, may be approximately correct. Conceding that it is, it means that the company the product of which does not measure up to average standard is out of luck. If there should prove to be a high average all down the line and if in spite of this quality it finally develops the theatres can't pay these sums then there is bound to be a reaction on negative cost.

If pictures are produced at prices higher than the market can stand then they are going to come back on the producer. It's a simple question, whether the market can pay the negative cost plus expense of prints and distribution and of returning a profit.

The production of motion pictures means the making of an article where you don't know in advance the cost or how good it is going to be or how much it is going to sell for. The element of gamble is present, how tremendous a gamble no one can tell until he learns that the picture through quality and box office test justifies the price paid.

Losing Perspective on Negative Cost

It seems to me that we are liable to lose our perspective on the negative cost situation. To spend an exorbitant amount of money on just a good story is a fallacy in the beginning. I think a story should have spent on it what is necessary to give it a hundred per cent entertainment value.

If a story will stand having a half million dollars spent on it go ahead and put out the money, but don't expend that amount on a \$150,000 article. It is impossible for the market to absorb it. That is why it is necessary for a producer to be careful what he spends so that he may get an adequate return.

If the price is exorbitant it results in cancellation regardless of what price has been set. When you start to sell pictures on a year's schedule you have got to get down to a level where the exhibitor can make a profit.

The Continuity Is the Basis

Yes, I believe the efforts to make good pictures this year are greater than ever before, but whether the results will be sufficient to warrant that additional expenditure is a question.

The weakness in production, it seems to

Richard A. Rowland, general manager of Associated First National Pictures, Inc., has served a long apprenticeship in the fields of exhibition, production and distribution. There are few men whose combined experience in the three departments will match his. Mr. Rowland was asked to give his views on the significance of the remark of Elmer Pearson, vice president and general manager of Pathe, uttered last week on his return from Los Angeles, that the sum expended this year on production would equal the amount returned in rentals in any preceding twelvemonth.

me, is in the continuity department. It is upon the treatment given there plus the interpretation of the director that depends the success of the picture.

When you want to spend a large amount of money on a picture it is essential that there be a logical reason for it. We go on the theory that you are selling the public entertainment, and if a hundred or a hun-

dred-thousand-dollar pictures that didn't go over as well.

You have got to have entertainment value and you must spend just as much as it is necessary obviously to obtain that. To try to force a pretentious production out of an ordinary production is wrong.

To spend a lot of money on the spectacular and less on the story is another fallacy. The story is the thing, and you have got to stick to the story and not get away from it.

Increased Admissions Is the Big Question

The big question is as to the theatre's chance to get more money from its patrons. One of the big circuits is going to raise admission prices. The theatre has got to stand some of the burden, otherwise the producer will go broke.

It is true there is a tendency throughout the industry to spend money. We have got to be careful that the story warrants the big expenditure, because if you get back the proportionate entertainment value the amount expended means nothing. We would sooner make half-million-dollar pictures if we could get the stories. The whole question is story, treatment and direction.

The public is more and more critical and analytical today and is going to demand better pictures. We have got to develop more craftsmen in the way of continuity writers and directors—especially of continuity writers who can get out of a story every bit of entertainment value there is in it.

All Is Not Waste That Looks Like It

Let us take the subject of waste which you mentioned. There are so many elements entering into the production of pictures that it is hard to draw the line of demarkation as to just where waste starts. An average layman goes into a studio and may see a director not do a stroke of work for hours, with the company loafing around, and thinks it is waste and will go out and tell the world of the sums being thrown away. It is not waste necessarily.

That director may be working out a new idea that has occurred to him in the course of the making of the picture, and he knows that if he can get it framed the way he wants it he has got something that will be worth a week's overhead.

Why, if the director had nothing to do but grind that camera he could make a feature in a week. It involves a great deal of time for a director to think out how best he may shoot a certain scene. I con-



Richard A. Rowland

dred and fifty thousand dollar picture is the entertainment the public wants then it is satisfied.

The idea that you have got to spend a lot of money to hold public attention is wrong, unless the entertainment value is there when you start. Take "Penrod and Sam"—that has gone over big, yet it was not an expensive picture. I could cite three-hun-

best he may shoot a certain scene. I confess there is more or less waste in a picture. There has always got to be. The man who can point out where it stops or starts does not exist. But preparedness of continuity is one of the things that will eliminate genuine waste.

Would Split Production Between East and West

I believe the time will come when directors will make only two pictures a year. The matter of estimating the amount that should go into cost of production is not so great a problem if the story is right—and

surrounding and controlling circumstances are normal. Of course, there are weather conditions and other handicaps that are apt to come up from time to time that may prove expensive. But waste is more in starting unprepared on the continuity.

One of the great items of expense is the matter of salaries because of the scarcity of artists, directors and artisans. If more of the pictures were made in New York it would relieve the situation that exists in California. In other words, if half of the pictures were made in New York we would not have to pay the high prices that pre-

vail in the west. Then again if this were done there would be two fields in which to develop talent instead of but one.

There's another thing on my mind. I'd like to see the larger theatres close down six weeks in the summer time. As it stands now the weaker pictures are being issued and the bigger ones are being held for the fall. The public naturally gets sore. I am speaking generally, not specifically. Whereas, if the larger houses were closed down the public would come back at the end of the period with a rush, with a freshened viewpoint and enthusiasm.

Mr. Brandt Says It Is Physically Impossible to Raise Admission Prices

By WILLIAM BRANDT

IF it be a fact that the producers are expending this year on the making of pictures a sum equaling the largest amount ever taken in in any one year on rentals then I would simply say it is an economic question that must adjust itself. As the situation strikes me it is simply a case of the survival of the fittest among the producers just the same as it has been among the exhibitors.

So far as the theatre owners are concerned I am sure the almost unanimous opinion is that it is a physical impossibility to raise rentals because it is impossible to raise admission prices.

It must be kept in mind that 80 per cent of the theatres seat less than 800 persons and that these houses are mostly in neighborhood and local sections. Of course, on special productions in some cases admission prices can be raised, but the opportunities are not general.

There are many exhibitors who cannot increase their prices in the case of a large production because their patrons will not come around while the figures are up. When you give your people a picture that does not measure up to the standard you don't decrease the price. Consequently when you give them one that is above the average it is manifestly unfair to increase it.

In local sections where the patrons are well acquainted with the proprietor they are not at all slow in telling him what they think of these matters. I had one of my good customers bawl me out for charging extra money on "Robin Hood." He agreed it was a great picture, but he remarked as he passed through the door:

"I notice you charged the regular rates, though, on that piece of cheese I walked out on in the second reel last Tuesday night."

Of course, the way some exhibitors do when they have an expensive picture they happen to know is "the goods"—absorbing

William Brandt, president of the New York State Motion Picture Theatre Owners, in view of the admitted heavy production expenditure, was asked on Monday if in his opinion it would be possible to increase admission prices to enable the producers to obtain a larger return so that they might register a profit. Mr. Brandt is the owner of several houses in Brooklyn and is in close touch with exhibitor sentiment.

the difference in price and averaging it on the year—stops this sort of adverse criticism and is really fair to the customer. It's tough on the week's profits, but I guess it comes out in the wash.

I'd just like to take this opportunity to remark that the exhibitor did big things before the producer did. He built big theatres before the producer made his produc-

tions—I mean as a general rule. The largest and most imposing structure in the small town is more likely to be the motion picture theatre than it is the city hall.

Coming back to these heavy expenditures for pictures, due of course to the anxiety of the producers to make genuine box office attractions. We want them, just as badly as our patrons do, but isn't there some way in which we can get the same general results without the high average cost?

The expensive picture is not always a box office magnet and the inexpensive picture sometimes is—although in the latter case I think my exchange friends will agree with me when I say we have to come across "right" in order to book them. But the fact that these are turned out shows it can be done. And I concede that every company is entitled to blow itself on a big one occasionally.

The great trouble from our viewpoint is that the exhibitor is paying higher and higher sums for everything that goes to make his program and to put it on, but unlike other business men he is debarred from passing on that increased cost to his customer. Film rentals have been going up every year, until now the peak has been reached for most exhibitors and in many places they are paying rentals that are too high to permit them obtaining a proper profit. In some cases the margin of profit has been wiped out.

If we don't bring about the repeal of the admission taxes we will under these rising costs for salaries and supplies—the unions now are clamoring for more money—be forced to try the experiment of passing it on to our customers, knowing the result will be disastrous to attendance. I will say, however, if the expenditure for salaries and supplies and everything else had been increased in proportion to that of rentals it would be impossible to do business.

I am coming right back to where I started—if we can't raise admission prices how can the distributor increase rentals?



William Brandt

Elmer Pearson Talks on Problems to Advertising Men

Elmer Pearson, vice president and general manager of Pathe, addressed the members of the Associated Motion Picture Advertisers at their weekly luncheon July 19. He reiterated and in greater detail what he had said earlier in the week on his return from the coast regarding the production situation there, emphasizing his belief that the amount being spent on pictures for the coming year will equal the income from rentals of any preceding twelve-month. Other speakers were Le Roy Ellsworth Grooms and Arthur Levy.

Mr. Levy, secretary of the New York Motion Picture Commission, spoke very briefly, declaring that he feared no man. "While I am not going to slash pictures I am not a rubber stamp," he concluded with emphasis.

"During my recent visit at the coast I looked around to see what was being done at the various studios," said Mr. Pearson. One night I took a pencil and did a little figuring. Amazed at the result, I re-canvassed the situation so that I might better determine how it compared with preceding

years. I found that pretty nearly everywhere the money being spent on production was from 35 to 100 per cent higher than ever before."

Mr. Pearson after making the statement referred to in the first paragraph remarked that there are a great many wonderful pictures in course of preparation. "On the Fairbanks lot I found evidences of coming pictures more spectacular even than 'Robin Hood.' Producers are very sincerely trying

(Continued on page 419)

The Fortunes of Exhibitor X

The Second Week

The taxi man is not going to leave me high and dry. He's been getting \$3 for every round trip with our film. I cut him down to \$1 and agreed to take out the balance in screen advertising. I show a slide for him at every performance. The back balance due will be met monthly. That's that and how these taximen can pester you.

For the second week we are sticking to the old picture policy. During my first week, I may state for the benefit of those who know red ink when they see it, we lost \$1,500, which is about the average loss this house has been recording for months. The cutting down of the art work cost is a mere drop in the bucket, but I am proceeding on the theory that every little bit helps.

Before I can do anything toward changing the picture policy I am analyzing the population. This, I find, is the most essential thing I can do toward building up. It was not done by the founders of this theatre and was never attempted by the former manager, nor by any of the other two picture houses which are running along on the safe side of the ledger.

Around about this city are many fashionable summer homes and big estates which is responsible for the society front the city puts on but does not live up to. Out of the 45,000 population, ninety per cent as I have pointed out are salaried men or wage earners. Instead of appealing to that ninety per cent the X Theatre has been trying to reach the ten per cent. And the strange part of this policy is that if all the ten per cent were to patronize the theatre it would lose its shirt. The whole picture policy has been built on this basis at this theatre. The orchestra, costing more than \$200 weekly, plus the organ expense of about \$100 weekly, was designed to reach the ten per cent.

The soft seats were aimed to catch this small minority. Even locking the front entrance gate was a show of exclusiveness, or aristocracy, when the town was aristocratic only in its outward appearance to the rest of the world.

The ushers wore uniforms; so did the doorman. Art greeted every patron of the theatre when they were not looking for art but entertainment.

A Thousand Unoccupied Seats

The pictures were the best and the highest priced on the market, while the town did not know one star from another. Hard working people are not worshipping stars but looking for entertainment not above their heads.

Here is the daily attendance for a period of fifteen days before I arrived:

752, 289, 899, 597, 185, 426, 427, 283, 374, 453, 291, 403, 834, 294, 382.

The average attendance was about 452 in a house with comfortable seats for 1400 and 45,000 people to draw from. My analysis of these figures in conjunction with the type of programs presented made it plain to me as it would to anyone that the theatre was playing to a small minority in the town.

After that analysis I decided that all film contracts for product that could not make

money were off. The theatre corporation couldn't pay a cent on any one of the contracts because it was head over heels in debt and eaten up by judgments so the cancellation of contracts was an act of mercy as well for the producer as the theatre itself. What use was there, I figured, in playing pictures for which the producer could get no money. It was unfair to him and unfair to the house.

The rentals were exorbitant and growing higher every week, much too high for this house. But was that the fault of the producer? Studying the booking operation of the house I found that most booking was done over the telephone. The long distance calls to the exchange center alone amounted to three figures a month. The buying was at fault. No attempts to select suitable pictures and talks over price and explain conditions to the exchange manager were made and for that lack of a rational method the exchanges cannot be held responsible. They are out to get all they can.

Cuts Out Telephone Booking

To immediately remedy this situation I cut out all long distance film booking and decided instead to look over the available product and fit it to my needs.

This rearrangement of picture policy needs study of the closest kind and we are

still riding along under the old policy with the exception of telephone booking. That is positively out.

There is one thing more about the picture policy I neglected to mention. I find that in this town pictures have lost their attraction and this is true of other cities of this size I have operated in. They draw the same people over and over again—no new customers. I believe it is because there is not enough novelty, or great enough novelty to attract new people into the theatres.

With this analysis of population conditions and a superficial study of the picture policy of the house partially completed I turned to making more cuts in operating expenses. That is the only way I can hope to make both ends meet immediately.

Cut, cut, cut, and add no new expense, was the slogan I adopted.

At the end of this, the second week, we are running along about the same with the loss around \$1,350 and the attendance the same.

I stood in the foyer Saturday night and admired the immaculate uniforms and white gloves of the ushers. They certainly make the house look tip top.

"Where am I going to make the next cut?" I asked myself. "It's got to be a big one."

ROMANCE THE REAL MAGNET, SAYS DIRECTOR LLOYD

By FRANK LLOYD

... Directing First National Pictures

IT doesn't make a bit of difference to me whether it's a story with three characters or three hundred, whether it requires elaborate, expensive settings or is laid in the primitive backwoods. Those things are incidental. But my stories must have romance. They must fairly tingle with the pulsations of human emotions. They must be vital, beautiful, vivid. They must live.

During the past several years I have had numerous opportunities to produce all of which I ignored that I might remain in the directorial chair until the psychological moment arrived to take the next step forward.

Now I have decided to take that step and it is gratifying to know that I have become part of an organization which stands in the fore as an ideal distributing agency. With such an organization working with me I cannot help but put every ounce of effort into my own production that they may be of the finest type and worthy of a high standard already set.

For five years I have been looking forward to the day when I would begin my own productions, and for five years I have been seeking the story that would be my ideal. So far it has eluded me, but now a vehicle is forthcoming.

You see, my idea is simply that romance is the essential factor of successful pictures. There is little enough romance in real life. We might build a marvelously beautiful picture and the artist would acclaim it with delight. We might build a tensely dramatic picture and the psychologists would be swept away.

But if the picture lacked romance, it could not be ideal. It has been said that romance is dead in this modern day. I do not believe that is true. I feel in my heart that romance lives in the breasts of modern humanity, just as truly as it lived in the colorful days of chivalry. If we could peer into the hearts of the average married people who have reached middle age, we would find the spark of romance just as truly as it flames in the hearts of young folk. And the middle-age spark burns always, waiting only to be fanned into responsive flame by a picture that deals with romance.

And so I hope to be able, through the combination of romance with the other essentials of life and of pictures, to build really big pictures—not big, especially, in the sense of expensive, elaborate; but big in their general charm and appeal. I humbly believe I will be able to touch the keynote of response in the hearts of the theatregoers. At least I will try.

"If I Were An Exhibitor and Wanted to Build High School Patronage"

The Editors invited a number of high powered exploiters to suggest ideas and methods for going after more business from high school students, who, according to a recent survey, are not steady patrons of motion pictures.

VICTOR M. SHAPIRO

Exploitation Manager, Pathe Exchange, Inc.

In a recent editorial you ask, "How can high school students be attracted to motion picture theatres?"

Applied showmanship and distinctive exploitation will do it.

Take the average high school student. Analyze him or her. Age 13 to 19.

SCHOOL INTEREST:—(1) Athletics. (2) Sex. (3) Dress. (4) Progress in school. (5) Decision of a career.

OUTSIDE INTEREST:—(1) "Having fun." (2) The play impulse. (3) Freedom. (4) Novelty. (5) Adventure, romance and thrills.

Sugar-coating the appeal in the language of these interests has proved practical and successful in drawing high school students.

For instance: When the Strand Theatre, Emporia, Kansas, played "Nanook of the North," they first tied up the High School Faculty, the Grade Teachers' Club and the High School Athletic Association. Practically every teacher served as an advance ticket seller for the "Nanook" engagement. All the school bulletin boards were posted with placards as follows:

"The High School Faculty Club and the Grade Teachers' Club are needing money to finance various projects for you. We have a very favorable contract with the Strand, provided we will get back of the canvass for the sale of tickets, and go after it. If we work, Mr. McClure will guarantee us a minimum of \$100. for our share. He thinks it ought to be more. Our share to be divided between the two clubs in proportion to the amount of money turned in for the sale of tickets."

Following this announcement the school teachers placed their official endorsement on "Nanook" in ballyhoo language.

"Unlike anything you ever saw, taken in a country where no motion picture camera ever went before, a land where zero is warm most of the year, far to the North where the screech of locomotive is never heard but where it is just one thrill after another. A human gripping picture, replete with dramatic situations and surprises, a masterly presentation of life, love, and the unending struggle in the icy wastes of the actual arctic."

The keynote of the appeal was novelty, adventure, romance. The newspapers picked up the publicity slant for the Athletic Association.

RESULT—Overflowing audiences. Good will of high school students toward theatre, and money for the Faculty Clubs and Athletic Associations.

The practical suggestion in exploiting any picture to high school students is to have the teachers first see, then indorse the attraction, painting their approval not in language that means instruction, rather in

language that visualizes entertainment. Follow up by ads, mailing pieces and novelties can tie up the campaign.

Pathe News and Pathe Review offers another example where exhibitors have made profitable tie-ups. Postal cards mailed to all the high school teachers acquainting them with the items in the reels, have succeeded in having these teachers read the items to their classes in "Current Events," and science.

Subjects of national historical value, of local interest appeal, as the Cyclone of 1913 in Kansas, are particularly well adapted for high school exploitation.

Short comedies can be exploited by simply exploiting laughter. Feature comedies afford the opportunity to use the prize winning poem contest such as the Astor Theatre of Minneapolis put across in exploiting "Safety Last."

In fact showmanship can be applied with the same distinctive touches, ingenuity and resourcefulness to the high schools as is applied in attracting the general public. The appeal may be more direct and specific, the tie-up more deft, but results of a permanent nature will accrue, by hammering along the lines of the qualities that interest in school and out.

By WALTER F. EBERHARDT

Publicity Dept. Associated First National

YOUR question is a general one and I assume that you want a general answer, rather than one directed at individual locations or pictures that have a peculiar school exploitation value.

The first thing for the exhibitor to do who wants to curry high school patronage is to dig down in the ground and find out just what high school students prefer. Let him forget that the Sage Foundation has conducted a nationwide investigation on this subject and find out for himself just what high school boys and girls want in the territory he serves. Find out the particular type of picture and the stars that they prefer. Let him make a special week running attractions that represent the plurality vote on each question and direct his advertising and exploitation for this week at the schools especially. Let him continue the high school patronage and make his theatre the recognized amusement center for school students by repeating the event at intervals of every four or six months.

If he wants high school patronage to become a part of his theatre reciprocity demands that he make his theatre an integral part of high school life.

In our experiences at First National we have had an illuminating insight into the benefits that can be reaped from such a policy in the case of Manager Belger at Bluffton, Ind. This manager keeps an up-to-date record of the high school calendar. When a big athletic event takes place the theatre is appropriately decorated and the

high school boys rightly regard it as their evening.

A watchful eye is kept for any pictures that can harmonize with the school curriculum. Such titles as "Lorna Doone," "Oliver Twist" and "Vanity Fair" have a ready tie-up value with English classes, and are duly exploited in the schools.

So strongly has Manager Belger established himself with the high school students that whenever they want to stage a benefit they go to his theatre to hold it. This was done recently in the raising of funds for the athletic teams. The school got its quota but it drew enough extra attendance to more than make up the difference to the theatre.

Such things—working right in with the student body—build up school attendance for a theatre and make it the recognized center for them when they want film entertainment.

The students may be the target but it should be equally important to remember that teachers and parents play an important part in influencing student life. A little attention invested in these factors may draw big dividends; and this can be secured best by making teachers and parents guests at a special showing when some appropriate attraction offers.

We have still to hear of a theatre that sends letters of congratulations to a freshman just entering high school and calling attention to the theatre's desire to lighten life by entertainment and perhaps coordinate them by educational offerings. We have still to hear of a theatre that writes graduating students a letter trusting that in the after walks of business life they continue to find pleasure and pastime at that theatre. As a parting thought this would seem a suggestion that is both profitable and adaptable.

By GEORGE B. GALLUP, JR.

W. W. Hodgkinson Corp.

Essay Contests.—Essay or composition based on the picture or some incident. Suitable prizes awarded. The essay should be on a topic that will create interest among the students, one that will cause some little research work, and for which their efforts will be rewarded. This contest should be worked through a daily newspaper which will play it up strong. Three or more valuable prizes and ten, a dozen or more (as the contest warrants) pairs of tickets as additional prizes.

Personal Contact with students. Interest the superintendent of schools in certain features (educational, travel, etc.). Through him interest the various principals and have them give a brief talk to the various classes. Or, an exploitation man, or the theatre manager, might arrange with the superintendent of schools whereby he (the manager or exploitation man) could personally call the attention of the students to the outstanding features of any certain production.

This Is The Picture Business



A scene from "The Fighting Blade," Richard Barthelmess' new First National starring vehicle.



George Arliss in his make-up for the star role in "The Green Goddess," which he has done for the screen and which Goldwyn-Cosmopolitan will offer.



More of the Oriental flavor is given by this view from Associated Exhibitors new picture "Tipped Off"



Jackie Lucas, child protege of Mack Sennett.



Baby Peggy is now a feature star and will soon be seen in "Whose Baby Are You?" which Universal will present.



Sunshine Sammy and little Farina, two celebrated members of Our Gang, in a scene from Pathe's "Lodge Night."



A silver spade made the first impression on the ground which the new West Coast Theatres house at Santa Monica will occupy. Marguerite de la Motte, Principal pictures star, did the honors.



Dinner time at Camp Henley. Photo taken while the company producing a new Universal feature "A Lady of Quality," dined in a location banquet hall.



Betty Duke, a young player with a future according to more than one studio man. She will be seen in C. C. Burr's "Clipped Wings."



Corinne Griffith, the new First National Star, whose first appearance will be in "Black Oxen."



Pirate dress as it will be conveyed by Fred Niblo, who is making "Strangers of the Night," presented on the stage as "Captain Applejack," for Metro.



Behind the scenes during the filming of the new Rex Ingram production "Scaramouche," which Metro will offer as an ace of the 1923-4 season.



A scene from the Selznick drama "Wife in Name Only" This portion of the play at least makes it seem that names do not amount to much anyway.



THE FRENCH DOLL

A new photoplay done in the typical and popular mood of the star, Mae Murray, whom Robert Z. Leonard presents. It will be one of the early releases on the new Metro Pictures program for the Fall.



James R. Grainger, General Manager of Sales, and Erich Von Stroheim famed director, talk it over on the Goldwyn lot during Mr. Grainger's recent visit to the Coast.



Elmer Pearson, Pathe chief executive, is another who recently looked things over at the Studios in California. He posed as above shown at the Hal Roach studios with John Ragland, Harold Lloyd's Eastern representative, and W. R. Fraser, general manager for Lloyd.



Guy Bates Post, star of "Gold Madness," who will travel extensively in connection with the presentation of the Principal Pictures offering.



The South American Diplomatic representatives who attended the Motion Picture Exposition were entertained in a big cabaret set at the Christie studios, and everything was realistic.



The first Independent Exchange Men's convention was staged in Chicago on July 15. Distributors of Warner Brothers product turned out in force and made the event an historic one.



Netta Westcott, English stage star, arrives at the California centre of picture activities to assume a role in a Preferred picture. She was greeted by Director Gasnier; Olga Printzlau, Al Lichtman and Eve Unsell.



E. A. Eschmann who has assumed his duties as General Manager of Distribution of Associated First National Pictures.



THE SELF MADE WIFE

An adaptation by Universal of a Saturday Evening Post story in which Ethel Grey Terry plays the title role. Crauford Kent is the husband who makes lots of money in oil and turns it to social account

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Production and Absorption

WE present to our readers today the views on a subject of paramount importance of two men representative of and in their branches of the industry. Richard A. Rowland speaks of the problems of the producer and distributor and William Brandt talks of some of the conditions confronting the exhibitor.

Of both of these men may it be said that not only do they think clearly but that they speak frankly. Each speaks in terms of the whole and without any particular thought of his private enterprise.

Mr. Rowland inclines to the view that Mr. Pearson's estimate of the amount to be expended on production this year is approximately correct. His general conclusion is practically the same as that of Mr. Brandt, that it is quality that will have the call on the part of the exhibitor during the coming year.

Mr. Rowland says the theatre will have to bear some of the burden of the rising costs and Mr. Brandt says admissions cannot be raised. Mr. Rowland points out one way in which the cost of production might be reduced, by dividing the picture making between New York and Los Angeles, thereby lessening the demand on facilities in the latter city.

We have a very tangible idea that the situation is not as serious as at first glance it may seem. Mr. Pearson estimates that the exhibitor receipts on "Robin Hood" will approximate between eight and ten million dollars and that the bookings will yield a profit on the picture to the producer. The announcement is made this week that "The Four Horsemen" is to be withdrawn from the exchanges after September 1, following three years of activity.

In the works are successors of both these box office subjects. The life of a great production does not end within a year. That negative is an investment which returns interest over a series of years. So while it may be true that producers are expending unprecedented sums on the making of pictures it seems to us there is better than a fighting chance that in a rapidly growing country and an expanding amusement field a profit will be returned on their ordinarily judicious outlay of money.

It's an Even Twenty Now

THE Motion Picture Producers and Distributors admitted its twentieth member during the past week. Preferred Pictures, more familiarly known until recently as the Al Lichtman Corporation, is the firm which has added its influence

to that of the nineteen other companies already behind Will H. Hays. The association of which Mr. Hays is president and the newest recruit have each been in business about the same time, something over a year, and it may be said that both are lusty infants.

In the public service that it has contributed to the nation as well as to the industry the Motion Picture Producers and Distributors has amply justified its organization. Its continued growth demonstrates the recognition within the industry of its possibilities for usefulness and of the determination to extend its influence.

Frank Tilley's Impressions

WE haven't quite recovered from our surprise at the outburst of Frank Tilley at the dinner given last week at the Ritz-Carlton by J. D. Williams in honor of Valentino. Some of the things said by the editor of the *Kinematograph Weekly* are reported a couple of pages further on in this number. One of our esteemed confreres remarked since the dinner, as he may very likely this week say in print, that he thought it unfair to print sentences separated from the surrounding text. Of course it is, but it is the way of the world and of newspaper writers particularly. It is the obvious thing that interest-compelling remarks will receive attention—and that not much else will.

Mr. Tilley said in opening something to the effect that it seemed to be the established custom for an Englishman on his first visit to indulge in criticism. He proceeded to swing a rather heavy bludgeon.

We like Frank Tilley—a lot—and we respect him. A man at the head of a journal such as that over which he presides is entitled to respect. But we disagree with his major conclusions, absolutely. What we see with our own eyes satisfies us that pictures are getting better, in the choice of stories and in their treatment and interpretation. As regards waste it will be always with us in some degree, and so, too, will other evils. We decline, however, to take these things overseriously, being sure that there are forces within the industry actively at work tending toward their gradual strangulation.

Charles Dickens, likewise an Englishman and a writer, visited the United States in 1842 and on his return home wrote some rather caustic things. In 1868, at the conclusion of his second visit, before the New York Press Club he uttered and caused to be included in his American Notes remarks that by many were construed as a disavowal of his first impressions. We hope Mr. Tilley will not delay his second visit until 1949, because we want to be sure to be present when again he addresses a group of Americans on their home ground.

Editor and Editorial Policies

□ □ □ □

MR. GEORGE BLAISDELL has been promoted to the position of Editor of EXHIBITORS TRADE REVIEW. He needs no introduction to the motion picture industry. He has been in it and of it since 1911; first with the *Motion Picture News*, later with the *Moving Picture World*, and with this publication since the early part of 1922. Mr. Blaisdell has written a history of the motion picture industry on the Pacific Coast, is a journalist of high repute, a writer and reviewer of rare excellence, a speaker of parts, and, which is more, as Kipling puts it, he's a man.

* * * * *

I HOLD it to be true that, first above all, a motion picture business paper should be without obligation to anyone, particularly to anyone in the field it covers. This is an indispensable prerequisite to the making of an independent, honest, and really helpful business journal. We are in that happy position.

Then the motion picture business paper should be a militant partisan of all that is good in its industry;

It should offer criticism not in a spirit of malice or faultfinding, but, rather, constructively and in a spirit of genuine helpfulness;

It should try always to point the way of progress;

It should take leadership in advancing a just and an essential cause;

It should strive to win and hold the confidence of every branch of the industry, knowing that where interests appear to conflict there must somewhere be a right solution, and that in truth and in fact interests within an industry are mutual rather than in conflict—for example, how shall it profit the producer and distributor, or either, to demand of the exhibitor that which makes exhibiting no longer profitable; or what shall it profit the exhibitor to offer so little that presently there will be neither profit in producing nor distributing;

It should remember to build steadily and wisely and as rapidly as may be consistent with permanence;

It should realize that the United States is a great country and see to it that the range of its vision is not confined to the journal's place of publication;

In short, it should make the best publication for the industry it serves that it can possibly create, and to that end invite and secure co-operation of every factor in the industry.

* * * * *

MR. BLAISDELL is heartily in accord with the policies outlined above, and I am convinced of his ability to carry them out. It is with my fullest confidence, therefore, that the editorial department of the EXHIBITORS TRADE REVIEW is placed in his charge.

GEORGE C. WILLIAMS.

SO Louis Mayer is going to take a company from Los Angeles to New England to make a New England story. The gods be praised that once again the unexpected will happen, that we will not be forced to imagine pepper trees are really old elms. Famous Players transported a company to Salem for the making of exteriors for "Java Head," which must have brought joy to the souls of transplanted New Englanders all over the world. Of course it is not the unusual thing to carry a company or part of it to Los Angeles for the making of a tale with a Northern Atlantic locale; it is consequently all the more refreshing and encouraging when we see the course of motion picture empire moving in the right direction of the compass.

Mr. Mayer, it may be said, is a Yankee, and once a Yankee—you know the rest. He is a bean eater, in other words hailing from that town admitted by the intellectuals, the immortals, of an earlier period to be the Hub of the Universe. He is a Bostonian, to be specific, and when it came to preparing screen material for the play of "Cape Cod Folks" he just naturally felt the neighborhood of Cape Cod was the place to make it.

According to an announcement sent out by the Mayer company a nucleus of the organization has arrived in New York and shortly will proceed to Gloucester, Mass., to prepare for making the picture. The title, it is said, of the completed production will be "Women Who Wait." Bernard McConville is preparing the script, which Reginald Barker will interpret.

If Mr. McConville by any chance has not completed or closed his story by the time he arrives in Gloucester he will find ready to his hand a wealth of material, human and dramatic, which he will find valuable. Rudyard Kipling in "Captains Courageous," written after a deep sea trip on a fishing schooner, scratched the surface. It is Mr. Mayer's intention to portray among other things a storm at sea. He'll get it, and probably will not have to wait a long time for an example that will satisfy the most exacting producer.

* * *

IT'S a picturesque place, that town of Gloucester. We know, for we lived there a year and worked on a newspaper, a daily. It was, to be truthful, not exactly a metropolitan proposition. Five girls set the text matter, and yours truly, just arrived at the mature age of seventeen years, put into type such heaven-sent ads as may have appeared, as well as the display and other heads; sawed several yards each day of most illuminating "boiler plate" and made up the four pages; and when the youthful "pressman" was dismissed or quit added to his duties those of building a fire under a boiler of which in the beginning he knew a little less than nothing and also the printing of the edition on the archaic single-cylinder press. Outside of that he found time to "try and get" his "salary."

But it's a great town, rich in drama and tragedy, and in comedy, too. For in a community that every year sends away to the fishing grounds over a hundred of its best sons that never return there is bound to be gayety ashore when these fatalistic seamen cut loose and spend the hard-earned winnings of a successful trip—or at any rate that is the way it went in the old days.

We are sure Mr. Barker will bring back a picture that will add to his fame and to that of Mr. Mayer. We wish them the best of luck, even if we may be permitted to

Just Between Ourselves

envy them just a bit in the making of this picture.

* * *

IN his Sunday photoplay department of the New York Times, Frederick Mordaunt Hall prints a dispatch from Rupert Julian in which the director in response to a request of the paper tells of his connection with the making of "Merry Go Round." There has been discussion in the trade as to how praise for the successful production should be apportioned, it having been known that Mr. Von Stroheim began the work and that Mr. Julian completed it. So far as this writer has observed Mr. Von Stroheim has made no statement regarding the mild controversy.

Mr. Julian says that "I do not wish you to think I am forcing my way into a controversy," stating that he is writing because the information was asked for. He says that Mr. Von Stroheim started the production August 25, 1922, and that he was placed in charge October 7, without any opportunity for preparation. He adds that he retained the staff and most of the cast, consequently "facing various degrees of antagonism."

"The original script of Von Stroheim's totaled over 1,500 scenes," writes Mr. Julian. "When I was placed in charge Von Stroheim had shot 271 scenes, using 83,000 feet of film at a cost of \$220,000." He explains that in addition to the matter of excessive footage the censorship question would have been a serious one of the original script were followed, so he discarded the latter. After several weeks' work, he says, he called in Harvey Gates to collaborate with him on the story he had in mind, and that the love tale as presented in the completed production "is absolutely original."

Mr. Julian says the picture as it stands, with the exception of approximately 600 feet, was directed by him and that the subject was completed January 8 of the present year at an additional cost of \$170,000.

* * *

LOU MARENGELLA, one of the industry's bright and ambitious younger publicity writers, leaves us for the west coast early in August. Mr. Marengella joined the Warners' publicity department two years ago and has been a part as well as a witness of that organization's remarkable expansion in that period. He is being transferred to the Warners' west coast studios as director of publicity at that point, and it may be set down as guaranteed he will send home the stuff that is wanted. Not only does he know how to dig it up but how to present it—in the fashion that delights the heart of a copy reader, if that maligned individual may be said to possess such an organ.

It is employing no idle phrase to say we are sorry Lou is going away, but we wish him the best of success in the pursuit of the wider opportunities he will find and make in the west coast department of his aggressive employers.

* * *

THAT altogether fine publication "The Kinematograph Weekly" ought to provide some interesting even if startling reading for American motion picture men during the coming weeks. It surely will if it reflects even in a minor way the views Frank Tilley, its forceful editor, expressed at the dinner given last week at the Ritz-Carlton by J. D. Williams in honor of Rodolph Valentino.

Mr. Tilley in opening said it was a very difficult position in which he found himself, that he was a foreigner. He said he had just returned from a most intensive month in Hollywood and declared he was disappointed. He said he had thought the time was coming when we were going to get better pictures, but he believed we were going to get worse pictures.

"Money is being wasted," he went on to the amazement of his now keenly attentive hearers. "Most of the money is being wasted on ordinary politics and corruption. People are not playing in pictures because they are capable."

There are times when even case-hardened recorders have been known to lay aside their pencils and listen in, when the proceedings are too absorbing in their character to bother about routine matters. This was one of those occasions, but we do find at this point on a line by itself the one word "graft."

"I have seen anything up to one hundred thousand dollars," continued the speaker, "spent on writing, rewriting and re-rewriting again something which any ten-cent writer could write before breakfast. Why should the public pay for it?"

"The public has got a right to complain about the cost of pictures. The money is going into the pockets of people who are not producing."

Mr. Tilley said the one refreshing thing he had encountered on his visit was what he had heard during the course of the discussions around the table that evening.

The speaker referred to the man who pays 25 cents for his entertainment and asked why a producer should think such a man has less intelligence than the man who makes the picture. "If you can make what a man who pays 25 cents can feel you are making a production worth while," he declared.

Mr. Tilley said the thing that is the matter with the English producers is the matter with the American producers, that they are giving the public what they believe it wants. "If the industry continues to go on making what it believes the public wants then the whole industry is going to pieces in the next five years," he added.

Coming to the question of exhibition, Mr. Tilley declared Samuel Rothafel is the greatest showman in the world, not only in America. He told of the continental countries he had visited and the theatres he had in these places attended, saying: "There is nothing unless it be in Scandinavia that measures up to the Capitol."

The editor's parting shot was: "The whole business is going to collapse in the next five years if things go on as they are."

Mr. Tilley sailed for home July 21.

BLAIS.

Loew Houses Require High Standard and New Metro Product Will Meet It

As an exhibitor as well as producer, I am confident that Metro will lead the field during the season of 1923-4 with productions that will build prestige and make money for myself and my fellow exhibitors.

Metro has got to make good pictures. They have got to measure up to the standards that I have set for my own first run houses. If they are built to make money for my own theatres, exhibitors can be assured that these pictures will make money for their theatres.

We are all in the business together. That means that we have to work together to realize to its fullest the possibilities of the business. We have been building on the sound foundation of Metro productions. They have made money for me and for other exhibitors. They are going to make more money for all of us in the coming season.

We all know what Metro accomplished last year. With hardly an exception, every picture lived up to our claims and many productions exceeded our most enthusiastic expectations.

Metro has given exhibitors what they want and our current plans provide for productions that will exceed even those of previous seasons.

I expect that the Rex Ingram production of "Scaramouche" will be the most important picture of the year. We are spending a fortune in an effort to excel "The Four Horsemen of the Apocalypse," and I believe that in this epic of the French Revolution we will succeed.

Jackie Coogan will start the season with Mary Roberts Rinehart's "Long Live the King!" and we count on it being the youngster's biggest box office triumph. Excellent vehicles have been obtained for all of the stars whose pictures will be released by Metro, and exhibitors can be certain that the series obtained for Mae Murray, for Viola Dana and for Buster Keaton will be of top notch calibre.

In addition there will be special pro-

ductions with casts made of screen favorites with strong drawing power directed by men of such sterling worth as Fred Niblo, Reginald Barker and Allen Holubar; and six Metro Premier Features that will all be money makers.

As an exhibitor, I realize that there can be no limit on the time, effort and money invested to turn out artistic productions. The Metro producing units, composed of the best people obtainable, have a free rein. We rely upon them to surpass their best efforts this year. The better the picture, the better the box office results.

It is the box office we are aiming at in the long run and I predict Metro will make new records this season in financial returns for itself and for the exhibitors showing Metro pictures.



Marcus Loew, President Metro Pictures

A masterstroke was consummated by Metro when it procured the service of Jackie Coogan. Probably one of the greatest contracts ever handed out in the industry was given by Metro to this starlet. Jackie is now at work on his first Metro picture, "Long Live the King!" under the direction of Victor Schertzinger. One more picture, title as yet unnamed, is set for Jackie, before he goes on to picturize "The Dog of Flanders" by Ouida.

Another brilliant achievement was the addition of Buster Keaton to the roster of Metro stars in the face of spirited competition.

Buster Keaton is making a series of five reel comedy drama features to be presented by Joseph M. Schenck and distributed by Metro. His first, "Three Ages," has already achieved a brilliant triumph in London and is being released simultaneously to many theatres in England. In America "Three Ages" is scheduled for release in September.

Viola Dana is already at work on her second release, "The Social Code." Miss Dana undoubtedly is one of the most successful as well as one of the most beloved of the younger screen comediennees in America.

Three famous names appear in Fred Niblo's production of "Strangers of the Night," Enid Bennett, Matt Moore and Barbara La Marr.

Other groups of noted players appear—James Kirkwood, fresh from his sensational New York stage appearance in "The Fool," Mary Alden and Rosemary Theby appear in "The Eagle's Feather," the Metro special which is now being filmed, under the direction of Edward Sloman, in the Metro Hollywood studios.

Metro Signs Loretta Taylor

New York.—Metro Pictures Corporation announces that after several months of negotiation it has succeeded in signing Loretta Taylor, one of America's most talented actresses, to star in picturizations of two of her famous stage vehicles, "Happiness" and "One Night in Rome," both written by J. Hartley Manners. Plans for production are already under way.

Seven Metros for Ships

New York.—Seven Metro attractions have been selected thus far by the United States Shipping Board for showing on American ships on the high seas, and a number of others will be added to the list within the near future.

Long List of Noted Metro Stars Being Augmented by New Comers

Many of the most noted stars in the industry are now making pictures under the Metro banner, and the list is gradually being augmented to include a wide variety of renowned talent. Besides those who are under immediate contract with Metro, many distinguished names are found in the casts of the various independent productions slated for Metro release.

Rex Ingram, a star director, who reached his greatest development under Metro, has developed several distinguished players who appear in Ingram-Metro pictures. Of these the most famous are Ramon Novarro, Alice Terry and Lewis Stone. This trio of players has appeared either singly or together in Ingram's greatest successes and each has already attained an established fan following. The three are now playing in "Scaramouche," a mammoth picturization of Rafael Sabatini's famous novel of the French revolution, adapted for the screen by Willis Goldbeck, presented by arrangement with Charles L. Wagner.

Mae Murray has started on "Fashion Row." Preceding "The French Doll," now finished, came four marked successes, "Peacock Alley," "Fascination," "Broadway Rose," and "Jazzmania." Several future

productions to follow "Fashion Row" have already been projected for Mae Murray. Metro officials have put the entire organization behind the Mae Murray pictures, assuring them highest exploitation.



Edward Saunders, General Sales Manager, Metro Pictures Corporation; T. J. Connors, Assistant General Sales Manager; Arthur Loew, Manager Foreign Department.

Advance in Quality Has Been Consistently Steady, Says W. E. Atkinson

EACH Metro year has overshadowed the preceding one by a superior output embracing a greater number of superior pictures," declares W. E. Atkinson, general manager of Metro Pictures Corporation. "Each Metro year has seen a larger group of greater and more diversified talents engaged in producing Metro Pictures. We do not point to this as a growth peculiar only to Metro, but such development has been consistent throughout Metro's entire career, and cannot fail but have an effect upon the industry as a whole.

"The season of 1923-4 will undoubtedly be the greatest in Metro history. After all is said and done the picture is the final test. Since, however, all future programs are but promises the present test lies in the stories, directors, stars supporting casts and other personnel and organizations, which have been gathered together to bring contemplated pictures into existence. An examination of the factors proves conclusively that 1923-4 will be the greatest in Metro history and that Metro productions will be a marked unit in the entire industry.

"All other things being equal, good stories, good casts, appropriate settings, etc., probably the single most important unit in motion picture production is the director. A director can either make or break a picture depending upon whether he is competent and suited to his particular task or not.

"*'Scaramouche'*, only half complete at this time, has already aroused the interest of the country because it is being directed by Rex Ingram. Metro has confidently entrusted to him unlimited means to perfect *'Scaramouche'* into the greatest of all pictures, greater than Mr. Ingram's monumental and enduring production of *'The Horsemen'* and *'The Prisoner of Zenda'*, among other highly successful pictures.

"Fred Niblo, now engaged on *'Strangers of the Night'*, is another who needs no introduction to exhibitors and the public. *'Strangers of the Night'* is particularly suited to Mr. Niblo's talents, an airy, delightful romance adapted from *'Captain Applejack'*, one of the recent outstanding success of the Broadway stage, as famous on the English stage as in this country.

"Reginald Barker will make several productions for Metro distribution. He is now finishing up *'The Man Thou Gavest Me'*, a picture which combines elements at which Mr. Barker is the most practical hand in the entire field of motion picture directors.

"Allen Holubar's name stands among the top-list of all directors. He will make several productions for Metro, and we have no hesitation in saying that they will rank among the great pictures of the coming season.

"Other and equally notable men who are directing or will direct Metro pictures for the coming season are Robert Z. Leonard, who is responsible for all the magnificent Mae Murray pictures; Victor Schertzinger, now directing Jackie Coogan in his first Metro picture, *'Long Live the King!'* Harold Shaw, who recently completed *'Rouged*

William Orlamond, George Siegmund, Robert Brower, Norma Scherer, Tom Moore, House Peters, Evelyn Brent, John Sainpolis, Huntly Gordon, Hedda Hopper, Arline Pretty, Pat Harmon, John Bowers, Vera Lewis, Ruth Renick, Lester Cuneo, William Humphrey, Julia Swayne Gordon, Lydia Knott, Matt Moore, Enid Bennett, Robert McKim, Bob Daly, Mary Alden, Robert Anderson, Josef Swickard, Pat O'Malley, Rosemary Theby, George Kuwa, Snitz Edwards, Rose Dion, James Marcus, Gale Henry and Burwell Hamrick.

"I anticipate the coming season will be the biggest year that Metro has ever enjoyed. If it is a big year for Metro it naturally follows that it will be a big year for every exhibitor who has the good luck to play Metro pictures."



William E. Atkinson, Metro's General Manager

Lips' with Viola Dana and is directing *'Held to Answer'*; Oscar Apfel, now making *'The Social Code'* with Miss Dana; Ralph Ince, director of the Williamson Technicolor Special, *'The Uninvited Guest'*; and Edward Sroman, film *'The Eagle's Feather.'*

"Among the stars appearing in Metro pictures are such well known box office attractions as Mae Murray, Jackie Coogan, Buster Keaton, Viola Dana, Alice Terry, Ramon Novarro, Lewis Stone and others of equal note.

"Now comes another important factor in motion picture production—one that Metro never overlooks. We are living in an era which demands the biggest and best known players in the supporting casts of the stars. In meeting this condition Metro is able to announce a list of supporting players that include many notable names, among them:

"Barbara La Marr, James Kirkwood, Bull Montana, Rod La Rocque, James Morrison, Ward Crane, Earle Williams, Wallace Beery, Eleanor Fair, Adolph Menjou, Renee Adoree,

Metro Salesmen in Midst of Big Drive Hitting Record Pace

With the enthusiasm instilled in them at the recent national sales convention held at the Hotel Astor in New York still at a high pitch, Metro salesmen throughout the country are reported to be chalking up big records with advance sales and bookings on the new 1923-4 product.

The Metro sales forces are in charge of E. M. Saunders, general sales manager in New York, and T. J. Connors, assistant general sales manager.

"The Metro announcement of its forthcoming release schedule," said Mr. Saunders, "has brought forth a demand that is without precedent in my memory. It is only a short time now until September and for the last month the Metro sales force has been combing the field. All of our salesmen were in New York last month for the convention at the Astor where a fever of enthusiasm was generated.

"We are still in the midst of a hot campaign, and there is going to be no letup throughout the season. Mr. Connors and myself are going to visit all of the Metro branch offices throughout the present campaign and see to it that nothing is overlooked because of the almost too easy success that has attended the beginning of our drive.

"Every Metro branch has reported record business, but we have received particularly glowing reports from C. E. Kessnich in Atlanta, E. A. Golden in Boston, W. C. Bachmeyer in Cincinnati, Harry Lustig in Los Angeles and S. A. Shirley in Chicago."



Metro's District Managers: Left to right, W. C. Bachmeyer, Cincinnati; H. Lustig, Los Angeles; E. A. Golden, Boston; S. A. Shirley, Chicago; C. E. Kessnich, Atlanta.



Charles K. Stern, Custodian of the Money Bags

Mae Murray Series Forms Big Unit in Metro Fall Line-Up

The entire series of Mae Murray pictures form a distinct and highly important unit in the Metro Fall program.

At the recent New York convention of the Metro sales organization, plans were outlined for putting the nationwide resources of Metro 100 per cent behind the Murray series, providing extensive exploitation culminating in the widest distribution possible.

Miss Murray, having but recently finished her newest Metro picture, "The French Doll," has already begun the preliminary work on her next production, "Fashion Row," a story especially written for Miss Murray by Sada Cowan and Howard Higgins. During the recent visit of Miss Murray and her director-husband, Robert Z. Leonard, to New York several scenes of metropolitan atmosphere were "shot."

"The French Doll" is a notable picturization of a notable Broadway stage success, of the same name, acted here with great verve last season by Irene Bordoni. "The French Doll," written by two young French authors, Paul Armont and Marcel Gerbidon, was a sensational success in Paris where it was seen by Miss Bordoni and brought to this country. It was a play exactly suited for Miss Murray and no time was lost in securing it for her. Frances Marion made the screen adaptation from the English stage adaptation by A. E. Thomas.

"The French Doll," will be released in September. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman, general manager.

Then "Fashion Row" will go into production and this will later be followed by "Mlle. Midnight."

Metro Preparing to Issue Six Premiers In Coming Season

Metro announces six special Premier Feature productions for 1923-24, to be presented with all-star casts.

The first will be "The Eagle's Feather," an adaptation of Katherine Newlin Burt's thrilling story of a woman ranch owner that created a sensation when it appeared in

"The Cosmopolitan." A stampede of 4,000 cattle is among the big scenes in this exciting picture of the outdoors, in which a vital drama is disclosed with an originality that puts the picture in a class by itself, James Kirkwood will be seen as the gentleman adventurer.

"Held to Answer," by Peter Clark MacMarlane, features House Peters, and includes Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, Bull Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and J. J. Hughes. It will be directed by Harold Shaw.

The Louis Burston production of "Desire," an original story by John B. Clymer and Henry S. Symonds, directed by Rowland V. Lee will follow. The cast includes Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson, Hank Mann, Chester Conklin, Vera Lewis, Nick Cogley, Sylvia Ashton and Frank Currier.

"The Living Past," adapted from William J. Locke's novel, "The Tale of Triona," will be the fourth. The cast and director have yet to be selected. The story itself was one of the literary successes of the year.

"The Book of Fate," and "Borrowed Plumage" will complete the Premier Feature list. Details of these productions will be announced later.

Many Famous Names In Metro Authors' List for Next Year

Some of the most distinguished writers of the day are represented in Metro's announcement of its new pictures for the season of 1923-4.

The biggest picture of them all will be the Rex Ingram production of "Scaramouche," the historical romance of the French Revolution by Rafael Sabatini. Sabatini was born in Central Italy in 1875 of an Italian father and an English mother. He was educated in Switzerland and Portugal, and learned his English from his mother.

Mary Roberts Rinehart is the author of "Long Live the King!" the first Jackie Coogan picture made for Metro. The novel was one of the best sellers of the year and as a picture it makes by far the most powerful vehicle that Jackie Coogan has ever had.

William J. Locke's novel, "The Tale of Triona," will be made into a picture under the title of "The Living Past." Locke has probably had the largest sales in the United States of any living English writer, and the success of "The Tale of Triona," was his greatest since "The Beloved Vagabond."



J. E. D. Meador, Director Advertising, Exploitation and Publicity

Katherine Newlin Burt, whose work is known and loved by all magazine readers, has her strongest story, "The Eagle's Feather," represented in the Metro output. Miss Burt was born in New York. She knows the East and West and both sections meet in her stories with strong realism and intense dramatic force.

Rita Weiman, author of "Footlights" and other stories of the stage, and of "The Acquittal," the dramatic success of several seasons ago, is twice represented in the Metro schedule.

Among the other noted writers on the Metro schedule is Walter Hackett.

Saunders Off on Tour

New York.—E. M. Saunders, general sales manager for Metro Pictures Corporation, left New York several days ago for an extended tour of Metro exchanges. His trip will also embrace several of the key cities in the leading territories for a survey of conditions.

T. J. Connors, assistant to Mr. Saunders, has also left for a tour of exchanges through the South to communicate to Metro's sales personnel the plans formulated in New York for the exploitation of the fall program.

"Barry" Goes to Metro

New York.—R. W. ("Barry") Baremore has resigned his position as director of publicity for C. C. Burr to accept an offer to become assistant to J. E. D. Meador, director of advertising and publicity for Metro.



Alice Terry



Rex Ingram



Ramon Novarro



Metro Producers—Top, left to right:—Reginald Barker, Edward Sloman, Louis B. Mayer, Daniel F. Comstock, Fred Niblo. Bottom: Harold Shaw, Allen Holubar, Victor Schertzinger, Jack Coogan, Sr.

Metro Proud of Its Great Directing Force

Metro Pictures Corporation believes it has the strongest force of directors ever assembled in the history of the screen.

Rex Ingram alone is enough of a directorial genius to put his company up with the lead, but when in addition to his services a corporation draws for its producing and releasing schedule upon the work of such men as Fred Niblo, Reginald Barker, Victor Schertzinger, Robert Z. Leonard, Edward Sloman, Allen Holubar, Harold Shaw, Ralph Ince, Oscar Apfel, Eddie Cline, Paul Powell, Thomas Heffron and others, it has an array which augurs well for the quality of productions and the profits of exhibitors.

Thirty-three major productions are on the Metro schedule. A picture in the making which is commanding universal attention is the Rex Ingram mammoth production of "Scaramouche," Rafael Sabatini's colorful romance of the French Revolution. "Scaramouche" promises to show advance in the art of the screen. Ingram won national fame with "The Four Horsemen of the Apocalypse;" with "Scaramouche" it is expected he will go higher. Mr. Ingram has had enormous sets constructed at Hollywood to reproduce the streets of Paris and Rennes during the Reign of Terror, and a village of sixty acres has been reproduced. The picture will be released in January.

Fred Niblo, who started his series of Louis B. Mayer presentations for Metro with "The Famous Mrs. Fair," has "Strangers of the Night" as the second of the series. Mr. Niblo had constructed a fleet of seventeenth century pirate brigs and the filming was done at sea, along a rocky section of the Pacific coast, and at the Mayer studios. After this Mr. Niblo will start on

"Man, Woman and Temptation" and "Thy Name is Woman."

Robert Z. Leonard's picture for Mae Murray will include "The French Doll," "Fashion Row" and "Mademoiselle Midnight." These will be Robert Z. Leonard's presentations through Metro.

Victor Schertzinger is directing Jackie Coogan's first Metro picture "Long Live the King!" a screen version of the novel by Mary Roberts Rinchart.

Reginald Barker is producing "The Man Thou Gavest Me," adapted from G. B. Lancaster's novel, "The Lawbringers." Other Barker productions for the season

will be "Pleasure Mad" and "Women Who Wait."

Edward Sloman, producer of "The Ten Dollar Raise," "Pilgrims of the Night," "Shattered Idols," "Backbone" and other successes, has left his own production company to take charge of "The Eagle's Feather" for Metro.

Harold Shaw, one of the pioneers of the screen industry, has come from England to direct Viola Dana in "Rouged Lips" and "In Search of a Thrill." Mr. Shaw is a native of Tennessee, who, after a success on the American stage and on the screen, went to England and became director general for the London Film Company.

Another Viola Dana picture, "The Social Code," is being directed by Oscar Apfel, who has just returned from Europe and written a book on the comparative methods of European and American production.

Allen Holubar has come to Metro to direct "The Human Mill," "Life's Highway" and "Robes of Redemption."

Ralph Ince and a number of other directors are making special productions to be distributed through the Metro organization.



Mae Murray

"The Four Horsemen" to be Withdrawn September 1

New York.—Metro Pictures Corporation announces that the Rex Ingram production of "The Four Horsemen," presented in the winter of 1920 at the Astor Theatre, New York, and subsequently exhibited in almost every theatre in this country and Europe, is to be withdrawn September 1, from the list of current Metro pictures.

"The Four Horsemen," based upon the famous novel by Vicente Blasco Ibanez, was a film sensation. It established Rex Ingram, won him a degree from Yale University, and scored an unprecedented success wherever shown.

Confident "Scaramouche" Is Ingram's Best

METRO is confident that the forthcoming Rex Ingram production of "Scaramouche" will be universally acclaimed as the world's greatest photoplay. A fortune is being spent in an effort to excel "The Four Horsemen of the Apocalypse," the picture with which Mr. Ingram made screen history, astounding the motion picture world by setting a new standard for lavishness and effectiveness of production.

That standard still remains at the top, but "Scaramouche" is expected to put even the memory of "The Four Horsemen" into eclipse.

"Scaramouche" is founded upon Rafael Sabatini's novel of the French Revolution. When Mr. Ingram first read it he saw flashing before him picture after picture, scene after scene, that fairly cried out for reproduction on the silver sheet. The whole colorful epic of the Reign of Terror was there as a background for a story that told itself in action.

"There are undoubtedly greater stories from a literary point of view," said Mr. Ingram, "but 'Scaramouche,' from the point of view of the screen, is by far the greatest story of them all."

Every producer recognized the wonderful screen possibilities of the story and there was a scramble among them for the picture rights. In obtaining these rights, Metro obtained its greatest opportunity for a supreme motion picture achievement. In the hands of Mr. Ingram, whose genius has been steadily developing since the days of "The Four Horsemen," that opportunity will undoubtedly be realized.

The picture, now in course of production, will have taken nearly a year of unrelenting effort to complete. The preliminary work has included an exhaustive study of historical sources to make the picture absolutely accurate in its historical background. Forty-five persons worked steadily for four months in making the costumes. An army of work-

men built a whole French village, the village of Gavrillac in Brittany, on sixty acres of ground at Hollywood. Enormous sets were constructed to reproduce the streets of Paris and Rennes.

More than 10,000 persons will be employed in picturing the Paris mob scenes, which include the attack on the Bastille and the Tuilleries. There are thirty principals.

Alice Terry, who has played the leading feminine roles in the majority of the Ingram productions, will be seen as Aline, the dainty, high spirited aristocrat who falls in love with Scaramouche, which is a stock name for one of the characters in a company of strolling players.

Ramon Novarro, who made such a stirring success as Rupert of Hentzau in "The Prisoner of Zenda," and in "Trifling Women" and "Where the Pavement Ends," will have the title role, one of the richest parts that ever fell to a screen player, Scaramouche, "born with the gift of laughter and a conviction that the world was mad."

Lewis Stone, the Rudolf Rassendyl of "The Prisoner of Zenda," is cast as the suave Marquis de la Tour d'Azyr, the distinguished and fascinating representative of the old regime.

Others in the cast include Edith Allen, Lloyd Ingraham, Otto Matiesen, Julia Swayne Gordon, James Marcus, Lydia Yeamans, William Humphrey, J. Edwin Brown, Carrie Clark Ward, Bowditch Turner, George Siegmann, John George, Joe Murphy and Snitz Edwards.

"Scaramouche" will be first shown in the principal cities of the country in legitimate playhouses at advance prices. It will go to the exhibitor with a record of long runs and valuable advertising. The New York release is fixed for next January.

Some idea may be obtained from the unusual amount of material used in the construction of the sets.

scenarioized by Thomas J. Hopkins and directed by Harold Shaw.

The last in September release will be Buster Keaton's first five reel comedy feature, "Three Ages." This picture has already enjoyed a brilliant London reception and within the next few days will be released simultaneously in many English theatres. It was directed by Buster Keaton and Eddie Cline from the story of Jean Havez, Joe Mitchell and Clyde Bruckman. Art direction was in charge of Fred Gabouri. This entire series, presented by Joseph M. Schenk and distributed by Metro, will receive extensive exploitation.

The month of October will see five new productions headed by the Metro Screen Classic "The Eagle's Feather" now in the making in the Metro west coast studios under the direction of Edward Stoman. Second will be Reginald Barker's production, "The Man Thou Gavest Me." It was adapted to the screen by J. G. Hawks and Monte M. Katterjohn.

The first Jackie Coogan features under Metro auspices is Mary Roberts Rinehart's story "Long Live the King." The novel was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell.

There will also be a second Metro Screen Classic in "Held to Answer," as well as a second Viola Dana picture, "The Social Code," from Rita Weiman's popular story, "To Whom It May Concern."

Four productions will be released during November, three of which will be an Allen Holubar production, a Fred Niblo production and "Pleasure Mad," to be directed by Reginald Barker. There will then be issued a second Buster Keaton five-reeler.

December will show four more Metro releases, "Desire," "Fashion Row," "The Uninvited Guest," and "In Search of a Thrill."

The four January releases will be "Scaramouche," another Metro-Jackie Coogan production, "The Shooting of Dan McGrew," and "The Living Past."

February brings three releases, "Life's Highway," "Stormy Hearts," and "The Book of Fate."

March holds four important productions, "Thy Name is Woman," "Women Who Wait," another Rex Ingram production and a Buster Keaton five reel comedy.

April will have "Mademoiselle Midnight," "The Dog of Flanders," "Borrowed Plumage" and "Love and Lies."

May will have the third Allen Holubar production, "Robes of Redemption." It is a special feature planned to bring the releasing season to a close with a sure-fire favorite.

Metro Card of Thirty-Three Pictures Its Greatest Yet

At least a third of the thirty-three major productions scheduled by Metro Pictures Corporation for the 1923-24 season are either already completed or fast nearing completion. Several of the big independent productions set for early Metro release have also been finished and are now being cut and edited for preview form.

In this biggest of all Metro years are included a number of Rex Ingram productions, notably the spectacular drama, "Scaramouche"; Fred Niblo and Reginald Barker picturizations of famous plays and novels with distinguished all-star casts; several Jackie Coogan pictures; three Robert Z. Leonard presentations of Mae Murray in Metro-Tiffany pictures; three of Joseph M. Schenk presentations of Buster Keaton in five-reel feature comedies; six Metro Screen Classics; five Viola Dana pictures; three Allen Holubar productions, one Williamson-Technicolor picture and one Sawyer-Lubin production.

There is also the possibility that other pictures will be added in the next several months when pending negotiations will be completed.

The opening gun will be fired in September with Mae Murray's "The French Doll"; taken from the famous Paris and New York stage success of the same name.

Following this Louis B. Mayer will pre-

sent through Metro the Fred Niblo production of "Strangers of the Night," based upon the London and New York stage success, "Captain Applejack," written by Walter Hackett. Bess Meredyth prepared the play for the screen.

Next in order to be released will be "Rouged Lips," a Viola Dana picture based upon Rita Weiman's story, "Upstage,"



Buster Keaton



Jackie Coogan



Viola Dana

CHAPLIN'S OWN NEARS COMPLETION

*Called a Woman of Paris and
Scheduled for Early
Release*

New York City.—Revealing what the public really wants in the movies, with a little more genuine realism, a little more truth, picturing life a little more as it actually is rather than as the violent sentiment or equally violent sentimentalists depict it, and crammed with big-pulling heart interest appeal, Charlie Chaplin's first dramatic production for the screen is nearing completion and scheduled for early autumn release under the title, "A Woman of Paris," through United Artists Corporation.

In this forthcoming feature the famous comedian of the cinema comes into a new and exceptionally broad phase in the making of motion pictures. "A Woman of Paris" not only is his first serious screen production, but through it Chaplin enters into sweeping competition with all the noted directors, producers and authors, since the story is his own, personally prepared for the screen, he has personally directed the picture and it is his own independent production.

As was to be expected from this genius of the films, Chaplin has not lost a particle of the opportunities afforded him in making "A Woman of Paris" under the conditions noted above, and those experts who have seen portions of the film declare emphatically that he has brought to the screen a new treatment, a new psychology of the photoplay. Mr. Chaplin, these experts contend, knows life as it actually is, for he has lived through so many circumstances of it himself—from the poorest and most bitter up through the various stages of wealth and place to the very top of his chosen work. He knows, they argue, that both heroes and heroines are very human and have their weak points, and that even villains have their white spots.

In "A Woman of Paris" there is no cut and dried romance and plot served out to the public in stereotyped style. Charlie Chaplin rather has gone to the very last word in convincingly showing life as the great majority of human beings here, there and everywhere know it and live it. There is no preaching or outstanding moral in the story or the effects produced, just interesting comment on everyday life presented in a way that hits home hard in the mind and the heart and the everyday experiences of the everyday man or woman. Chaplin treats his characters with a half-sympathetic, half-cynical, but wholly psychological, understanding. He knows what the ordinary character would do in the ordinary circumstances, and sees that his characters do things just that way.

Naturally the story follows certain well-known precedents, but Chaplin nevertheless deals with his characters in a new and quite novel way, creating a thousand little subtleties, little mannerisms and humanisms, which together with the strong element of suspense keeps the spectators guessing right to the end—keeps them wondering what "A Woman of Paris" really is going to be.

LLOYD HAMILTON TO REPLACE AL JOLSON

Lloyd Hamilton, the motion picture comedian, has left Los Angeles for New York, where he will immediately begin production at the D. W. Griffith studios in Mamaroneck, of his first five-reel comedy. The story in which he will appear is to be called "Black and White" and is the same production in which Al Jolson was rehearsing just prior to his sailing for Europe.

EARL HUDSON MAKES FLYING TRIP

New York.—After conferring with Richard A. Rowland, general manager of First National, on the details of the 1923-24 production program, Earl J. Hudson, general production manager of First National's own producing units, left New York for Los Angeles July 21. Mr. Hudson's visit was shortened by the high pressure of production activities on the West Coast, which demanded his presence at the United Studios.

Jack Noble will direct Hamilton, and the latter is bringing with him a personal staff including Lloyd Bacon and Hugh Fay, who have been associated with the comedian in several of his recent productions.

Production work is expected to begin immediately. All the sets have been erected and all preliminary plans concluded.

TEN ROAD COMPANIES FOR COVERED WAGON

Ten road companies organized by J. J. McCarthy for the presentation of James Cruze's Paramount production, "The Covered Wagon," will be started on tour of the leading cities of the country about August 15. Full orchestras of from twenty to twenty-five pieces are now being selected and assembled, one to accompany each print on tour and the road itineraries for the companies have been laid out for practically the entire season of 1923-24.

Meanwhile, the indefinite runs of the picture in New York, Hollywood, Chicago and Boston show not the slightest sign of ending, and every indication points to the smashing of all long-run engagements in those cities. At the Criterion in New York the picture is now in its nineteenth week of capacity business. Not once have the weekly receipts fallen below \$10,000, a record which, according to the Paramount office, has never been equaled in a 650-seat house anywhere in the history of the screen or legitimate stage.

INJUNCTION AGAINST SMALLWOOD COMPANIES

New York.—In response to a petition filed with the Supreme Court by Deputy Attorney General Abraham Rosenthal charging Pyramid Pictures, Inc., and Smallwood & Co., with defrauding the public by the sale of worthless stock and that \$2,000,000 in worthless bonds were about to be issued, Justice Nathan Bijur issued an injunction closing both those concerns and ordering Arthur N. Smallwood, president of the two companies, to appear in court July 27 to show cause why the injunction should not be made permanent.

According to Mr. Rosenthal's statement about \$600,000 of "syndicate units" were sold to the general public. A separate syndicate, according to the statement, was issued on each production made by Pyramid Pictures and sold by Smallwood & Company. While the holders of a unit were supposed to share in the profits of the particular picture produced by his syndicate, Mr. Rosenthal stated, not one of the six units paid a full share to the public or anything approximating a full share.

Pyramid Pictures, in which, it is charged, \$600,000 of stock units and \$25,000 of capital stock was sold to the public, had as assets, Mr. Rosenthal said, \$25,000 worth of equipment, \$38,000 due from pictures produced and a claim for \$200,000 from the American Releasing Corporation. He also asserted that plans were afoot to offer a \$2,000,000 issue of 8 per cent. gold bonds.

PREFERRED MAKE DEAL WITH LESSER

*West Coast Distribution Will Go
Through All-Star Ex-
changes*

Hollywood.—Probably the largest exchange deal ever consummated on the Pacific coast was closed this week between All-Star Features Distributor Inc., with offices in Los Angeles and San Francisco, Al Lichtman, president of Preferred Pictures Inc., and Ben Schulberg their producer. By the new arrangement All-Star will receive the entire output of Preferred for the coming year. Fifteen feature productions will be distributed by All-Star to various exhibitors throughout California, Arizona, Nevada and the Hawaiian Islands. Before signing the contract, the distributing organization had the assurance of West Coast Theatres Inc. that its houses would play the attractions.

The deal involves \$3,000,000 for actual production and \$150,000 for distribution cost. Contracts were signed by the Lichtman-Schulberg offices and Louis Hyman and Henry Meyer of All-Star.

THE YANKEE CONSUL IS COMING TO SCREEN

New York.—Douglas MacLean's picturization of "Going Up," the musical comedy from James Montgomery's "The Aviator," which enjoyed a year's run in New York during the war, has led him to select another musical comedy, "The Yankee Consul" for his next screen production for Associated Exhibitors.

This was Raymond Hitchcock's first great musical success in New York. It was written by the late Henry Blossom.

Dr. Alfred G. Robyn, who was associated with S. L. Rothafel both at the Rialto and at the Capitol as feature organist and director of music, has been engaged to adapt the score with its many well remembered tuneful hits to the picture when it is finished.

PHIL MEYER PROMOTED

New York.—W. B. Frank, general sales manager of Associated Exhibitors, announced this week the appointment of Phil Meyer as New York branch sales manager.

Mr. Meyer has had a highly successful career in the sales end of the picture industry. Starting about eight years ago as New York branch manager for the B. S. Moss Film Exchange, he became successively branch manager for Triangle, for Hallmark, and later assistant general manager of the latter organization. Mr. Meyer joined the staff of Associated Exhibitors two years ago and at once took a high place among salesmen in Manhattan territory.

Poor Men's Wives, Gross

New York City.—Although "Rich Men's Wives," the first Preferred Picture, has already established a gross booking record perhaps unequaled for a debutant company, the figures would seem to indicate that "Poor Men's Wives" will pass it, according to an announcement made by Richard Hildreth, auditor for Preferred. Recent bookings on the latter film include, the Grand, Wilmington, N. C.; Rialto, Glens Falls, N. Y.; Leland, Albany, N. Y.; Capitol, Oswego, N. Y.; Strand, Norwich, Conn.; Riviera, Anderson, Ind.; Indiana, Bloomington, Ind.; Commodore, Chicago, Ill.; Lincoln, Kenosha, Wis.; Strand, East Liverpool, Ohio; Colonial, Cambridge, Ohio; Victoria, Pittsburgh, Pa.; Strand, Cedar Rapids, Iowa; Craven, Mobile, Ala.; Playhouse, Dover, N. J.; Opera House, New Brunswick, N. J.; Rialto, Wenatchee, Washington; Palace, Baltimore, Md.

Hollywood's Premiere Set for July 29

GOES IN RIVOLI TO BREAK RECORD

*Said to Be Bigger Sensation
Than The Covered
Wagon*

New York City.—Paramount's big production, "Hollywood," directed by James Cruze, who produced "The Covered Wagon" and "The Old Homestead" and presenting seventy of the foremost celebrities of the screen world, will have its premier at the Rivoli Theatre Sunday, July 29.

This is the picture that Paramount executives and others who have seen it have pronounced the greatest piece of sheer entertainment ever offered to screen patrons. "Hollywood" boasts the greatest list of

film celebrities ever assembled for a single picture. Cecil B. DeMille, Pola Negri, Thos. Meighan, William S. Hart, Agnes Ayres, Jack Holt, Walter Hiers, Leatrice Joy, Jacqueline Logan, Nita Naldi, Betty Compson, Lila Lee, May McAvoy, Theodore Kosloff, Lois Wilson, Mary Astor, Owen Moore, William De Mille, Baby Peggy, Anita Stewart, Bryant Washburn, Jack Pickford, Viola Dana, Anna Q. Nilsson, Hope Hampton, Will Rogers, Ben Turpin, Bull Montana—these are only a few. The others include about everybody in the film Who's Who. Moreover, they are not merely paraded before the camera but each and every one appears logically.

WOULD ELIMINATE UNFAIR PRACTICE

*Three Film Boards to Meet in
Seattle to Solve
Problems.*

In an effort to secure the maximum of cooperation between Seattle, Spokane and Portland, territories the Northwest Film Board of Trade set aside Saturday, July 28, for a general meeting which will be held in Seattle. Branch managers will attend the noonday luncheon, while the dinner in the evening will be attended also by assistant managers, salesmen and bookers.

It will be the purpose of this general meeting to acquaint all in attendance with the functioning of the board, and to make new arrangements providing for arbitration committees to handle grievances under the plans of the uniform contract.

Whatever unfair competitive methods may have been employed between rival salesmen it will be endeavored to eliminate, and the salesmen will be imbued with the idea that they are to respect rival contracts and to sell exhibitors the idea of completing both the rival contract and the contract they have to submit.

Speakers have not yet been announced. The committee in charge consists of G. F. Navarre, Fox, chairman; P. A. Lynch, Pathe; L. B. Metzger, F. B. O.; Paul Aust, Select; H. A. Black, Vitagraph; G. P. Endert, Famous Players; Carl Stearn, Metro.

PATHE BOOKING POLICY REMAINS SAME

New York City.—Pathe authorizes the definite statement that its established booking policy will not be affected in any way by its acquirement of new lines of distinctive product. As formerly, all Pathe releases will continue to be separately available to any exhibitor. This means that every subject on the Pathe list, new and old, will continue to be booked independently of any other subject. There are "no strings tied" to any of them, whether one, or several, or the entire list, figures in a given contract.

This statement is made to remove any possible impression on the part of exhibitors that the new comedy output and novelties now in production on the Pacific Coast for Pathe release, which were referred to in a widely published interview with General Manager Elmer Pearson, are exempt from or in any way affect the established Pathe booking policy.

FIGHT NEGATIVE HELD BY COURT

*Justice Department Head at Los
Angeles Refuses to Give
Up Film.*

Los Angeles.—Department of Justice agents here state that any exhibitor showing the Dempsey-Gibbons motion pictures, should copies elude the authorities and get into other states, will be held liable to the government as being a party to a Federal violation and subject to heavy fines and a possible jail sentence.

Investigation of the transportation into this city of fight pictures will lead eventually to the grand jury, where indictments charging conspiracy to violate a Federal law will be requested, it was announced by United States Attorney Burke and Leon Bone, head of the local department of Justice.

The motion picture fight negative was seized by Department of Justice agents in the studio of David Horsely at Hollywood, and are still in the department's safe despite the efforts of International News to gain possession of them.

The pictures were taken by an operator of that organization at Shelby, but the identity of the persons guilty of bringing them across the California State line has not been made known. As a conspiracy is supposed to include all those who had a hand in the affair, it is expected numerous indictments will be returned.

C. H. Hubbell, manager here of the International News Reel, went into Superior Court and requested an attachment against the films, alleging he was to have received \$5,000 for filming the picture, but had not been paid. A writ of attachment was served on Bone, but he refused to surrender them, asserting that he intended to go into court and request that he be permitted to retain the negative as evidence.

Shortly after the Jefferies-Johnson fight in Reno, Nev., a Federal law was passed making it a misdemeanor to transport fight films interstate.

LEAH BAIRD DRAWING CARD AT THEATRES

Buffalo.—Leah Baird has proved a great drawing card at M. Slotkin's Lafayette Theatre, Buffalo, where she has been making personal appearances in connection with the run of the Associated Exhibitors feature, "Is Divorce a Failure?" Reports say that she has been crowding this big house at every showing, and not only has the picture been well received but its featured player has been accorded a series of hearty receptions.

Miss Baird will continue her personal appearance tour next week, making talks at each showing from the stage of Phil Gleichman's Broadway Strand Theatre. In Chicago, whence she proceeded to Buffalo, she received one of the warmest welcomes of her entire tour. She remained a fortnight in that city, appearing during the first week at the Jones, Linick & Schaeffer Rialto Theatre, and her schedule for the second week called for daily talks in suburban houses.

Miss Baird was guest of honor at a number of social functions in Chicago.

ELMER PEARSON TALKS TO ADVERTISING MEN

(Continued from page 402)

to make the best pictures possible. The competition is very keen."

To a question of John Flinn as to the ability of the market to absorb a large percentage of the product of the year Mr. Pearson said he believed it would be done. Answering another inquiry the speaker said he believed on the average there would be increased box office receipts.

"I imagine if we have enough big pictures and admission prices can be raised it will help receipts a great deal," said Mr. Pearson. "Whether it will be enough to take care of the increased cost is problematical. This question is up to the sales and advertising departments as a whole. We will have to look a lot more to the exhibitor's problems and will have to help them. Something has to be done. On the whole pictures are turning out very satisfactory this year."

Answering a question Mr. Pearson expressed his regret that there were so many long term contracts. "I think they are a menace to the industry," he said. "I think all contracts should leave an opening for cancellation. If the producer can make his product good enough he will hold his customers."

"Robin Hood" will make money, "plenty of it," said Mr. Pearson in answer to a question. He added he thought the box office receipts on the production would reach between eight and ten millions, "which ought to yield a profit to both producer and exhibitor, enough for Mr. Fairbanks surely to justify him in making more productions like it."

Speaking generally Mr. Pearson expressed the view that where an exhibitor has done everything in his power after buying at the distributor's price and then in rare instances has lost money then the distributor should make the loss good or at least to such extent as he thinks is fair.

In the course of a discussion as to whether overhead on distribution would be materially reduced if exchange forces were combined Mr. Pearson said he doubted if the saving would be as large as many persons believed. He alluded to the inspection department as an example, saying that combination would not help there, and the same thing would be true in the case of the booking and shipping departments. Referring to rent he said it was only a small portion of the cost, anyway.

ENTERPRISE TAKES GOLDWYN PRODUCT

*Southern Combination Signs Up
for All New Pictures
Next Season.*

New York City.—Another big booking contract has just been closed by Goldwyn Cosmopolitan, this time with Southern Enterprises, Inc.

By the terms of the contract the first ten productions released by Goldwyn-Cosmopolitan in the fall will be shown in all towns where Southern Enterprises has theatres in the territories supplied by the distributing corporation's exchanges in Atlanta and in Charlotte. This is one of the year's most important bookings in the South as it gives Goldwyn-Cosmopolitan and Distinctive output for the fall complete representation in the Southeastern States. Twenty-eight towns are involved.

The deal was closed for Southern Enterprises, Inc., by Harold Franklin and Oscar Morgan, and for Goldwyn-Cosmopolitan by Arthur Lucas, District Manager over the territory concerned, and by Edmund C. Grainger, Manager of the Contract Department.

The contract is unusual in its provision and of great interest to exhibitors generally as it is an indication that the officials of this great southern circuit realize that the quality of the Goldwyn Cosmopolitan product for the coming year is such that film patrons will demand that they have an opportunity to see them.

The productions which are covered by the agreement are "Three Wise Fools," "The Spoilers," "Enemies of Women," "Six Days," "Red Lights," "The Steadfast Heart," "The Magic Skin," "The Day of Faith," and "In the Palace of the King."

The towns in which the ten productions will be shown in Southern Enterprises theatres are:

Anderson, S. C., Anniston, Ala., Asheville, N. C., Atlanta, Ga., Augusta, Ga., Birmingham, Ala., Charlotte, N. C., Chattanooga, Tenn., Columbia, S. C., Columbus, Ga., Savannah, Ga., So. Pittsburg, Tenn., Spartanburg, S. C., Sumter, S. C., Tampa, Fla., Macon, Ga., Memphis, Tenn., Miami, Fla., Montgomery, Ala., St. Petersburg, Fla., Gadsden, Ala., Greenville, S. C., Greenwood, S. C., Jackson, Tenn., Jacksonville, Fla., Johnson City, Tenn., Knoxville, Tenn., Maryville, Tenn.

METRO ISSUES FINE BOOKING CALENDAR

New York.—"Dedicated to the exhibitors of America, with the compliments of Metro Pictures Corporation," is a very attractive book to be issued by Metro. It was prepared under the supervision of John E. D. Meador, director of advertising, publicity and exploitation.

The book contains 110 pages 5¼ by 8 inches finely printed on superior stock and is handsomely bound in red imitation leather. Pages 50 to 102 are devoted to an exhibitor's booking calendar, beginning with the week ending September 1 and running for a year. For each day there are spaces for "feature," "comedy" and "fillers," with blanks for posters—ones, threes, sixes and twenty-fours—and columns with totals spaces for reels, cost of film, cost of advertising and footage.

Following these are eight pages devoted to an index of Metro productions since September 1, 1921, classified by themes with titles, by stars or featured players, and by directors.

The first half of the book, which is printed

HART GOES IN FOR HISTORIC ROLES

Hollywood.—William S. Hart is going in for historic roles in the future, and his return to the screen under his new Lasky, contract will find him doing such parts as "Wild Bill" Hickok, Patrick Henry and others along the same line, all from his pen. It seems that Hart has been busy on stories ever since he left the screen in anticipation of returning. Three scripts written by him are being made into continuity by Albert Shelby LeVino.

His first picture will be "Wild Bill Hickcock," whose fame is sung throughout all the west and such noted persons as Calamity Jane and others of her kind will be introduced.

This will be followed by "The Life of Patrick Henry," Hart having appeared in the character of the famous statesman on the stage. The story is also to be published as a novel. Hart has spent considerable time looking up the traditions and incidents in the life of the liberty spokesman.

in two colors and adorned by many fine half-tones, contains messages from Mr. Loew, Joseph W. Engle and General Manager Atkinson. Then there is a series of spreads descriptive of Metro's productions for 1923-24 and also of Mr. Meador's department.

The publication is a most creditable one and should be a handy article about any well regulated theatre.

LLOYD TO DIRECT BLACK OXEN FEATURE

New York.—Frank Lloyd, who was announced three months ago as a First National director for a series of pictures, has selected the first production which will be made for First National release. It is none other than "Black Oxen," the most sensational novel of the year; the biggest artistic and commercial success of the publishing world, which still stands at the head of the list of best sellers, although eight months have elapsed since its publication.

First National purchased the screen rights of Mrs. Atherton's novel some four months ago, announcing it as a 1923-24 release. Since that time the eyes of the industry have been centered upon First National, awaiting for further news on the production. In placing this valuable story in the hands of Frank Lloyd, First National is marking him as one of the few outstanding directors of the industry. His record as the director of past Norma Talmadge pictures and especially as the sponsor of "Ashes of Vengeance," her latest big special, have established him as a master of the artistic and box office photodrama. His work includes "Oliver Twist," "The Eternal Flame," "The Voice from the Minaret," and "Within the Law."

Green Goddess Premiere

New York City.—"The Green Goddess," famous starring vehicle of George Arliss, will have its world premier in photoplay form at the Sam H. Harris Theatre, New York City, beginning Sunday night, August 12. Mr. Arliss, of course, will play the role of the Rajah in the screen production, which will also serve to bring Alice Joyce back, after an absence of two years. A lease of the theatre for a run has been signed by Arthur S. Friend, president of Distinctive Pictures Corporation, the producers. "The Green Goddess" played to huge success on Broadway for two years, and then toured the country for a third year.

BABY PEGGY NOW A JEWEL STAR

*Diminutive Screen Player to
Make Feature Debut in
Schrock Story*

Hollywood.—Universal Pictures announces that Baby Peggy's first Jewel production for them, which has been in the making since May 7th under the direction of King Baggott, is now completed and will soon be released on the list of unusual productions.

The second Universal—Jewel of the little five year old star will soon be started. It will be "Editha's Burglar," the famous story by Frances Hodges Burnett which was made into a widely popular play by Augustus Thomas. While several clever juveniles took the star ring part when it was a dramatic success, never before has a star so young attempted it.

From now on Baby Peggy remains in the rank of big time productions and her two reel comedy days are forever behind her. The little girl, the only child to rank alongside of Jackie Coogan, is not only the youngest star in the world, but she has talent of such an unusual order that none of her pictures have ever "hung fire" and she is regarded as such a sure money maker that a brilliant future is predicted for her.

No money has been spared to make her first big production a success. The story of "Whose Baby Are You?" was written especially by Raymond Schrock, the Universal head of the scenario department for the little girl.

STORY SELECTED FOR YOUNG FAIRBANKS

New York.—After most careful consideration of several subjects proposed for the initial Paramount starring vehicle for Douglas Fairbanks, Jr., Jesse L. Lasky announced Friday at Hollywood that he had decided upon Richard Harding Davis' story, "The Grand Cross of the Crescent." Edfrid Bingham is now at work on the scenario.

The picture, work on which will be started July 30 under the direction of Joseph Henaberry, will be released under the title, "Stephen Steps Out." Theodore Roberts will be featured with the thirteen-year-old star and Noah Beery also will have a prominent supporting role.

Mr. Lasky expressed himself as delighted with the story chosen, because of its humor and pathos and its drama centering around the character of a typical American boy.

Miller in Suburbs

Glendale, Calif.—An event of more than passing interest this week was the entrance of Fred Miller, who has been identified with motion pictures in Los Angeles for many years, into the suburban theatre field. On Friday evening Miller and his associates opened the new Gateway Theatre in Glendale, one of the most beautiful houses in this section. It is Egyptian in architecture. A fine Robert Morton organ has been installed, there are big, room loges, comfortable opera chairs, the latest in lighting effects, a crystal glass mirror screen electrically controlled and every device of modern equipment.

Leon H. Lempert & Son
Theatre Architects
347 Cutler Bldg.,
Rochester, N. Y.

"Pioneers in theatre designing and originators
the bowled auditorium, now Universally used."

Rembusch Rejoins Indiana Theatre Owners

LONG STANDING GRIEVANCE ENDS

Frank Heller Is New President— Body Withdraws From Film Board

Indianapolis.—The Motion Picture Owners of Indiana in annual session here July 18 patched up a grievance of long standing, withdrew from the Film Board of Trade, started a movement that soon will lead to opening headquarters in Indianapolis, had a series of lovefeast speeches and elected officers. The meeting was one of the largest attended in the history of the organization, members being present from cities in every part of the state.

The dove of peace entered in the person of Frank Rembusch, owner of theaters in Indianapolis and in several cities in the state, who has been considered against Sydney Cohen, president of the Motion Picture Theater Owners of America, for three years. Rembusch has at times had a large following and he has steadily refused to affiliate with the Indiana organization.

Mutual friends of the body and Rembusch have been interceding to bring about a truce, and on invitation of G. G. Schmidt, retiring president of the state organization, Rembusch attended the meeting. He was met with open arms and responded to appeals for a speech in which he pledged support to the organization. The executive committee was enlarged by one member and Rembusch was elected to this position.

A motion to form an advisory committee to the state president, representing the thirteen congressional districts of the state, was adopted.

Officers were elected as follows: Frank Heller, Kokomo, president; W. C. Katzenbaum, Terre Haute, first vice-president; William Connors, Marion, secretary; O. I. Demaree, Franklin, second vice-president; Chas. Olson, Indianapolis, treasurer.

The board of directors includes Gus G. Schmidt, Indianapolis, chairman; W. H. Brenner, Winchester; G. G. Shauer, Valparaiso; J. R. Steinc, Clinton; Charles Sweeten, Evansville; L. I. Bernstein, Michigan City; A. C. Zaring, Indianapolis.

Ed Bingham of Indianapolis was re-elected national executive committeeman.

REVIVAL WEEK BIG SUCCESS IN TOLEDO

Toledo.—Loew's Valentine, in conjunction with the Toledo News Bee, had a News-Bee Revival Week, showing seven of the most popular pictures of the past. Manager Gerstle reports that the experiment was a big success, from both a box office angle and the fact that it pleased many patrons. The box office receipts held up steadily all week, in the face of hot weather. The pictures shown were "Twenty-Three and a Half Hours Leave," "The Old Homestead," "The Roaring Road," "Back Home and Broke," "The Sheik," "Manslaughter," "Saturday Night."

Moritz With Preferred

New York City.—Allen S. Moritz, for several years manager of the Buffalo Branch of Paramount and one of the most popular men along Film Row, has been appointed Supervisor of New York State, for Preferred Pictures, with headquarters at

Buffalo. Mr. Moritz came to Buffalo from Washington three years ago to assume the management of the Paramount branch. He has been president of the Film Board of Trade, and recently celebrated his 31st birthday, with a notable party at Brown's Hotel, Tonawanda. Jim Fater remains as manager of the Buffalo Branch of Preferred Pictures Corporation.

LICHTMAN LOOKS OVER HOLLYWOOD

Hollywood.—Al Lichtman, of Preferred Pictures, is here, and when his visit ends will go to Europe for the purpose of establishing exchanges abroad and looking up several foreign stars. Lichtman says there is a busy year ahead at the Schulberg Studios. New films will include "The Boomerang," directed by Victor Schertzinger with an all-star cast; "The White Man" with Kenneth Harlan directed by Tom Forman; "Maytime" with Gaston Glass and Netta Wescott, the English beauty, directed by Louis Gasnier; "Poison Paradise," Robert W. Service's story of Monte Carlo, also with Miss Wescott, and Frank Craven's "The First Year" directed by Victor Schertzinger.

Lichtman is strong for Hollywood as a production center. He says production here is a year and a half ahead of New York in artistic detail and economic basis.

COAST FILMLAND HELPS EXPOSITION

Novel Electrical Display Gives Big Sendoff to Industry's Pageant.

Los Angeles.—Filmland turned out en masse last Monday night and gave this city one of the most novel electrical pageants that ever has been staged anywhere. Every big company was represented in a night parade that drew seventy thousand persons to the streets, who watched the stars, illuminated floats, scenes from the big productions with the actors in person, daredevil stunts and the great sun-arcs that swept the marchers from the advance to the vanguard for over an hour.

It was the industry's boost for the Exposition being held here which has been lagging in attendance, and it was a million dollar advertisement that will probably not be duplicated in a long while.

Jackie Coogan turned out his guard from "In the Palace of the King"; Mary Pickford was represented by a "Rosita" float; Universal sent a galaxy of bejeweled ladies and gentlemen from "A Lady of Quality"; Tom Mix headed his rough riding outfit; Jack Hoxie brought along his cowpunchers; Metro sent along Bull Montana and other features; Ruth Law was there with her aeroplane and there were scores of other features from the companies and local theaters.

For one night the streets were turned into a studio, and something of the magnitude of California's largest manufacturing industry was suggested in the long line of equipment, bits of scenery and electrical apparatus that stopped traffic all the evening in the downtown district.

It was King Film "struttin' his stuff," and he certainly showed visitors from all over the United States what he can do.

SEEKS A STORM AND GETS GALE

Meighan Company Rewarded for Patience When Wind Comes

A sea picture is the most difficult type to produce, according to Thomas Meighan, Paramount star, who has completed "Homeward Bound," adapted by Jack Cunningham and Paul Sloane from Peter B. Kync's story, "The Light to Leeward." The principal reason is because most of the dramatic moments in the story are tied up with storms and the sea is as uncertain as women.

Mr. Meighan and a company of Paramount players spent five weeks in New London, Conn., filming scenes on the Thames river and on the ocean but in all that time there was not sufficient rough weather to utilize for the storm scenes. It was necessary for the company to spend a week off Seagate, N. Y., before the proper weather conditions prevailed for the storm scenes. These scenes show the crashing of a spar on the deck of a schooner, tossed and wave-washed on a belligerent sea, the rescuing of a disabled yacht, and the heroic struggle of Jim Bedford (Thomas Meighan) in bringing the two ships successfully through the storm.

The company was rewarded for the time and patience it took to make these scenes getting on the film some scenes which are said to be among the most realistic ever photographed. When the sea did oblige the cameraman she did it in magnificent style.

"Whenever a picture requires the use of the elements for intensifying the drama it is a long tedious struggle," explained Mr. Meighan, "for you just have to wait until the weather is right. In the studio we can control the light and the atmosphere, but when we work outside we are at the mercy of Nature. I believe, by waiting for the propitious moment, that we secured some of the most thrilling storm scenes possible. I know it was all we could do to stay on deck and the cameras had to be fastened to the rigging to prevent them being washed away."

WHALING PICTURE STILL SMASHING RECORDS

New York.—In opposition to a free open air meeting of one of the largest organizations of the South, and also a Chautauqua, Hodkinson's "Down to the Sea in Ships" opened at Moore's Opera House, Clarksburg, W. Va., on July 2, smashing all known box office records, according to a telegram received at the Pittsburgh branch of the W. W. Hodkinson Corporation from Claude Robinson, lessee of the popular playhouse.

It was estimated that ten thousand people attended the open air meeting. A great number also were in constant attendance at the Chautauqua, but for all of that Mr. Robinson claims that Moore's Opera House played to the greatest crowds and received the largest receipts since his connection with the house.

Mr. Robinson's telegram, which is self-explanatory, reads as follows:

"Congratulations. Excepting a holiday your 'Down to the Sea in Ships' opened Moore Opera House tonight to the largest receipts I have ever experienced since I have been in Clarksburg. I might add that Norwood Park had ten thousand people there last night. Some opposition. There is also a Chautauqua holding forth here. It speaks mighty well for 'Down to the Sea in Ships.'"

"CLAUDE ROBINSON."

VITAGRAPH TELLS OF 8 SPECIALS

*Among Them Is Emerson
Hough's The Man
Next Door*

New York City.—Albert E. Smith, president of Vitagraph, announces eight more of the twenty-six specials which will be released by this company during the season, 1923-24. These follow "Masters of Men" and "Ninety and Nine," which already have proved the exceptional box office attraction of these bigger and better pictures. The eight which are announced now will be released at the beginning of the season. They are:

"The Man Next Door," a picturization of Emerson Hough's famous novel. It is a Victor Schertzinger production with an all star cast headed by Alice Calhoun, James Morrison, David Torrence and Frank Sheridan.

"The Midnight Alarm," a David Smith Production, of which J. Wm. Harkins, Jr., is the author, is one of the more thrilling and sensational fire pictures ever screened. There is an all star cast headed by Percy Marmont, Alice Calhoun and Cullen Landis.

"Pioneer Trails," also a David Smith production, is a tremendous thrilling drama of the great West in the days when the transcontinental railroads were in course of construction.

"On the Banks of the Wabash," a human heart interest story and the first of the J. Stuart Blackton Productions to be released by Vitagraph, is inspired by the famous song written by Paul Dresser.

"Let No Man Put Asunder," a Harry Sherman Production, will be made from the famous novel by Basil King.

"The Man from Brodney's" by George Barr McCutcheon will be another David Smith Production.

"The Leavenworth Case," by Anna Catherine Green, one of the most famous detective stories ever written, will be a Whitman Bennett Production released by Vitagraph.

"Borrowed Husbands" by Mildred K. Barbour will be the second of the Harry Sherman Productions.

There will be all told six specials contributed by J. Stuart Blackton, six by David Smith, six by Harry Sherman and six by Whitman Bennett. Two special productions to be decided upon will complete the twenty-six announced by Mr. Smith.

LADY OF QUALITY IS NEARING COMPLETION

New York City.—One of the most elaborate pictures of the year, the Hobart Henley production of "A Lady of Quality," which will be presented as a Universal Jewel, is nearing completion. Virginia Valli, the star, takes the part made famous on the dramatic stage by Julia Arthur.

The play which was made from the famous novel by Frances Hodgson Burnett ran for several seasons as a great success. Miss Arthur as Clorinda Wildairs scored one of the hits of her career in the part.

Universal has built very unusual sets for this production, duplicating the rooms in old English castles. A massive Jacobean room with paneled walls and rich carvings forms one of the large sets and this together with the throne room of Queen Anne holds several hundred people. Hunting scenes have been reproduced with great fidelity and the old English atmosphere of the period has been carefully worked out through research extending for many weeks before the picture was started. Hobart Henley, the director, has a reputation for accuracy in detail.



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INCE ROLE FOR BLANCHE SWEET

*Will Play Anna Christie in First
Eugene O'Neill Play
Filmed*

New York City.—The title role of "Anna Christie," which will be a Thomas H. Ince production for First National release, will be portrayed by Blanche Sweet. This announcement made this week, sets at rest the many rumors which have been current regarding the featured player of this tremendously popular play. The choice of Miss Sweet for the leading role comes after an exhaustive search of the ranks of screen players by Mr. Ince, during which time the names of more than six prominent actresses were mentioned as possibilities.

Miss Sweet is one of the best known stars of the industry. She is established as a box office player and in her recent return to the screen in "Quincy Adams Sawyer" after a retirement of two years, proved her widespread popularity. In "Anna Christie" she will have the most dramatic role of her career, and one of the strongest characterizations ever to be brought to the silversheet. The role of the water-front waif was portrayed on the New York stage by Pauline Lord, who is also appearing in London at the present time in the same play. "Anna Christie" enjoyed the most unqualified success of any American play in London for years.

Unusual interest is centered in the screen production inasmuch as it is the first of the plays of Eugene O'Neill, generally conceded to be the foremost American playwright, to be filmed. Its presentation in New York won it the Pulitzer Prize for the most noteworthy dramatic work of the year, and more firmly established the genius of O'Neill. His other works include such dramatic masterpieces as "Beyond the Horizon," "The Hairy Ape," and "Emperor Jones."

Production will start immediately at the Ince studios. John Griffith Wray will direct and George Marion has been brought from the London cast to enact the role of Chris Christopherson on the screen. The continuity had been prepared and sets erected preparatory to the selection of a star.

THE MIDNIGHT ALARM BOOKED FOR RIALTO

New York.—"The Midnight Alarm," Vitagraph's feature produced by David Smith, has been booked at the Rialto Theatre in New York for the week of July 29. The picture is scheduled for general first run release sometime in the fall.

While the picture has a most thrilling fire scene, it does not depend upon this for its audience appeal. The story is of the mystery of a child brought up in the slums of a city.

Alice Calhoun plays a dual role, that of the young widow and later the widow's daughter.

An extensive exploitation campaign has been arranged by Vitagraph. Already Vitagraph has shown the picture to members of the Brooklyn fire department.

First National Releases

New York City.—Four of the First National stars will be represented in the releasing schedule of Associated First National Pictures, Inc., for the month of August. They are Richard Barthelmess, Constance Talmadge, dainty Colleen Moore, who is making her debut as a First National star, and Katherine MacDonald. Their pictures are, respectively "The Fighting Blade," "Duley," "The Huntress" and "The Scarlet Lily."

Corinne Griffith to Be First National Star

CONTRACT COVERS PERIOD OF YEARS

First Appearance Will Be in Gertrude Atherton's "Black Oxen"

Under the terms of a starring contract Corinne Griffith has become a First National star. Negotiations were concluded this week for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National Pictures, Inc.

The new unit has been organized by E. M. Asher, New York representative of Mack Sennett comedies; Charles R. Rogers, formerly manager of distribution of two of the largest producing companies and Edward Small has guided the destinies of many famous stars and directors.

Simultaneously with the announcement of the starring contract it was stated that Miss Griffith has been selected to play the leading part in Gertrude Atherton's "Black Oxen," the sensation "best seller" of the past year, the screen rights of which were purchased by First National several months ago. "Black Oxen" is regarded as a most valuable modern novel for screen purposes and speculation has been rife as to who would play the role of Madame Zattiany, Mrs. Atherton's heroine.

Miss Griffith has been starred in several series of pictures and more recently has been playing featured roles in important productions as an independent player. She is at present in New York, but will shortly leave for the West Coast, where "Black Oxen" has been put into continuity form and is awaiting the appearance of the new star. Productions will be at the United Studios.

The new producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only proved successes of fiction and stage. It is possible that "Lilies of the Field," a stage success recently purchased by Corinne Griffith Productions, Inc., will be utilized for Miss Griffith's second production.

The contract was signed after a conference between Richard A. Rowland, general manager of First National, Earl Hudson, production chief of First National units at the West Coast studios, who made a hurried trip East for the purpose, John McCormick, western representative of First National, and officials of Corinne Griffith Productions, Inc.

KANSAS M. P. T. O. TO WORK IN SIX ZONES

Kansas City.—The M. P. T. O. Kansas zoning plan has resulted in a division of the state into six equal parts. Early next month the task of calling six consecutive zone conventions will fall upon the shoulders of C. E. Cook, business manager of the Kansas organization, who will tour the state.

At the conventions officers of each zone will be elected, plans of finance ironed out and six permanent divisions perfected. The operation of the zone units will in no way conflict with the state association. Delegates from each of the zones will be represented at state conventions, while it is believed that matters of finance pertaining exclusively to the zones easily can be taken care of by the divisional organizations

themselves, in addition to the regular state dues.

"It greatly would increase the efficiency of our association if a business manager could be appointed," said Mr. Cook. "When the fall convention of the M. P. T. O. Kansas is called we hope to have one of the strongest state organizations in the country and I do not believe that will include one bit of exaggeration."

PRICE CUTS BACK OF KANSAS CITY WAR

Kansas City.—There is a film war on Twelfth street, the "Broadway" of Kansas City, affecting the "fire menace" closing order against the Regent theatre, one of the larger down town houses of which Edward Dubinsky is manager. Seven motion picture houses are grouped closely together in two blocks.

"A month ago I reduced my price from 20 to 10 cents," said Mr. Dubinsky. "At least one theatre in my block still charges 20 cents. The refreshment stands near the entrance of the theatre have been there for more than a year, but no protest was made until last week. Matt Schinnick, building inspector, has told me my building is of sound fire proof construction. There are five exits on three different sides. It is not fire that menaces my theatre. Emmett A. Scanlon, fire warden, who judges 'menaces,' is a brother-in-law of William Flynn, an upper house alderman in the city council, who manages a theatre a few doors away. My price will remain at 10 cents."

Due to a buying agreement between three rival managers, Mr. Dubinsky said that he almost was unable to buy suitable films last year, despite the fact the Regent is by far the most elaborate exclusive motion picture house on Twelfth street.

"I don't deny there are other theatres almost as much of a fire menace as the stands near the entrance of the Regent," said Mr. Scanlon, when requested for a reason of the city's action against the theatre, "but I have worked on this as a test case for some time. When I see how it results I will clean up the rest."

BLACKTON STARTS ON HIS FIRST VITAGRAPH

New York.—J. Stuart Blackton began shooting "On the Banks of the Wabash" an episode rural drama inspired by Paul Dresser's song classic, at the Vitagraph Studios in Brooklyn last week. This is the first of six Blackton Productions.

An all star cast has been engaged. Among these are Mary Carr, the famous screen mother; Burr McIntosh, James Morrison, Lumsden Hare, Mary McLaren, Little Madge Evans, cast as the ingenue lead; George Neville, Marcia Harris, Ed Roseman and Harry and Dick Lee.

"On the Banks of the Wabash" there are no intricate twistings and turnings of plot. It is a revelation of a small town and its people, the comedies and tragedies of their daily life, their heartbreaks and their joys.

Coast Likes Tea—With a Kick

New York.—Additional reports to Associated Exhibitors from Los Angeles, where the Victor Hugo Halperin production, "Tea—With a Kick!" has just had a prerelease run in Grauman's Million Dollar Theatre, bring the information that the week's engagement proved inadequate to meet the demand which was made for seats.

LLOYD'S NEXT A HIT, SAYS COAST

Pre-Views on "Why Worry?" Excite Speculation Among Western Experts

Hollywood.—Pacific Coast Pre-view impressions of Harold Lloyd's next Pathe release, "Why Worry," tend to set at rest any anxiety about the comedian's ability to provide a worthy successor to "Safety Last." There is said to be no attempt to challenge the success of the current Lloyd comedy sensation by proceeding along similar lines. Lloyd, himself, has described "Why Worry," as "pure farce on celluloid."

The correctness of this classification is indicated in a statement made to Lloyd by Adela Rogers St. Johns, one of America's higher critical authorities on the photoplay, after seeing "Why Worry" at the special showing at the Hal Roach studios.

"It would have been a physical impossibility to produce another 'Safety Last,' she said. "But you have made a very able successor to it, and one which I am certain will appeal to very class of audience—to many even more than 'Safety Last' does. I think you are following the sanest course of any picture star in varying the type of your pictures instead of sticking to one stereotyped line of material.

"From thrill comedy to pure farce is a long step, but you have taken it very successfully. I really believe there are more laughs in 'Why Worry' than in 'Safety Last.' There are not, of course, the hysterical laughs which signalized the thrill picture. But the laughter which 'Why Worry' will win will be more spontaneous and better laughs, I believe, because they will be freely given, and not extracted by awesome situations."

The Leavenworth Case in Making for Vitagraph Issue

New York.—Whitman Bennett, who will produce six specials to be released by Vitagraph, announces an all star cast for his next picture "The Leavenworth Case" the world famous detective story by Anna Katharine Green.

Seena Owen will have the leading role of Eleanor Leavenworth and Martha Mansfield will play Mary Leavenworth. Others in the cast are Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller. Charles Giblyn will direct.

First National Foreign Sales

New York City.—The First National foreign department has closed a contract with the Companhia Cinematografica Hispano-Portuguesa, of Madrid, for twelve Mack Sennett comedies for Spain, Spanish Morocco, Canary Islands, Portugal and Portuguese East and West African Colonies. The Belgium rights for "Tol'able David," "Hurricane's Gal" and "The Turning Point" have been sold to M. De Lange, of Brussels.

Primax Film Co., of Vienna are the lessees of "Dinty" for Poland, Roumania, Bulgaria, European-Turkey and Greece, and of "Lessons in Love," for Czecho Slovakia, Austria, Hungary and Poland.

Looking Ahead In Hollywood

By Will C. Murphey

Hollywood—July 25. Two premieres are to be held here within the next ten days. Hal Roach will show Jack London's "The Call of The Wild," his first serious production of feature length, next Sunday at the California Theatre. On the following Sunday Warner Bros. will give a prelease showing of "Where the North Begins," at Loew's State.

Thomas H. Ince is preparing for two fall productions out of the ordinary. His first will be "Scout Wong" from a Saturday Evening Post story to be followed by "The Woman Between." Adaptations are being made by Julian La Mothe, a new addition to the Ince scenario department.

Agnes De Mille, daughter of the Famous William, is about to make her screen debut. Her initial appearance will be in a dancing role in "Spring Magic."

The famous house of Wurlitzer, who furnish motion picture theatres organs, is to erect a \$2,000,000 home in Los Angeles. Construction will begin in September on what will be the largest retail music house in the west.

Earl J. Hudson, general production manager of First National, has gone to New York for a conference with Richard Rowland. Mr. Judson said on his return he will be able to announce who will play the lead in "Black Oxen."

"Two Little Vagrants," a play that is to the French stage what "Way Down East" is to America, has been purchased by Maurice Tournour who will start work on it at United Studio next week. It will be in six reels, and Tournour may take the important scenes in France.

George Ade is here to confer with Lasky on the filming of "All Must Marry," his story for Thomas Meighan. Actual filming of the story will start upon the arrival of Meighan from the East. He is expected in a few days.

Sophie Tucker, queen of Jazz, has had several screen tests which she passed satisfactorily and will sign with a company soon, according to report here. Miss Tucker says she will have an important announcement of her plans ready very soon.

Antonio Moreno and his wife are going to Europe for a vacation. He will visit his old home in Spain, and travel through France, Italy and England, returning here for a new picture about September 1.

Associated Authors is to make "No More Men," by Elmer Harris and Fife Shannon will have one of the principal roles. Matt Moore will play the lead and Madge Bellamy will be in the cast.

The Garrison Production Company explorers have arrived here from South America with travelogue material for release in the fall; William F. Adler also got in town this week with short reel subjects of the Dutch New Guinea cannibals.

Fred Niblo finished cutting "Shadows of the Night," film version of "Captain Applejack" this week, and will ship it to New York after a private showing here.

Success of the "Merry-Go-Round" has led to spirited bidding by Los Angeles Theatre managers for the first showing in the down town district. West Coast will probably get it for one of their houses.

Charles J. Branham, director of fifteen theatres in Canada, is here looking over production and says Canada is enjoying the same good business as this country.

Ralph Graves has left for New York to play a consequential role in a forthcoming Cosmopolitan production.

Gaston Glass's troubles here will not result in losing his contract to play the lead in "Maytime." B. P. Schulberg says the organization is with and behind Mr. Glass no matter what the eventualities.

Monte Bell, scenarist and publicity man for Charles Chaplin, will direct Edna Purviance's next picture for Regent Film company.

Hope Hampton has finished her role in "The Gold Diggers," and left for New York last Sunday. After a visit to Paris, the star will return here and play the lead in "Irene."

Mae Murray and Robert Leonard, her director-husband, have arrived and settled down in their new Beverly Hills home. "Fashion Row" will be completed here, and several new pictures made.

Work on "The Huntress" has been completed in just six weeks from the time it was started for First National. Colleen Moore is starred and it was directed from Hulbert Footner's story. It is said to be a western without a cowboy, pinto pony or mounted policeman.

Gilbert E. Gable, president of Achievement Pictures, is on a visit from New York to look over "The Magic Skin" under way by his company at Goldwyn's. There are several more weeks work on the production.

"Leave It To Gerry", an original story by Adam Hull Shirk, will be the first feature starring picture for Billie Rhodes. Ben Wilson will start work in about one month.

Word from Barbara La Marr, now in Italy playing the lead in Goldwyn's production of "The Eternal City", states she is nearly through her role, and after a brief rest will return here to play the lead in "The Shooting of Dan McGrew".

Buster Collins announced he is done with the stage for good. He has taken a Beverly Hills home, sent for his mother and will devote all his future time to pictures.

Max Graf will start in about two weeks the filming of "Half A Dollar Bill", a semi-sea story by Curtis Benton, author of "Mighty Lak' A Rose." Hobart Bosworth will play the sea captain; there are only five persons in the cast.

Clara Bow, the little ingenue who made a hit in "Down To The Sea In Ships", is to have an important role in "Maytime" which Al Lichtman is getting ready to produce. Several new faces will be seen in the production.

West Coast Theatres announces that in addition to its present building plans it has in view the construction of five new theatres next year, all of 2,000 seating capacity. They will be in neighborhood and suburban districts.

Hollywood has a million dollar extra girl. She is Mary Louise Hartje, granddaughter of John L. Scott, one time president of the Pennsylvania railroad, and daughter of the late Augustus Hartje, millionaire Pittsburg paper manufacturer. She is known professionally as Mary Louise Woods, and is playing in the "Fighting Blood" series.

Under the title "Harem Love", J. Stewart Woodhouse, well known scenarist, and Gerjes Bey, nephew of the Turkish minister of war, a production is being prepared showing intimately Turkish life and customs.

John Bowers will be away from the screen for sometime. The popular leading man broke his leg this week while bull-dogging a steer from the back of a bronco at the studio of Principal Pictures.

There is a persistent rumor here that if Corinne Griffith can get the production bee out of her bonnet, she has an excellent chance to star in worth while pictures for First National. Negotiations have been underway for several weeks, and Miss Griffith is now in New York seeing what can be done about it. She is said to have been offered the leads in "Black Oxen" and "Lillies Of The Field".

Arrivals in town this week included Jack Cunningham, scenarist of "The Covered Wagon" to do another Lasky script; Edgar Keller, big league artist, who makes posters for the industry; James J. Walker, New York state Senator, to talk business with Lew Cody; Bennie Zeidman on a visit to Mary and Doug; Raymond McKee and his bride, Marguerite Courtot, on a belated honeymoon; Luther Reed with a Marion Davis script; James Diamond to handle the camera for Elaine Hammerstein's next picture.

Pauline Starke, leading woman in many big productions, and Jack White, producer of Mermaid Comedies, announced their engagement this week. Both are so busy they have no time for a honeymoon so the date for the wedding has not been set.

Normand Feature Done

Hollywood.—The clicking of cameras has ceased on "The Extra Girl," Mack Sennett's pretentious production in which Mabel Normand is starred. The picture directed by Dick Jones, has been shot in record time and Sennett considers it the best cinema he has ever made and quite the best in which Miss Normand has appeared. It will have its world premier here at the Mission theatre around the first of September.

Cutting will be rushed so that it can be shown in New York about the same time as its Los Angeles premiere. Ralph Graves supports Miss Normand, and others in the cast include George Nichols, Anna Hernandez, Vernon Dent, Ramsey Wallace and Charlotte Mineau.

ENGLAND LAUGHS AT OUR TITLES

Ridiculous Situations Created By Some of the Wording on American Films

New York City.—An interesting angle on American sub-titles is contained in the following letter to the London Cinema from David L. Blumenfeld, of the publicity department of the Walturdaw Co., Ltd., which distributes Preferred Pictures throughout England and the continent.

Sir:—For some time past there have been complaints that American films shown in this country are too American in their worded titles. I hold no brief for flagrant Americanisms, but at the same time I should like to state that in my opinion this is, if anything, rather a snobbish attitude to take up. For some years the British public have been getting used to Americanisms in titles flashed on the screen. Every British exhibitor, if he only knew it, releases more American slang on his sheet than English idioms.

Plays about America should surely carry the convincing talk of their American characters—talk which, whatever we may say, is "snappy"—there's an Americanism—full of "punch," short and convincing. To show a Scottish film with thorough "Londonisms" in its subtitles is just the same as showing a New York picture with the subtitles rewritten for English audiences.

The other day I saw an American film in which one of the characters was made to say, in a rough house scene, "'Ere you—' op it!"—which is tantamount to making an Englishman in similar circumstances say "G'wan, you big stiff—beat it." Of course there is a very justifiable comeback to all this; that we do not want the British language inoculated with Americanisms, and to a large extent this is true. A film of "Rob Roy," or some historical pageant of British history made and produced by Americans, warrants every time a very thorough Anglicism of the sub-titles. In cases like this, American sub-titles are, naturally, all wrong, and go more to ruin the film than uplift it. But where you have a purely American drama written around typical American people in everyday American surroundings, it is foolish and stupid to Anglicize the titling.

I think everyone will agree that there are no finer sub-title writers in the world than the Americans when it comes to American plays of American people.

Let us see purely American films, then, with their original titles—clever, to the point, short and snappy. Of course, in very flagrant cases they can be rewritten but let that be done, please, by a man who knows how to write both languages.

Reports for the opening day at the Central show a packed house from the time of the opening until the last showing, and according to Mr. Cobe the picture promises to be a big success.

Broadway Can't Let It Go

New York City.—"Merry Go Round" the Universal-Super Jewel has broken the usual procedure by breaking records at Broadway motion picture theatre houses, having played at the Rivoli Theatre for two weeks, followed by one week at the Rialto Theatre, where for the third week, it held up to unusual business.

Andrew J. Cobe, well-known showman, proves his confidence in "Merry Go Round" by booking it for the Central Theatre for an indefinite run, following the showing at the Rivoli and Rialto Theatre engagements.

Happenings in the Independent Field

WARNER EXCHANGE MEN OUT IN FORCE

First Independent Exchange Convention Is Attended By Thirty Representatives

More than thirty exchange men, distributors of Warner pictures throughout the country, assembled for the first annual Warner Brothers convention on July 15, at the Drake Hotel, Chicago. The sessions were held on July 16 and 17.

One of the most important features of the convention was the appropriation by the exchange men of \$100,000 toward the publicity campaign and immediately Mr. Warner announced that the Warner Brothers would add \$100,000 to the plan. The total expenditure now for the advertising of the eighteen pictures is in excess of \$500,000.

The convention was called to order by Mr. Warner, who read a telegram from his brother, Harry M. Warner, who regretted his inability to attend. The speakers were Sam Morris, General Manager of the Warner home offices, Mr. Lesser, Mr. Ullman, of the Hearst Syndicate, New York; Mr. Woodward, of the Gravure Service Corp., New York; W. H. Ingersoll, the man who made the dollar watch famous, New York; and Lon Young, Director of Advertising and Publicity for Warner Brothers.

At the morning session on July 16 it was announced by Abe Warner that the David Belasco play, "Deburan," in which Lionel Atwill starred on Broadway last season, would be produced by Ernst Lubitsch, after the completion of the eighteen pictures. The exchange men next took up the question of selling. Great enthusiasm was manifested when Meyer Lesser, spoke on the publicity and exploitation campaign. Mr. Lesser went into detail, stating that close to half a million dollars had been appropriated for the campaign, and exhibited a series of advertisements soon to be published by a number of magazines. Mr. Ullman, of the Hearst Syndicate, declared that the cooperation of the entire chain of Hearst papers was at the call of the exchange men.

Mr. Woodward, of the Gravure Corp., stated that his organization published more than 90% of the newspaper rotogravure sections and that the weekly circulation totaled 6,700,000. Mr. Ingersoll dwelt on the commercial tie-ups he would extend to the Warners, and Lon Young enlightened the men on the many advertising aids being devised to help the exhibitors derive greater box-office profits. The meeting adjourned to witness "Where the North Begins," featuring the Belgian police dog, Rin-Tin-Tin, and Johnny Hines in "Little Johnny Jones."

On the following day a sales discussion took place, and Mr. Warner announced that the entire country had been closed for the distribution of the series of eighteen. Among those present at the meeting were:

Sam Warner, Abe Warner, Sam Morris, Meyer Lesser, Lon Young, of the Warner organization; George H. Dumond, Chicago; Mr. Davis, Little Rock, Ark.; Oscar Oldknow, Atlanta, George Underwood, Dallas; W. D. Shapiro, Boston; Lou Berman, Phila.; C. J. Sonin, Detroit; Eddie Silverman, Chicago; I. J. Wallenstein, Boston; Eddie Stearn, Cleveland; Harry Charnas, Cleveland; Mr. Finkel, Pittsburgh; Al Kahn, Kansas City; Mr. Woodward, New York; Mr. Hines, St. Louis; J. Broehn, Cincinnati;

J. Ullman, New York; Fred Cubberley, Minn.; J. Hennegan, Cincinnati; L. K. Brin, Seattle; E. G. Tunstall and E. Linder, Milwaukee.

JOE BRANDT BACK PREDICTS BIG SEASON

Fresh from a long trip on the road where he covered territory that was considered both good and bad from the distributor's and exhibitor's standpoint, Joe Brandt of C. B. C. returns to New York decidedly optimistic.

It is Mr. Brandt's opinion that business is going to be unusually good this fall and winter. While extreme heat has knocked the bottom out of picture returns in many sections, the line-up for big features for the new season is noticeably active, he says.

Cummings Plans Tour in Connection With His Feature

A tour of the large cities to become personally acquainted with exhibitors and exchangers is Irving Cummings' chief exploitation plan for his newest picture "Broken Hearts of Broadway."

"I am not going to let my audiences sit through ten and eleven reels of padded material," stated Mr. Cummings. "Neither am I going to feature Broadway stars who are known only in the large cities. 'Broken Hearts of Broadway' contains screen stars known to everyone. I have made a picture that will get results from the box offices of small towns as well as large cities."

Mr. Cummings has sought the opinion of exhibitors throughout the country to learn the kind of pictures they want and his policy is to make only "box-office" attractions.

Rosenzweig With Reelab

Reelab Corporation, which has opened laboratories in Fort Lee, N. J., has arranged with Maurice Rosenzweig of Knickerbocker Titles to supervise the title department. Mr. Rosenzweig has photographed titles for some of the biggest productions, notably those for "When Knighthood Was in Flower." His association with the new laboratories, says Mr. Heller, president of Reelab, is in line with that company's policy of having each department under the supervision of a recognized expert.

De Luxe C. B. C. Contract

Tony Luchese and Oscar Neufeld, executive heads of the De Luxe Film Co. Inc., closed an exclusive contract with C. B. C. for the entire output of Columbia Pictures for the season of 1923-4 for distribution through Eastern Pennsylvania and Southern New Jersey. The following pictures, will be turned over to the De Luxe organization under the agreement: "Yesterday's Wife," "Marriage Market," "Discontented Husbands" and "Traffic in Hearts."

Charlie Burr Gives a Party

New York.—Constance Binney was the guest of honor at a party given at the Burr Glendale studios a few days ago to celebrate the progress being made on the production of "Clipped Wings," her first starring feature for Associated Exhibitors. C. C. Burr, her producer, was the host.

Singer With Export & Import

Julius Singer has joined the Export & Import Film Company as a special sales representative and has left New York for a tour of the principal independent exchange centers.

LESSER WILL MAKE HIAWATHA FILM

Hollywood.—Sol Lesser announced this week that Principal Pictures would make at least one Longfellow poem into a screen classic. At an early date his organization will begin the filming of "Hiawatha," research work and the scenario having been whipped into shape by the scenario department who have quietly been preparing for the production for several weeks.

"It is our plan," said Lesser, "to emphasize the poetical elements of the work rather than to visualize them completely. This we hope to accomplish by the importance we shall give to the earlier episodes of the poem wherein the infancy and boyhood of Hiawatha are treated."

He has not announced who will play the leading role, nor have any members of the cast been selected.

Start Work on "Tiger Rose"

For the filming of the Warner Brothers picturization of the David Belasco play, "Tiger Rose," in which Lenore Ulric will be starred, Director Sidney Franklin has taken the entire company and a large corps of assistants to Tuolumne Meadows, Cal., north of Yosemite Valley.

Burr Engages Kenneth Webb

C. C. Burr has engaged Kenneth Webb to direct Constance Binney in "The Stolen Kiss," an original story by Mann Page and Gerald Duffy, which will be released by Associated Exhibitors. Richard Thorpe will have the leading male role and others in the cast are Mary Carr, Edmund Breese, William N. Bailey, Edna May Oliver and Russell Griffin.

Beier Sales Manager of W-B

Nat Beier has been appointed sales manager of the W-B Film Exchange, New York, which controls the distribution of the Warner Brothers current productions for the Greater New York territory. Mr. Beier was formerly with United Artists. He has also held executive positions with the Select and Fox organizations.

Starts Third for Grand-Asher

Los Angeles.—Ben Wilson has started production on his third feature for Grand-Asher release. The story is an adaptation by Frank Sullivan of the novel "Other Men's Daughters" by Evelyn Campbell. Bryant Washburn and Mabel Forrest head a cast in which Kathleen Kirkham, Wheeler Oakman, Sidney de Grey and Martha Franklin have the principal roles.

Weber and North Buy Play

"Its a Boy," which played at the Sam Harris Theatre, New York, is to be made into pictures for early Fall release. L. Lawrence Weber and Bobby North now have in preparation this comedy drama by William Anthony McGuire.

Title Lowell Film

John Lowell's next feature, nearing completion at the Blazed Trail Studios in Gloversville, N. Y., is now definitely titled "Floodgates." The story and scenario are by L. Case Russell and the direction by George Irving.



Stars who will shine under the Warner Brothers' banner: Lenore Ulric, Hope Hampton, John Barrymore, Harry Meyers, Marie Prevost, Johnny Hines, Wesley Barry, Baby Bruce Guerin, Monte Blue, "Spec" O'Donnell and Irene Rich.

"Keep Dates Open For Big Ones" H. M. Warner Advises Exhibitors

KEEP open play dates for the big ones that are coming, and don't clutter up your schedule with a lot of junk pictures.

That is the advice of Harry M. Warner, of Warner Brothers, to exhibitors. It is Mr. Warner's contention that the production schedule of the independent market is the biggest in its history.

"Many pictures have been announced for release next season," said Mr. Warner. "Scores of others are on the way. Some of the biggest are coming from the independent producers. We are making eighteen pictures that are without question attractions of the highest order ever produced by a single organization.

"Exhibitors want to be in a position to cash in on the big productions. Now is the time to be careful of false moves. Book wisely. There are plenty of good pictures in the independent field, and the Warner Brothers are helping to fill the demand for big pictures by bringing forth eighteen great plays and novels."

Over five and a half million dollars will be spent by the Warner Brothers in the production, exploitation and publicizing of the forthcoming series of eighteen classics of the screen being made from famous plays and popular novels.

Among the Belasco plays secured by the Warners is "Tiger Rose," the play in which Belasco presented Miss Ulric on the legitimate stage and in which she will be starred under the direction of Sidney Franklin.

A distinct unit in the production plans is Harry Rapf, the producer of such current Warner films as "School Days," "Rags to Riches," "Heroes of the Street," and "Brass." Mr. Rapf plans to bring forth "Broadway After Dark," from the play by Owen Davis, with picturization by Edmund Goulding, and "Lucretia Lombard," the Kathleen Norris novel.

Among the list of directors thus far engaged for the new series are Sidney Franklin, Ernst Lubitsch, Harry Beaumont, William Beaudine, Arthur Rosson and William A. Seiter.

The Warner group of screen stars include Monte Blue, Marie Prevost, Hope Hampton, Irene Rich, Wesley Barry, John Barrymore, Johnny Hines, Harry Myers, Mae Marsh, "Spec" O'Donnell and Baby Bruce Guerin.

In the adaptation of the works the Warners have engaged Julien Josephson, Grant Carpenter, Edmund Goulding, Sada Cowan, Frances Marion, Dorothy Farnum and Paul Bern, all of whom are specialists in writing directly for the screen.

Announcement of the eighteen Warner features is as follows:

"The Gold Diggers," a David Belasco production, directed by Harry Beaumont, with an all star cast including Hope Hampton, Wyndham Standing and Louise Fazenda.

"Little Johnny Jones," featuring Johnny Hines in the play by George M. Cohan, directed by Arthur Rosson.

"The Printer's Devil," starring Wesley Barry, in the story written by Julien Josephson, directed by William Beaudine, Harry Myers also plays a prominent role in the production.

"Broadway After Dark," a Harry Rapf production made from the play by Owen Davis, with adaptation by Edmund Goulding, starring Marie Prevost, Monte Blue and Irene Rich.

"How to Educate a Wife," an Elinor Glyn story, adapted by Grant Carpenter.

"Cornered" the famous Broadway stage success written by Zelda Sears and Dodson Mitchell.

"Tiger Rose," a Sidney Franklin production starring Lenore Ulric in the popular Belasco play; direction by Mr. Franklin.

"The Country Kid," the second Wesley Barry picture, by Julien Josephson and directed by William Beaudine, Harry Myers will also be in the cast.

"Lucretia Lombard," a Harry Rapf production, which will be an adaptation of Kathleen Norris' popular novel by Sada Cowan.

"Being Respectable," from the novel by Grace Flandru, adapted by William Black.

"The Tenth Woman," from the novel by Harriet Comstock.

"Daddies," a David Belasco production, adapted from the play by John L. Hobbie; scenario by Julien Josephson, direction of Harry Beaumont and starring Mae Marsh.

"Beau Brummel," by special arrangement with Mrs. Richard Mansfield, starring John Barrymore in the Clyde Fitch play of the same name.

"Babbitt," from the novel by Sinclair Lewis.

"The Age of Innocence," from the novel by Edith Wharton, voted one of America's ten greatest women.

"Lover's Lane," from the play by Clyde Fitch.

"An Unloved Wife," from the story by Pearl Keating.

Wesley Barry will appear in another production, the third of which will be written by Julien Josephson with direction by William Beaudine.

FOREIGN DEPARTMENT CLOSES MANY DEALS

While only a few of the Warner Brothers forthcoming series of eighteen have been completed to date, Gus S. Schlesinger, General Manager of the Warners Foreign Department, successfully consummated recently a number of big foreign deals for the entire group.

The deals were completed without the viewing by the foreign buyers of any of the completed films. This unusual procedure, according to Mr. Schlesinger, was due to the big results now being obtained by the foreign distributors with the current series of Warner productions.

Mr. Schlesinger plans to leave for Europe in the interests of the new series the latter part of August. He will visit London, Paris, Berlin, Vienna, Barcelona, Rome and The Hague, Holland.

The deals thus far completed by Mr. Schlesinger for the new pictures were made with the Aktiebolaget Svensk Filmindustri, Sweden for Scandanavia; Australasian Films Ltd., New York, for Australia, New Zealand, Dutch East Indies and Straits Settlements; Sociedad General Cinematografica, New York, for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Taisho Film Company, New York, for Japan; and the German Camus Y Cia., New York, for Mexico.

TOM MOORE SIGNS NEW WARNER SERIES

The Warner Brothers series of eighteen, a number of which have already been completed, are being booked in bulk by scores of first run theatres throughout the country. Announcement of this fact was made last week by Harry M. Warner, following the closing of a deal for the eighteen pictures with Tom Moore, President of Moore's Theatres Corporation, Washington.

Mr. Moore's transaction was consummated with Lou Berman, of the Independent Film Corp., Philadelphia, who controls the Warner rights for Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, Virginia and District of Columbia. The Warner product will be shown first at Moore's Rialto Theatre, Washington, D. C., and later at the many other theatres controlled by the Moore's Corporation.

Seiter to Direct Three More

William A. Seiter, who directed the current Warner classic, "Little Church Around the Corner," has been signed by the Warner Brothers to direct three of the new group of eighteen features. "George Washington, Jr.," "Cornered," and "How to Educate a Wife."

SANFORD SPECIAL SEPTEMBER FIRST

"Souls in Bondage" Announced As Initial State Rights Offer- ing on New Program

The 1923-4 program of independent offerings from Sanford Productions will be opened September first with the release of "Souls in Bondage," a dramatic portrayal of a character said to be well known in the vicinity of Los Angeles.

The picture, offered as a Sanford Special, features an all star cast made up of Pat O'Malley, Cleo Madison, Otto Lederer, Frank Hayes, Gene Crosby, Peter Howard, Eugenia Gilbert and Leon Artigue. The story and direction are by William H. Clifford, the author of several screen successes.

The sponsors of "Souls in Bondage" have completed all details preliminary to the launching of the production. The press book is ready for shipment and all accessories for the theatre, which include posters, newspaper cuts, lobby cards, are illustrated in this exploitation guide.

The story Mr. Clifford has written for this screen play revolves about a character to whom powers of Faith Healing are attributed by many people who know him personally. The play deals with the efforts of a band of crooks to utilize the powers of this extraordinary man in a nefarious scheme, this situation forming the basis of a number of highly dramatic episodes.

Novel Feature Production To Be Offered By Hepworth

"Lily of the Alley," one of the forthcoming releases of the Hepworth Distributing Corporation, was screened for a select audience at the coast recently for the primary purpose of ascertaining whether the American public would generally accept the English product as it came from the studio. The picture, directed by Cecil M. Hepworth, presents many novel features, not the least of which is the fact that there are no subtitles in the entire film.

Goldburg Touring Middle West

Jesse J. Goldburg, President of Independent Pictures Corp., has started on a tour of the middle west. The object of Mr.

Goldburg's trip is to dispose of the remaining territories on the twelve feature productions lately completed by his organization, and to confer with the state right exchange men now holding franchises of the Independent Pictures Corporation. While in Detroit Mr. Goldburg will hold a directors meeting of his corporation, several of the directors being residents of that city.

INCREASE EQUIPMENT AT THE GRAND STUDIO

Development of the production equipment of the Grand studios in Hollywood is now under way. In the matter of lighting equipment it is planned to have the installation at this studio, where Sid Smith, Monte Banks and Joe Rock are making comedies for Grand-Asher release, as complete as that of the larger plants in Hollywood. New baby spots, 120 amp. spots and bank lights were moved in last week. In the meantime production activities are going on at the high rate of speed instituted when the three comedians started work on their series for G-A distribution.

The publicity department is hard at work trying to keep up with production. Cooperating with Ben Verscheleiser, general manager at the Grand Studios, Adam Hull Shirk, publicity director, is devoting considerable attention to the making of adequate stills to be supplied on each of the two reel comedies.

Engage Edward Burns for Role

Warner Brothers have engaged Edward Burns to play a leading role in the Wesley Barry picture, "The Country Kid," which is being directed by William Beaudine. Two other juvenile stars are appearing in the picture. "Spec" O'Donnell and Baby Bruce Guerin.

Will Start New Productions

Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, will leave for the Coast soon to arrange for four new productions to be released on the Weber and North schedule following "Marriage Morals" and "Don't Marry for Money," which have been completed.

Announce Big Foreign Sale

Louis Auerback of the Export & Import Film Company, Inc., has closed a deal for his company which disposes of his company's entire program for Continental Europe. The deal includes thirty features, seventy-five comedies and three serials.

MEANEST MAN TO BE SEPTEMBER RELEASE

September will be the banner month for releases from Principal Pictures Corporation, according to Sol Lesser and Michael Rosenberg of that organization.

"The Meanest Man in the World," now finished, will have an early September release and there is a strong possibility that an advance world premiere will take place in New York a few weeks prior to the general release date.

Distribution arrangements for the George M. Cohan play-film have not as yet been within a few weeks time.

"The Meanest Man in the World" was directed by Edward F. Cline. Chief among the players are Blanche Sweet, Bert Lytell, Bryant Washburn, Maryon Aye, Helen Lynch, Forrest Robinson, Lincoln Stedman, Warde Crane, Frances Raymond, Carl Stockdale, Robert Dunbar, Victor Potel, William Conklin and a host of other favorite cinema folk.

The picture is said to have been filmed in strict accordance with the successful stage play and the many laughable situations as presented by Mr. Cohan before the footlights are brought out in the subtitles. Walter Anthony and John Grey are responsible for the titling of this feature.

It is the intention of Sol Lesser to present "The Meanest Man" in world premiere fashion on an elaborate scale with Bert Lytell, portraying the title role, appearing in person at the initial showing in New York.

Arranges Distribution

Max O. Miller, president of the Max O. Miller productions announces that he has concluded releasing arrangements whereby four productions to be made by his company will be distributed throughout the entire world by Chadwick Pictures Corporation of New York City. Domestic release will be via the state right market. The first production—"Damaged Souls" has been completed and the print shipped East.

Control of New Post Series

Chadwick Pictures Corporation which had earlier in the year affected distributing arrangements with the Post Pictures Corporation to distribute their new series of forty travel pictures, have purchased all rights in this series. Immediately upon the completion of the deal rights for New York State and Northern New Jersey were disposed of to Commonwealth Film Corporation.



The Directorial genius behind the forthcoming eighteen Warner Brothers' features—Harry Beaumont, William A. Seiter, David Belasco, Arthur Rosson, Sidney Franklin, William Beaudine.

Short Subjects and Serials

EDUCATIONAL TO HOLD CONVENTION

Company Plans to Issue 30 Per Cent More Product in Coming Year.

Educational Film Exchange managers and sales executives will meet for three days in their second national sales convention, July 30, at the Hotel Pennsylvania. This is the first national sales convention to be held by Educational in New York, the first one being held in Chicago in 1921.

Sales executives of the Educational Film Exchanges, Inc., have made a careful study of national conditions, and each manager has made a thorough analysis of the situation in his territory up to the time of the convention.

This convention is purposely held late in the summer season in order that the exchange manager will derive the greatest benefit from it. During the convention announcement will be made of the 1923-24 product.

Educational Film Exchanges, Inc., will release 30 per cent more product during the 1923-24 season than during the year just drawing to a close. This increase is a direct result of the national survey.

It is a significant fact, developed by the survey, that the feature pictures for the coming year will be shorter than those of the 1922-23 season. This is claimed to be the natural result of the reaction against the longer features which crowded the short subjects from the program of many theatres and the resultant complaint from patrons.

Now We'll "Sing Them Again"

New York.—"Close Harmony," the first of Educational's "Sing Them Again" series, will be released August 12. It will introduce "Sweet Rosie O'Grady," "In the Shade of the Old Apple Tree" and "Sweet Adeline."

The series is designed to take advantage of the present demand for community singing. Complete orchestrations accurately timed to the picture are available to exhibitors. It is thought that the reels will be valuable in establishing cordial feeling in the audience and putting it in the proper frame of mind to enjoy the feature.

Tuxedo Comedies Coming

New York.—The Tuxedo Comedies, a series of eight two-reelers, will be released by Educational during the season 1923-4. "Easter Bonnets," the first of this series, will feature Ned Sparks and Harry Tige. "Poodles" Hanneford, the Hippodrome clown, will appear in a number of later releases.

Cooper's Tales for Pathe

New York.—The famous "Leatherstocking Tales" of J. Fenimore Cooper are to be made into a Patheserial. Care will be taken to present Cooper's picturesque hero with the fidelity which has fascinated three generations of novel readers. The tales deal with the frontier of New York State and the Six Nations who were incited to harass the whites by the French in Canada plotting secretly with the British.

Commends Pathe Review

New York.—The June list of "Pictures for Selected Programs" issued by the Na-

tional Committee for Better Films, contains resumes of five complete issues of Pathe Review. The issues listed are Nos. 23, 24, 25, 26 and 27.

The recent announcement that Chambers of Commerce in important scenic sections of the United States are co-operating with Pathe Review in filming a distinctive series in American Pathecolor is said to have been well received by many exhibitors.

Pathe Review No. 35, shortly to be released, contains striking Pathecolor close-ups of Niagara Falls.

Four More Semon Comedies

New York.—The first of the four Larry Semon two-reel comedies which will be released by Vitagraph during the season of 1923-4 will go to the branches of this company in August. It is "The Gown Shop," one of the best productions this ingenious comedian has ever made. Three others are to follow during the season.

"Smashing Barriers," Vitagraph's famous William Duncan serial abridged to six-reels, has won great favor with exhibitors and fans who enjoy Duncan at his best. Critics generally praised this feature in its new form for its wealth of thrills and sensations and the swift moving action.

REVIEWS OF CURRENT SHORT SUBJECTS

In The Hands of The Enemy, Universal

In the seventh chapter of the serial "In The Hands of Daniel Boone," starring Jack Mower and Eileen Sedgwick, Susan, daughter of Daniel Boone, learns that a meeting of the Regulators, Tory spies, is to be held at the tavern. She disguises herself, is admitted and discovers that Claire is the leader of the band and that her father, Jack and Judge Henderson, Claire's guardians are proclaimed enemies and in danger of being killed. Susan is discovered and put in a cell. Her father and Jack go to her rescue. While Daniel Boone holds the crowd off, Jack is forced to fight with his sword against Redmond. One of the crowd trips Jack and Redmond is given the advantage. There is plenty of action in this picture. People who do not see the whole serial can still enjoy the chapter because of its historical background.

The Green Cat, Pathe

Snub Pollard, as the proprietor of a roadhouse. "The Green Cat," places a blind pig outside in a final effort to get customers. The customers come and so do the prohibition agents who wreck the place. The chef and the waitresses indignantly leave, and then arrives a whole trainload of people eager to be fed. The proprietor's wife (Marie Mosquini) says she will cook if hubby can make a fire in the broken stove. Hubby sets the place afire, and while the flames are spreading takes out a policy from an insurance agent who happened in. Just as they are proclaiming it a lucky blaze the flames catch the policy.

There is action and humor in this picture. It is the kind of comedy that arouses sympathy as well as laughter.

Nobody's Darling, Universal

The title fits Baby Peggy in this two-reel Century comedy. Peggy plays some practical jokes with a "Keep Off the Grass" sign, gets in to a negro orphan asylum by mistake, holds up the traffic

with a dummy policeman and to evade the real one ducks into a toy store and makes up as a doll. She is bought by a rich little girl "because she looks so real" and is put into a dark closet. To get out she frightens the household so badly that they call the police. Worn out from her escapades Peggy tells the policeman to take her home. The comedy is of a high order with novel situations. Peggy's mischievousness can be depended upon to draw a smile in practically every scene and a loud chuckle in many.

In Wrong Right, Pathe

This is a departure from the usual western two-reeler, for instead of melodrama it is good comedy. The humor arises from a misunderstanding between the owner of the ranch and one of his men, as to whom the man shall elope with. The man thinks he has obtained permission to elope with the ranchowner's daughter, but father believes it is his cook who is being courted. Daughter is rescued by the man of her heart (Leo Maloney) and father marries the cook in order to keep her. But she informs him that they'll "get a Chinese cook now." The picture is good entertainment.

The Festive Haul, Pathe

There is much human interest in this tale of the smelt run in the Northwest. Rich and poor alike travel to the river when the gulls and the newspapers tell that the smelt are running. Even the minister lays aside his dignity and wades out to capture his share. The "personal touches" and beautiful views make the reel an interesting part of any program.

In Desperate Flight, Pathe

Malison is captured by government agents in this, the fourteenth episode of "Haunted Valley." Malison's agents blow up the shack and he escapes on an engine. Ruth follows him in a government airplane which falls directly on the tracks. With Ruth and the driver unconscious, Malison's engine is coming at full speed toward the wrecked plane.

Spring Fever, Universal

This two-reel Century comedy, starring Fred Spencer, records the vain efforts of Kewpie's rival to outwit him and gain favor in the eyes of the village belles. "Spring Fever" is another farm comedy. The few new stunts combined with the old ones will probably satisfy the average picturegoer.

Pathe Review No. 30

An interesting exposition of the manufacture of music rolls, a prophesy about the flapper of 1960 and views of "bonehead fakers" modeled from clay are included in this reel. There are also scenes of the King of Siam's bodyguard of elephants. The Pathecolor section depicts the merry Mongoup River of New York.

Pathe Review No. 31

"Egypt—Old or New" contrasts the antique and the modern in the ancient city. Scenes of the marble quarries of Vermont, "lens lies" of Niagara Falls and some beautiful Pathecolor views of Strasbourg, the capital of Alsace, complete the reel.

The Marathon Dancer, Pathe

This Aesop Film Fable which has for its moral "Don't Sleep With Your Clothes On" is a dream of Farmer Alfafa's about the marathon dance craze.

The SHOWMAN'S GUIDE

Selecting — Booking — Playing — the Picture

Trilby

Associated First National presents Richard Walton Tully's screen version of George Du Maurier's novel. Scenario by Mr. Tully. Director, James Young. Camera-man (American scenes), George Benoit. Length, 7302 feet.

CAST AND SYNOPSIS

Trilby Andree Lafayette
 Little Billee Creighton Hale
 Svengali Arthur Edmund Carewe
 Taffy Philo McCullough
 The Laird Wilfred Lucas
 Gecko Francis McDonald
 Zouzou Maurice Cannon
 Dodor Max Constant
 Durien Gordon Mullen
 Miss Bacot Gertrude Olmsted
 Mme. Vinard Martha Franklin
 Mrs. Bagot Evelyn Sherman
 Rev. Mr. Bagot Gilbert Clayton
 Laundress Rose Dione
 Impresario Edward Kimball
 Jeannot Robert De Vilbiss

Trilby, artist model of Paris, noted for the symmetry of her feet, falls in love with "Little Billee," aristocratic and sensitive English art student. The latter makes his home in Paris with two fellow-countrymen, Taffy and The Laird. Svengali, repulsive, poverty stricken musical genius, discovers Trilby has a remarkable singing voice but that she is tone-deaf. Under Svengali's mesmeric power its quality is brought out. When Billee enters a large art class and finds Trilby posing in the nude he goes to the country. Trilby returns to the laundry from which she had been taken. Pursued by Svengali she goes to the home of Taffy and the Laird, where she is found by Billee. She agrees to marry him. The appearance of Billee's mother and uncle at the engagement feast results in Trilby agreeing to leave her lover. She is kidnapped by Svengali. Billee, unsuccessful in the search, returns to England. Coming back to Paris months later he attends a theatre with his two friends to learn the significance of the billed "Mme. Svengali." It is Trilby who appears as the great artist. In her first number she is under the influence of Svengali and triumphs. The three men enter the dressing room, and in a scene with the mesmerist the latter falls in a faint. The manager brings on the singer, but minus the guidance of Svengali, she fails and the audience is dismissed. Trilby is attacked by a severe illness, from which she does not recover.

We are all indebted to Mr. Tully and Mr. Young for a really fine interpretation of Du Maurier's great story. They have brought to the screen not only the form and substance of the tale but the spirit of it—and that is what counts above all.

Andree Lafayette is the living, breathing woman of the studio, an unspoiled child grown up. The great test—and how she does meet it—is where Trilby is sitting nude before a large art class and Billee enters the room. With childlike simplicity she smiles and we see her lips form "Halloo, Billee!" She is perfectly oblivious of her entire absence of immediate surroundings and forgetful of the fact that Billee has not before seen her in that situation. The distress that quickly follows the sudden departure of the crazed young lover is communicated to the beholder.

And so Andree Lafayette is throughout the course of the story—superb. She is one of the most natural players of all the multitude that have graced the screen. Where her photographs possibly had led us to expect a woman of immobile countenance, of cold demeanor, we find her to be all that is different—and markedly attractive. She has more than the ordinary share of form and face, a profile that to a layman seems as nearly perfect as any he has seen—but she has more than all these. She possesses the soul of the genuine artist. The portrayal of the death of Trilby, alone for the moment, is of itself sufficient to establish the dramatic standing of Miss Lafayette.

Fully sharing the triumph of the young Frenchwoman is Arthur Edmund Carewe in his interpretation of Svengali. The characterization of Mr. Carewe is a combination of skillful delineation and masterly makeup. Repulsive as Svengali properly is at all times, yet under the touch of the player the mesmerist fascinates and grips the spectator.

The work of the large supporting cast is up to the notch. Notable among these are Creighton Hale, Philo McCullough, Francis McDonald, Wilfred Lucas, Maurice Cannon, Evelyn Sherman and Rose Dione.

From the dramatic side there are several situations that loom large. One particularly is of the entrance of the mother and uncle of Billee upon the engagement feast and of the tragic scenes that follow. Another is the debut of the hypnotized Trilby in the thronged and spacious Circus.

"Trilby" possesses the essential elements of a real showman's picture.

It has in the first place a strong title; but better than that it has a strong story and it brings the authentic and genuine atmosphere of the highways and byways—and don't forget these—of the real Paris; and it is interpreted by a cast containing Frenchmen as well as Americans. It is elab-



orately staged. Wilfred Buckland is the sponsor for the art direction, and that is a name that speaks for itself.

Lest any one may be misled by the foregoing there are many delightful comedy bits in "Trilby." Mainly, however, it is a great story of life, and produced by a man with the courage of his convictions—with the "guts," as Mr. Kipling might express it—to render unto the author the things that are the author's—a logical if tragic ending.

Accompanying us at the showing was Tom Kennedy, who among other things knows his Paris. On the way back to the office we interrupted his raving to ask if he would set down for you some of his impressions of "Trilby". We have a hunch they will be worth reading. G. B.

It's easy to become enthusiastic over "Trilby" as the famed and favorite work of Du Maurier is rendered in this Richard Walton Tully photoplay; so easy as a matter of fact that there is the usual reviewer's fear of over-statement. However, it is conservative to claim that this picture will appeal to everybody whose emotions react to dramatic expression.

While 'Trilby' is an extraordinarily fine vivid quality of the characters themselves and the astounding abilities of the players make Andree Lafayette as the heroine and Arthur Edmund Carewe as her evil genius, the hateful and repulsive Svengali, the outstanding features of the picture.

Press agented as a beauty and the possessor of perfect feet, American patrons nevertheless will find Andree Lafayette one whose attainments go beyond the limits of physical loveliness. For she has a personality that projects from the screen and exceptional acting talent and skill. Her lighter moments in the care-free days as a laundress are as buoyant and sparkling as the death scene is superb in its dramatic force and conviction. Hers is the ability to know just how far to go with a gesture and a scene. In short, she appreciates and practices the histrionic virtue of restraint.

The Svengali of Mr. Carewe is easily one of the most impressive and convincing characterizations we have seen in pictures. The Carewe Svengali is not a creature of tricks and devices of stage make-up. He inspires terror with his own features and leaves them as free as possible to accomplish the marvels of expression of which they show themselves capable. It is a wonderful performance.

The rest of the cast deserves praise as a unit. Mr. Youngs direction is excellent and shows its superiority in those difficult scenes in which Svengali practices his black magic of hypnotism. It is a credit to the director that these pieces do not recall the antics of those parlor tricksters or that performer whom everyone has the misfortune to see at some time in the course of a lifetime. There are many actual pictures of Paris. These long shots of the city put a scope and breadth into the production which is so often lacking when plays of foreign locale are done entirely in this country—a practice which necessitates an excess of foreground set-up and interiors. Trilby's downfall at her premiere in Paris is as vivid and enthralling piece of drama as that of the book itself. The like could not possibly be accomplished on the stage.

If "Trilby" is a forecast of the "new season productions" of which we read so much, then surely the screen making strides and the public may be prepared for "bigger and better" pictures than it ever has had. The picture can be made a big box office attraction, for it does extraordinarily well those things which make a photoplay a popular success. T. C. K.

The Flying Dutchman

R-C picture distributed by F. B. O. Directed and adapted by Lloyd Carleton from the opera by Richard Wagner. Photography by Andre Barlatier. Length, 5,600 feet.

CAST AND SYNOPSIS

Philip Vanderdecken Lawson Butt
 Melissa Lola Luxford
 Zoe Ella Hall
 Robert Edward Coxen
 Peter Van Dorn Walter Law
 Philip Vanderdecken falls asleep while reading "The Flying Dutchman" and dreams of the old legend. One night Peter Van Dorn, burgomaster, is telling the story of the Flying Dutchman. Peter Vanderdecken, who centuries ago was condemned by God to roam the seas in a phantom ship for blaspheming during a storm at sea. Vanderdecken's only hope of salvation is the opportunity given him every seven years to take back his physical form and search for a woman who would be faithful to him until death. If he finds such a woman his penance will be lifted. While the burgomaster is

relating the legend, a stranger comes to the Inn. He falls in love with Melissa, but is blind to the sweetness of Zoe, her younger sister, who loves him and is sure that he is the Flying Dutchman. Melissa sends her fisherman-lover to sea and accepts the stranger's proposal of marriage. On her wedding eve Melissa's lover returns. He tries to kill Philip, but is powerless to harm a phantom. Philip realizes that Melissa loves only his wealth and is in despair when he thinks of spending another seven years on the phantom ship. In order to teach Melissa a lesson he takes her to the phantom ship and lets her choose some jewels as a wedding present. These disappear as she touches him and Philip tells her that he is the Flying Dutchman. He is about to strike her when he is stopped by the prayers of Zoe, who is watching the phantom ship from the pier. He sends Melissa back to her lover. Zoe swears eternal faithfulness to the Flying Dutchman and jumps off the dock. She and the phantom ship are swallowed up by the waters.

Faithfully and artistically executed is this adaptation of Wagner's opera. The Dutch village is portrayed in all its quaintness. There are the little houses and windmills, the Inn and the fishing boats. It is rather difficult to tell a story within a story, but the interest never drags. The few scenes of modern times serve merely to introduce and close the picture.

The burgomaster's tale runs smoothly into the main theme of the film. The photography is good. The moving picture is a good medium for a tale of this kind, one that requires the "phantomizing" of the Flying Dutchman and his ship. All the characters are well portrayed. Walter Law as Peter Van Dorn, the burgomaster, and Ella Hall as the wistful little cripple deserve special commendation.

Aside from its being an adaptation of the opera—which fact in itself has drawing power, the film has an appeal of its own. A fantasy is welcome as a change from modern tales, especially if it is a fantasy with sustaining interest, and "The Flying Dutchman" will bring forth no complaints from the box-office.

D. R.

Stormy Seas

Associated Exhibitors Photoplay in five parts. Author, Arthur W. Donaldson. Director, J. P. McGowan. Running time, fifty-five minutes.

CAST AND SYNOPSIS

Captain Morgan J. P. McGowan
 Mary Weems Helen Holmes
 George Trent Leslie J. Casev
 Angus McBride Harry Dalroy
 Storm Weems Francis Seymour
 Slorty Gordon Knapp
 Captain John Morgan, commanding the new liner of the Weems Company, is engaged to Mary Weems. A steamer named after Mary is commanded by George Trent, a pal of Morgan's, who also loves Mary. Morgan breaks a promise to Mary, drinks, loses his reckoning and wrecks his vessel. Later



Trent finds Morgan an outcast, and determines to restore his manhood for Mary's sake. He takes him aboard and works him in the stoke hole. In a fight with a fireman who ill-treats a boy, Morgan finds himself again. The Yacht Duchess, with Mary and her father aboard, is afire and sends a call for assistance. Trent and Morgan on the bridge combine to send their vessel at racing speed to the rescue. A breakdown occurs, George Trent goes to the burning yacht in a motor launch and saves Mary and old Weems. Morgan realizes that George Trent is the man Mary loves and gives her up to him.

There is abundantly good marine stuff in this well filmed thriller of the high seas,

which can safely be listed as appropriate hot weather entertainment, when the cooling glamor of the many excellent water views are taken into consideration. Like most melodramas of its type, "Stormy Seas" does not carry conviction, if one is unkindly critical and inclined to analyze the "whys and wherefores" of the plot. But those who rejoice in ocean romance with lurid trimmings, without caring a continental whether logic holds sway or not, will probably pronounce this film "a winner" in entertainment values.

J. P. McGowan and his leading woman, Helen Holmes, are usually seen in roles demanding extreme physical action and accomplishment of various agile "stunts," but cast respectively as Captain Morgan and Mary Weems they both appear under an entirely new light. McGowan wins sympathy by his portrayal of the derelict seaman and Miss Holmes is a satisfactory heroine. The support is adequate.

Among the many fine photographic effects must be mentioned the burning of the yacht, as well as the driving of the steamer Mary Weems to the rescue. The long shots are wonderfully artistic and the light and shadow touches unique in conception and execution. In exploiting the feature play up the sea romance and thrills stuff, the title is a good one to emphasize, and both J. P. McGowan and Miss Holmes are worthy of extensive advertising in certain localities.

G. T. P.

The Victor

Released by Universal. Story by Gerald Beaumont. Directed by Edward Laemle. Length, 4888 feet.

CAST AND SYNOPSIS

Cecil Fitzhugh Waring Herbert Rawlinson
 Teddy Walters Dorothy Manners
 Lord Waring Frank Currier
 J. P. Jones Otis Harlan
 Chiquita Jones Esther Rawlston
 Porky Schaup Eddie Gribbon
 Jacky Williams Tom McGuire
 The finances of Lord Waring were at a low ebb



and he suggested that his son, The Hon. Cecil Fitzhugh Waring, go to America and establish a matrimonial alliance with the daughter of a rich American. Cecil didn't like the idea, but came to America with the idea of seeking a job. But he found jobs scarce. One hungry morning he met Teddy Walters, of a late theatrical job, now broke, but with a couple of doughnuts left which she gladly shared with Cecil. They became very chummy. Cecil reached a point where he accepted a job as waiter. Here, in an impromptu argument, he knocked out a prominent prize-fighter. His fistic ability was noticed by an ex-fight promoter and Cecil became his protege. The Britisher finally won the lightweight crown and saved the family estate just about the time that the old man had it fixed for the son to marry the daughter of a chewing gum magnate, but son preferred another title.

This is a fast moving story and should appeal to any audience in general and especially so to the admirers of Herbert Rawlinson. It is a romantic little comedy, with serious moments and an interesting plot well developed. It contains a touch of the "ring" and the fight scenes are good.

Rawlinson is satisfactory in his role as the gentleman pugilist. Dorothy Manners

makes an attractive heroine and the remainder of the cast lends good support.

J. M. D.

Broadway Gold

Truart production for State right distribution. Author, W. Carey Wonderly. Directed by Edward Dillion and J. Gordon Cooper. Length, 6800 feet.

CAST AND SYNOPSIS

Sunny Duane Elaine Hammerstein
 Jean Valjean Kathryn Williams
 Eugene Durant Elliot Dexter
 Elmor Calhoun Elois Goodale
 Cornelius Fellowes Richard Wayne
 Page Poole Harold Goodwin
 Jerome Rogers Henry Barrows
 The Driver Marshall Neilan

Sunny Duane, a newcomer to Broadway, attends a very gay party along with Jean Valjean, another chorus girl. Returning from the affair with her escort, the wealthy Cornelius Fellowes, Sunny becomes involved in a mysterious shooting in which Fellowes is killed. That same evening Fellowes' friend, Eugene Durant, is seriously injured in an automobile accident, and for some strange reason of his own requests that Sunny marry him before he dies. She is persuaded to do this. The investigation of the murder leads finally to Sunny, who takes up her residence at the Long Island home of Fellowes, who is now on the road to recovery at the hospital. The detectives are on their way to question Sunny, when Page Poole, a nephew of Fellowes and a youth who was in love with Sunny, appears. The arrival of the detectives sends him away in feverish haste, for he is wanted for forgery. He drives his auto at breakneck speed and crashes with a locomotive. In a dying condition Page confesses he shot Fellowes. The ending shows Sunny and her husband, now recovered fully from his injuries, happily married and in their sumptuous home.

There is pictorial glitter, melodramatic glamor and a display of some fine acting to be derived from a viewing of "Broadway Gold," Truart offering through state rights channels. The story is melodrama with the mystery element emphasized and involving a pretty chorus girl whose knowledge of Broadway is rather limited until she attends the gaudy and expensive party at the "Black Swan."

The role of Sunny Duane is one in which Elaine Hammerstein puts forth her best efforts, and with so capable and resourceful an actress as Kathleen Williams to share the center of the screen with her there is possibly much more interest to the play than the story on its own could achieve.

The directors, Edward Dillion and J. Gordon Cooper, evidently were given a free hand to go ahead and make the setting for the action as dressy as the occasion demanded. In consequence there are many backgrounds of the garish order of "Broadway melodrama."

"Broadway Gold" is very "plotty."



The situation is the motive for many of the actions of the characters. The people have a way of wanting to telephone or drive their motors more out of consideration for the dramatic possibilities ahead than anything else.

These are all turned to full account by the players and the directors, with the result that much may be expected of "Broadway Gold" when brought before that public which votes strongly for melodrama.

T. C. K.

The Brass Bottle

First National Photoplay in six parts. Author, F. Anstey. Scenario, by Fred Myton. Director, Maurice Tourneur. Cameraman, Arthur Todd. Running time, sixty-five minutes.

CAST AND SYNOPSIS

Horace Ventimore	Harry Myers
Fakresh, the Genie	Ernest Torrence
Professor Hamilton	Tully Marshall
Mrs. Hamilton	Clarissa Selwyn
Rapkin	Ford Sterling
Mrs. Rapkin	Aggie Herring
Marjorie Hamilton	Charlotte Merriam
Samuel Wackerbath	Ed. Jobson
The Queen	Barbara La Marr
Captain of The Guard	Otis Harlan

In the reign of King Solomon, Fakresh, a Genie, plots against his royal master, is discovered, sealed up in a brass bottle and thrown into the sea. Six thousand years later, Horace Ventimore, young London architect, becomes possessor of the bottle at an auction. It is opened and Fakresh, grateful for release, promises to reward Ventimore. Through the Genie's exertions Horace finds miracles occurring all around him, his humble rooms are turned into an Arabian palace, clients come to him, but his sweetheart, Marjorie Hamilton, and her father, a professor, are shocked by the Oriental magnificence of the young man's home and a wealthy customer resents the erection of an Asiatic palace on his land, instead of the English homestead he ordered. A quarrel between the Genie and Marjorie's father results in Fakresh turning the professor into a mule. The professor finally regains his human form. Fakresh, whose magic caused so much trouble for Horace, disappears forever and the lovers are united.

A curious, fantastic film, a mixture of magic, romance and comedy, "The Brass Bottle" will furnish joyous amusement for entertainment-seekers who are tired of being in earnest and willing to give their fancies free play. Certain seriously in-

Fakresh emerging from the bottle in cloudy grandeur ranks as a rare bit of film trickery.

Harry Myers plays the part of the hero Ventimore with a gravity which goes far toward making the whole genie complication seem quite convincing; Tully Marshall, as the old professor who is turned into a mule and back again, furnishes a character sketch brimful of humorous appeal; Ernest Torrence is a truly sinister and horrifying impressive figure as Fakresh; Barbara La Marr and Charlotte Merriam are charming in their respective roles and well-balanced support is supplied by the remainder of the company.

For exploitation purposes, the use of Eastern costumes for usurers in theatres where this is feasible, may be suggested. Exhibitors limited in their advertising possibilities will do well to stress the general excellence of the cast, the picture's photographic charm and attract patrons by a generous display of stills in lobbies. G. T. P.

Lawful Larceny

Paramount Photoplay in five parts. Adapted from Samuel Shipman's stage play of same title. Scenario by John Lynch. Director, Allan Dwan. Cameraman, Hal Rosson. Running time, sixty minutes.

CAST AND SYNOPSIS

Marion Dorsey	Hope Hampton
Andrew Dorsey	Conrad Nagel
Vivian Hepburn	Nita Naldi
Guy Tarlow	Lew Cody
Sonny Dorsey	Russell Griffin
Billy Van de Vere	Yvonne Hughes
Nora	Dolores Costello
Dancer	Gilda Gray

During his wife's absence Andrew Dorsey is snared by Guy Tarlow and his mistress, Vivian Hepburn, who runs a gambling house, and dupe Dorsey for \$25,000. Marion Dorsey determines to retrieve her husband's misfortune. She becomes a visitor to the gambling resort, succeeds in making Tarlow fall in love with her and finally persuades him to rob Vivian's safe and elope. Her object is to get the note signed by her husband for the \$25,000. Tarlow and Marion proceed to carry out this plan. He opens the safe and she sends him upstairs to obtain Vivian's jewels. When he returns Marion has gone with the contents of the safe. Tarlow and Vivian go to the Dorsey home. Marion returns everything except the money and note lost by her husband. The crooks leave and Marion and her spouse face a happy future together.

As a stage attraction "Lawful Larceny" scored a decided hit and there is reason to believe that the film version will win widespread popularity. There is always a demand for crook plays, especially those dealing with the polished type of thieves operating in society circles and this feature was received with a warm degree of enthusiasm when given its initial metropolitan showing at the Rivoli Theatre, New York. Director Allan Dwan made a few minor al-

The picture affords good entertainment, Hope Hampton does excellent work in the role of the wife who, when she finds out that her husband has been making a fool of himself, wastes no time in recrimination but starts off at once to meet plot with counter-plot, trick the crooks in their turn and retrieve hubby's financial losses. Nita Naldi fills the adventuress role to perfection; Conrad Nagel, as the weakling Dorsey, and Lew Cody as Guy Tarlow, give satisfactory performances and the support is capable.

Among the extremely handsome interior scenes that of the supper party at The Rendezvous, wherein Gilda Gray and two other dancers sway gracefully through the mazes of a South Sea dance, deserves particular mention. The exteriors are well filmed and the lighting is clear and distinct. The action moves rapidly, there is plenty of suspense and a bully climax, warranted to please everyone. The film can be exploited as an exciting crook drama, with some telling comedy touches, presented by a strong cast and alive with human interest.

G. T. P.

The Man Between

Associated Exhibitors Photoplay in Six Parts. Author and Director, Finis Fox. Scenario by Lois Zellener. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Jules Lamont	Allan Forrest
Madame Lamont	Kitty Bradbury
Zephne Lamont	Edna Murphy
Joe Cateau	Fred Malatesta
Madame Joe Cateau	Vola Vale
Dick Lyman	Philo McCollough
Pierre Lebec	Allan Forrest
Little Julie Lamont	Doreen Turner



clined folk may frown upon the picture's merry absurdities, but it is a pretty safe bet that most movie fans will laugh to the limit over the hero's dealings with the genie who insists upon showering supposed benefits upon him, all of which bring temporary disaster in their trail.

Director Maurice Tourneur has done wonders in the way of diffusing the mystic spirit of the mysterious East through the picture and contrasting the land of shadows and demons with the practical, prosaic life of modern London. So well has he handled the situations that it is quite easy to let one's imagination drift away on the tide of hero Ventimore's extraordinary adventures and accept the unbottled genie as an interesting possibility. And nobody can find fault with the plot on the score of originality, which is something to be thankful for in these days of rehashed film themes.

The prologue depicts Fakresh's vain rebellion against King Solomon and is a thing of really exquisite beauty, such as Tourneur excels in executing. The dancing shots at the London banquet are also pleasing, the settings throughout magnificent and ever and anon aglow with the bizarre color of the Orient. The photography is of uniformly fine quality, the London night scenes are sterling examples of camera technique and the illusion of



terations in the original plot to meet the exigencies of the screen, but for the most part the story runs as conceived by the author, the snappy stage dialogue is preserved intact and "get across" with admirable effect in the subtitles.



The domestic troubles of Jules Lamont and his wife come to a head when he deserts her, having yielded to the fascinations of Jo Cateau's spouse, a former chorus girl. Cateau vows revenge and a struggle takes place between him and Jules, resulting in Cateau's death. As a consequence this deed Jules is arrested and lodged in jail. While there he makes the acquaintance of a man who resembles him so strongly that the two can hardly be distinguished one from the other. His double's name is Lebec. The latter goes to Jules's home and successfully passes himself off as Lamont, but complications ensue when Cateau's wife, the original cause of all the trouble, learns that her erstwhile lover has returned. Lebec is deeply entangled but the genuine Lamont is finally slain, Lebec tells the truth to Mrs. Lamont, whose affections he has gained, and wins her consent to their marriage.

"The Man Between" registers as a rather mediocre picture which may serve as a program attraction in the cheaper class of theatres, but does not measure up to the entertainment standard demanded by critical audiences. It is not lacking in melodramatic thrills, but the story on the whole is unconvincing and its continuity woefully "jumpy" in spots.

Finis Fox's usually unerring directorial hand seems to have lost much of its cunning in handling the material: there is an unnecessary elaboration of detail which slows up the action at times and gives rise to a suspicion of "padding" in order to lengthen

the feature. As a matter of fact the film would be all the better for careful pruning and should have been confined to a five reel compass.

The plot hinges upon an extraordinary resemblance between the hero and the husband of Mrs. Lamont, the latter a gentleman of philandering tendencies which land him in serious trouble and finally lead to his imprisonment and death. Allan Forrest plays the dual role well; Edna Murphy, as Zephne, and Kitty Bradbury, as Mrs. Lamont, give excellent performances, and the support is adequate. The photography throughout is of first-grade quality, the cabaret scenes are handsomely filmed, there are some pretty exteriors, and good lighting prevails.

The picture can be best exploited as a melodrama with a bit of a mystery angle, featuring Allan Forrest in localities where he has a following and presented by a good supporting cast. G. T. P.

Soft Boiled

A J. G. Blystone production presented by William Fox. Author, Edward Moran. Director, J. G. Blystone. Length, 7054 feet. CAST AND SYNOPSIS

Tom Steele Tom Mix
The Ranch Owner Joseph Gerard
The Girl Billie Dove
The Road House Mgr. L. C. Shumway
Colored Butler Tom Wilson
The Road House Manager L. C. Shumway
John Steele Frank Beal
Ranch Foreman Jack Curtis
Lawyer C. H. Mailles
Storekeeper Harry Dunkinson
The Reformer Wilson Hummell

Tom Steele, a cowboy, loses his job when his violent temper runs away with him and he too thoroughly trounces one of his fellows. Riding along the railroad track he picks up a handkerchief dropped by The Girl from the observation platform of a train, returns it to her, and has it handed back. In the East, John Steele, Tom's uncle, also the possessor of a violent temper, commissions his lawyer to travel west and investigate the condition of Tom's disposition. The result is favorable to the former cowboy and the latter returns with the lawyer. The uncle decides to subject his nephew to a test to determine if the young man has yet mastered the family frailty. He tells the lawyer to announce the death of John Steele and to install Tom in full possession of the estate subject to his keeping out of a fight for thirty days, otherwise the property is to be turned over to the representative of the Blue Law League. The latter learns of the provision and does everything in his power to trip Tom. In the meantime the young man has found The Girl and the two become firm friends. In accordance with the will Tom assumes the position of manager of the Road House, and begins operations by stopping all liquor drinking. One of the attractions of the house is a masked dancer. Tom discovers one of the employes annoying the dancer

road sees the Girl drop her handkerchief. Tom puts spurs to Tony, the beautiful animal under him, makes a deep and graceful swoop, recovers the bit of linen and goes in pursuit.

A hundred feet ahead a high fence bars the way. Again the spurs are used and Tony responds. From a point somewhere in front we see the graceful animal sail birdlike into the air and clear the fence, landing lightly, and with increased speed bring up alongside the platform. It is all beautifully done.

The fight back at the ranch when the big chap pokes fun at the handkerchief so tenderly stowed away by the cowboy is a real rough and tumble. There is another of the same sort when Tom, installed as a clerk in a shoestore, is located by the big fellow seeking revenge. The latter lands out on the sidewalk, but the store surely is in a condition of disrepair.

The foregoing merely touches on the introduction, but it soundly establishes interest in the hero. The characterization of the various parts has been carefully handled by Mr. Blystone. Particularly is this true in showing the tempers of the nephew and his uncle. One of the eccentricities of the latter is the breaking of canes. To such an extent does this obtain that the Colored Butler, finely played by Tom Wilson, keeps a closetful of sticks for replacement purposes.

We are not going to attempt to describe the wealth of incident in this delightful comedy-drama. Distinctly it is not a western subject, although in the initial phases it is true there is a sure-enough breeze from the desert country. Tony, the horse, is not the only animal either who enters into the story, there being a big dog who takes his role in acceptable fashion.

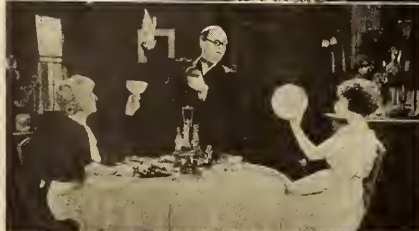
There is a minimum of pathos, too, as Tom meets with the children of the sick woman whose urgent necessities are ministered to by The Girl, whose chief aid Tom quickly becomes. There is melodrama, in chunks, when Tom goes after the cabaret employe to even up scores. The sterner moments are lightened and leavened by the antics of the Butler with his razor and much used strop as he tries to get into the muss. The final fight is one of the high spots of a finely played and directed production to which an exhibitor may go with a vim and with the feeling he is doing his patrons a favor by letting them in on it.

The picture is a special attraction and will be released August 26. G. B.

Radio-Mania

A Herman Holland production distributed by R. William Neil. Adapted for the screen by Lewis Allen Browne. Length, 5400 feet. CAST AND SYNOPSIS

Arthur Wyman Grant Mitchell
Mary Langdon Margaret Irving
Mrs. Langdon Gertrude Hillman
Mr. Sterling W. H. Burton



Arthur Wyman, radioist, essayist and inventor, is ejected from his rooming house for failing to pay his rent. Mary Langdon, a neighbor, finds that her

mother is planning to take a lodger and offers Arthur the room. He is able to take it because he receives a two-thousand-dollar check as a prize for an essay on the Einstein theory. Arthur uses most of his money to install a huge radio outfit with which he hopes to talk to Mars. One evening, during an attempt to reach that planet, a bolt of lightning strikes the instrument and stuns Arthur. While recuperating from the shock, Mary prevails upon him to invent a tickless alarm clock—her employer, a jeweler, having agreed that there would be a fortune in it. Arthur succeeds in making a silent time-piece but does not think much of the invention—his heart is in his radio outfit. The next time he tries to communicate with Mars he falls asleep. He dreams that he gets in touch with Mars and obtains formulae for converting clay into gold and coal into diamonds and for making lighter-than-air steel. These make him a millionaire. His bitterness upon finding that it is all a dream makes him destroy his outfit and throw away his books. Mary rescues him from despair by introducing Mr. Sterling, her employer. He offers to place Arthur's tickless alarm clock on the market and buy a half interest in it. Arthur accepts and Mary consents to marry him immediately.

"Radio-Mania" was originally shown under the title "Mars" at the Selwyn Theatre as a demonstration of the Televue. The film has been retitled, cut and reissued. It is another "dream" picture, with the dream the liveliest part of it. In real life things happen too conveniently to the hero for the film to be convincing. While he is sitting on the lawn surrounded by his worldly possessions which the landlady has forced him to remove, the postman brings him a letter containing \$2000 and Mr. Sterling, the jeweler, obligingly waits until he is in the depths of despair to offer to put his alarm clock on the market.

The dream, however, is very entertaining by reason of its fantasy. The people of Mars are shown as grotesque individuals with huge skulls to contain their large brains. The scenes of Arthur as a millionaire in his factory where he makes diamonds and gold and refutes the laws of gravity are amusing. Some of the titles are a bit sugary. Grant Mitchell could perhaps be funnier as the "single-viewed" genius, but on the whole he is satisfactory.

Mary Langdon is a suitable feminine support. The fantastic portion of the picture—Mars and the manufacture of gold and diamonds—are probably the best parts to exploit. The title will also aid greatly in "drawing them." D. R.

Broken Hearts of Broadway

An Irving Cummings production to be state righted. Suggested by James Kyrle MacCurdy's play of the same name. Adapted by Hope Loring and Louis Duryea Lighton. Director, Irving Cummings. Length, 6600 feet. CAST AND SYNOPSIS

Mary Ellis Colleen Moore
George Colton Johnnie Walker
Bubbles Revere Alice Lake
Farney Ryan Tully Marshall
Lydia Ryan Kate Price
An Outcast Creighton Hale
Tony Guido Anthony Merlo
Barry Peale Arthur Stuart Hull
Frank Huntleigh Freeman Wood



To a down-and-out would-be playwright a cabman tells a story of how a girl wins success as an actress and a man as a song writer. The tale fades in on Mary Ellis, who comes to the city to make her fortune and is taken to a theatrical boarding



and then he discovers it is The Girl. He avoids a fight, determined to await the end of the thirty days. He does not know that the employe is in conspiracy with the Blue Law leader. At the expiration of the time limit Tom starts in to avenge the insults that have been put upon The Girl. There is a fight, in which Tom eventually wins, and as the couple start on their honeymoon aboard the family yacht the uncle appears in the life.

"Soft Boiled" is a corking good comedy from the jump. Jump is right, for in the first couple of hundred feet there is a thrill big enough to satisfy any ordinary person. The cowboy riding easily alongside the rail-

house. She meets Bubbles Revere, whose philosophy is take what you can get from any man and give him nothing in return. Mary refuses to accept this viewpoint, and as a result of her strict ideas is unsuccessful in obtaining employment. She meets George Colton and helps him in his song writing. Tony, an artist, is infatuated with Bubbles. At a party at which the four celebrate a minor success they meet Barry and Frank, two wealthy young men, and the latter make appointments with the girls. Through Frank Mary makes a place in a chorus, but is dismissed when she refuses to accept a bracelet from her admirer. George obtains a place for Mary in a Chinese cabaret with him, but the two are discharged when George resents the attempt of Frank to embrace Mary. When Peale is found murdered in his car Mary is accused of the murder. Bubbles, who through the death has lost her luxurious home, appeals to Tony to admit his crime. George overhears the conversation, induces Tony to confess, and Mary is free. While waiting her final liberation George begins the composition of a song. From the song he writes a play, which is a success, Mary playing the star role. The outcast playwright gets a new grip on life.

Here is a picture that every exhibitor should see for himself, in order that he may estimate its value for his house. It is our view that the subject will have a definite appeal for the less sophisticated, for those whose ideas of Broadway are gathered from what they read rather than what they see. In other words, we believe the picture will strike the fancy of the showman in the smaller communities and will be less likely to interest the man who caters to a patronage well acquainted with the ways of the world in large centres.

The subject is well played. A glance at the cast will certify to that. Alice Lake as the philosophical golddigger, who believes any girl in New York is justified in taking from a man anything she can get her hands on, plays her role for all it is worth. It is a striking, a dashing, characterization, and stands out.

Colleen Moore gives a good performance. Tully Marshall is seen for but a bit, but it counts in the whole. Kate Price, as the landlady, is as breezy as always and as human and likable. Johnny Walker gets out of his part what there is in it.

The subject is one that will lend itself to exploitation, although care should be exercised that the job be not overdone. As the heroine hails from a small community and is thrown into the whirl of a city, with its well-to-do young men and gold-digging young women, there is readymade a theme that will interest those removed from such temptations. But see it for yourself.

G. B.

The Scarlet Lily

First National Photoplay in Six Parts. Author, Fred Sittenham. Scenario by Lois Zellner and Florence Hein. Director, Victor Schertzinger. Cameraman, Joseph Brotherton. Running time, sixty-five minutes.

CAST AND SYNOPSIS

Dora Mason Katherine MacDonald
Molly Mason Jane Miskinin
Lawson Dean Orville Caldwell
Jessup Barnes Stuart Holmes
Mrs. Barnes Edith Lyle
Trixie Montressa Adele Farrington
Laurence Peyton Gordon Russell
Beatrice Milo Grace Morse
John Rankin Lincoln Stedman

Out of work and with her little sister Molly in ill health to support, Dora Mason accepts the loan of Jessup Barnes' apartment for two months, during his absence. Barnes' wife, seeking a divorce, has Barnes trailed. The latter is discovered visiting Dora and scandal results. Dora goes to a friend's hunting lodge in the mountains. Molly dies. Lawson Dean, a lawyer, falls in love with Dora. They are wed. Lawson runs for district attorney against Barnes. Lawson's opponents threaten to publish the story of Dora's occupations of Barnes' apartment unless he withdraws from the election. Dora explains to her husband but he refuses to believe her. She takes steps to vindicate herself, with the result that Barnes resigns his nomination, leaving the way clear for Lawson, who becomes reconciled to Dora.

The many admirers of Katherine MacDonald will be highly pleased with their favorite's work in this picture as Dora Mason, a heroine who is badly buffeted by the winds of ill luck for a certain space of time, but finds happiness at the finish.

The role is an exacting one, demanding

considerable emotional ability, and Miss MacDonald plays it in simple, sincere fashion, thereby demonstrating her keen sense of dramatic values, for the slightest trace of overacting or affectation would have entirely spoiled the characterization of this girl victim of unjust rumor. There is really nothing very original about the plot, but Director Victor Schertzinger has made excellent use of its sentimental urge, knowing through long experience that movie fans are ever inclined to favor a maiden wrongfully accused and fighting for her good name.

Feminine patrons will respond to the lure



of a variety of beautiful gowns worn by the star, which set off her physical charms to the best advantage, and despite the scandal in which the heroine becomes involved and on which the action principally hinges there are no suggestive situations in evidence. The continuity is smooth and matters speed along at a rapid rate until the climax is reached, when Dora triumphs and her husband admits that he has been more or less of a short-sighted idiot.

Besides Katherine MacDonald's clever impersonation of Dora Mason, the bright, snappy performance given by Adele Farrington in the role of Trixie Montressa deserves especial mention. Stuart Holmes fits into the villain niche with his customary sneery efficiency, and the support as a whole is capable. There are numerous pretty outdoor views recorded by the camera, with artistic long shots, perfect lighting effects and handsome interiors. The film's title is a catchy one and can be utilized freely in exploiting it, while the star's name and the strength of her supporting cast are of value as advertising assets.

G. T. P.

The Barefoot Boy

Produced by Mission Films Inc. Directed by David Kirkland. Story by Wallace C. Clifton. Camera work by David Abel. Length, 5800 feet. Running time, one hour and ten minutes.

CAST AND SYNOPSIS

Dick Alden John Bowers
Mary Truesdale Marjorie Daw
Millicent Carter Sylvia Breamer
Rodman Grant George McDaniel
Deacon Halloway Raymond Hattor
Tom Adams Tully Marshall
Si Parker George Perilot
Mrs. Blake Virginia True Boardman
Josiah Blake Brinsley Shaw
Bill Hawkins Harry Todd
Wilson Otis Harlan
Dick Alden as a child Frankie Lee
Mary Truesdale as a child Gertie Messinger

Dick Alden is the barefoot hoy of Oakdale and the scapegoat of the town; the victim of whom the villagers place the blame for every untoward happening. Cuffed about and beaten, he finally leaves home vowing to come back and get even with everyone in the village. In the years that follow he lives with on subject in view-revenge. With prosperity comes opportunity to carry his plan into execution. He buys Oakdale's one factory and announces he will close it down, depriving the villagers

of their means of livelihood. An old rival decides to blow up the mill and obtain vengeance on Alden. The latter is caught in the explosion with his sweetheart of years past. Several things happen quickly and he learns revenge was not meant for him. Love opens his eyes and when his childhood sweetheart promises to wed him, he becomes a leading citizen of the town that once despised him.

The locale of "The Barefoot Boy," first production of Mission Films, Inc., is laid in a small backwoods town when horseless carriages were new and Bryan was first running for President. Consequently the director had splendid opportunity for color and characterization and took full advantage of it. In fact much of the charm of this picture is in its quaint types. These being presented by a cast that knows its business, provided droll comedy that relieved the rather extreme melodrama developed by the director.

Taking for his theme the futility of harboring revenge when there is a higher law looking after such matters, Mr. Clifton wrote a story based on the poem of John Greenleaf Whittier, which moves in perfectly human and smooth channels to a logical and convincing conclusion. Along the way are interspersed two or three thrills that would have seemed dragged in had not motivation required something of the kind. It appears the director could have taken more advantage of the opportunity presented by a school fire and fall of a carriage over a cliff. As presented the kick sought just seems to lack a keen edge, due, in the carriage scene particularly, to faulty photographic angles that could be remedied by judicious cutting.

But there is so much to "The Barefoot Boy" that the few minor defects do not harm it noticeably. It has charm and entertainment value. Shown to three different public audiences, it registered exceedingly well, and will go in the list of the season's box office pictures.

The tempo in the first two reels is retarded by the introduction of numerous comedy characters, but it never drags sufficiently to lose interest. Mr. Kirkland has shown judgment in shading his comedy and drama to the right balance. The whole should go over big with audiences who like clean drama intermixed with humor, thrill punch and a modicum of pathos not too thickly spread.

The new company displayed intelligence in obtaining high class players for the cast. Every role is well done and there are many of them. John Bowers is a manly lead burning with the fires of revenge; Marjorie Daw is a charming heroine who succeeds in quenching these fires; Frankie Lee is excellent as the barefoot boy in his early youth and Raymond Hatton as the town's most distinguished citizen, in his own mind, provides no end of drollery. Tully Marshall as the town ne'er-do-well, who afterward becomes a leading citizen, gives his usual top-notch performance.

Sylvia Breamer, Virginia True Boardman, Otis Harlan and Gertie Messinger, in minor but cameo parts, give creditable performances.

Fans who go to view this production can do so with the assurance they will see a picture honestly and capably made for entertainment only. There are great possibilities for exploitation in the title, the name of Whittier, the names in the cast and theme.

W. C. M.

Double Suspicion, Universal

Neal Hart is the star of this western two-reeler, a reissued picture. Dad Ward, partner of John Carter, the sheriff, assumes the guilt of a robbery of which he thinks John guilty. John tries to save him, but Mike Martin, the real thief, is finally caught and the partners are cleared. Some of the situations appear to have been deliberately concocted but the film will appeal to all who like western melodrama.

ARE YOU A FAILURE?*(Preferred)*

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**Voice Of The
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COMPLETE because they report to you accurately all you want to know—where, when, why and what; what the daily press said, admission price, exploitation used and supporting program.

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BALTIMORE, GARDEN. — 15-35-45c. Good business. Short Subjects.—“Babies Welcome”; News; Cartoon. Press Comment.—Exciting tale of conflict and adventure.—Post. Excellent crook screen melodrama.—American.

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DALLAS, OLD MILL.—15-25-40c. Business average. Short Subjects.—Christie Comedy; Prizma. Press Comments.—Portrays all the primitive passions.—News. Rousing crook melodrama, jammed full of thrills and tense situations.—Dispatch. Interesting and exciting.—Journal. Large crowds.—Herald.

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(Paramount)

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(Paramount)

BIRMINGHAM, ALA., GALAX.—10-20c. Business good. Press Comment.—Miss Brady handles this stellar role well.

THE SOUL OF THE BEAST

(Metro)

KANSAS CITY, MAINSTREET.—15-28-35-50c. Fair attendance. Press Comment.—Madge Bellamy in a stellar role.—Journal-Post.

TOLEDO, O., LOEW'S VALENTINE.—20-30-50c. Business fair. Short Subjects.—“Two Twins”; Aesop's Fables; Fun from the Press; Pathe. Press Comments.—Most interesting.—Blade. Very melodramatic.—News Bee. Improbable but interesting.—Times.

SOULS FOR SALE

(Goldwyn)

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(Paramount)

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(Principal)

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(C. B. C.)

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(Universal)

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OKLAHOMA CITY, EMPRESS.—10-30c. Good business. Short Subjects.—Fox; “Tail Light.” Press Comments.—Appealing and human.—Times. Intensely human and interesting.—Oklahoman. Pleased all.—News.

VANITY FAIR

(Goldwyn)

SEATTLE, STRAND.—35-50c. Excellent business. Short Subjects.—“Backfire”; Review; Kinograms. Press Comments.—Realistic.—Times. Does not change the novel.—P.-I. The human appeal of the story perfectly preserved.—Star.

WESTBOUND LIMITED

(F. B. O.)

SEATTLE, COLISEUM.—25-35-50c. Big business. Short Subjects.—“Fighting Blood”; News; Kinograms. Press Comments.—Life of a railroad man really lived.—Times. No one can fail to enjoy.—P.-I. Epic of the railroads. Thrills.—Star.

WITHIN THE LAW

(First National)

KANSAS CITY, WARWICK.—10-20-30c. Good business. Short Subjects.—Speed Demons.

LOS ANGELES, ALHAMBRA.—25c. Business good. Press Comment.—Crock drama with snappy climax.—Times. Fans gave it approval.—Record.

MILWAUKEE, SAXE'S RIALTO.—25-30c. Excellent business eight days. Short Subjects.—Al St. John Comedy; News; Topics of the Day. Press Comments.—In the front ranks of this year's.—Wisconsin News.

SEATTLE, COLISEUM.—25-35-50c. Excellent business ten days. Short Subjects.—“Felix Wakes Up”; Fun from the Press; News; Kinograms. Press Comments.—The star gives one of her finest emotional roles.—Times. Realistic effects achieved that would have been utterly impossible on the stage.—P.-I. Superior to anything Miss Talmadge has done before.—Star.

THE WOMAN WITH FOUR FACES

(Paramount)

OKLAHOMA CITY.—10-20-30-40-50c. Good business. Short Subjects.—Aesop's Fables; Pathe. Press Comments.—Very interesting.—Times. Pleased all.—Oklahoman.

SEATTLE, LIBERTY.—35-50c. Excellent business. Short subjects.—“Winter Has Come”; News. Press Comments.—Real suspense and novel action.—Times. High speed drama.—P.-I. The star's best.—Star.

YOUTHFUL CHEATERS

(Hodkinson)

ALBANY, CLINTON SQUARE.—28c. Fair business three days. Short Subjects.—Comedy; News. Press Comment.—A thin story.—News. A touch of Charles Ray.—Knickerbocker Press. Movie vamp beaten at her own game.—Journal. Convincing.—Times-Union.

TOLEDO, PANTHEON.—25-35c. Business fair. Short Subjects.—“California or Bust”; News. Press Comments.—Summery. Fun and pathos.—Times. Realistic.—Blade.

First Runs on Broadway

CAPITOL

1. Overture—España (Chabrier)
2. Shooting the Earth (Lyman H. Howe)
3. Capitol Ballet Coips
4. Capitol Magazine
5. In Our Broadcasting Studio
6. Three Wise Fools (Goldwyn)
7. Organ Solo

Press Comments

World.—It develops excellent entertainment. Times.—One can say without fear of contradiction that seldom have a stage play been adapted for the screen with better results than those obtained in this film. Tribune.—“Three Wise Fools” we consider superior in every way to the stage production. American.—The impression is left that this is one of the most engrossing pictures of its kind seen in several months. Telegram.—Seldom, if ever, has any photoplay, or spoken drama, for that matter, had such a rich blending of mellow old actors. Sun.

RIVOLI

1. Overture—Martha
2. The Romance of Life (Bray Romance)
3. Rivoli Pictorial
4. Paul Tisen and his Russian Orchestra
5. Lawful Larceny (Paramount)
6. Soprano Solo—Melody of Love (Lehar)
7. Lloyd Hamilton in “Uneasy Feet”
8. Gilda Gray in Person

Press Comments

American. — Dazzling gowns and Nita Naldi. Sun and Globe.—One of those stories which is bound to be more of a success on the screen than on the stage. Evening World.—We rather liked the picture.

RIALTO

1. Overture—Italiana in Algeria (Rossini)
2. Riesenfeld's Classical Jazz
3. Rialto Magazine
4. Soprano Solo—Love Sends A Little Gift of Roses
5. The Purple Highway (Paramount)
6. Baritone Solo
7. Reginald Denny in Columbia—the Gem and the Ocean (Universal)

Press Comments

American.—“The Purple Highway,” is clever and entertaining and enjoyable. Sun and Globe.—Dyed in the wool photoplay fans will probably find a lot of entertainment during the week's run of the film. Evening World.—“The Purple Highway” makes for good entertainment.

STRAND

1. Overture—The Mikado (Sullivan)
2. Odds and Ends
3. Baritone Solo—Notturmo D'Amore (Drigo)
4. The Music Box—Mlle. Korolova
5. Mark Strand Topical Review
6. Prologue to “The Brass Bottle”
7. The Brass Bottle (First National)
8. Apple Sauce (Fox)
9. Organ Solo

Press Comments

World.—Here is one of the most interesting, certainly one of the most deftly made, motion pictures of the year. Times.—A merry photoplay. Herald.—We are sorry that “The Brass Bottle” isn't a better picture. Sun and Globe.—An amusing farce. Evening Mail.—“The Brass Bottle” is truly the movies at its best. Evening World.—It's one of those tales that are chock full of just the sort of mystery that most of us like so well.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

The Three Must-Get-Theres	3,824
The Glorious Adventure	6,410
A Woman's Woman	7,892
Garrison's Finish	8,184
Salome	4,993
Suzanna	5,966
The Shriek of Araby	4,357

Up To The Minute RELEASE GUIDE

Impulse	4,505
One-Eighth Apache	5,634
Two-Fisted Jefferson	4,564
Peaceful Peters	4,690
Streets of New York	7,000
The Double O	4,720
Lost in a Big City	8,000
Jacqueline	6,000
The Broken Violin	5,840
The Little Red Schoolhouse	5,760
The Rip Tide	6,176
None So Blind	6,311
Man and Wife	4,379
Night Life in Hollywood	6,056
Western Justice	3,977
The Lone Horseman	4,471
High Speed Lee	4,816
A Woman's Faith	4,868
Peaceful Peters	4,696
Sheriff of Sun Dog	4,949
Spawn of the Desert	5,038
Devil's Dooryard	4,838
Law Rustlers	4,939
Sun Dog Trails	4,593
Chain Lightning	4,969
The Broken Silence	5,929
The Hidden Light	4,997
Desert Crucible	4,749
Desert Bridegroom	4,784
Marshall of Moneymint	4,726
Back to Yellow Jacket	5,901
The Price of Youth	4,995



Uneasy Feet	2,000	The Glimpses of the Moon	6,562
Kick Out	2,000	The Leopardess	5,621
Family Troubles	1,000	Grumpy	5,621
Green as Grass	2,000	The Ne'er-Do-Well	7,414
Movie Daredevil	1,000	Sixty Cents an Hour	5,632
The Dude	1,000	The Rustle of Silk	6,947
Take Your Choice	2,000	Fog Bound	5,692
Winter Has Came	2,000	The Exciters	5,939
Exit Stranger	1,000	The Heart Raider	5,075
F. O. B.	2,000	Only 38	6,175
From the Windows of My House	1,000	The Woman with Four Faces	6,000
Roll Along	2,000	Children of Jazz	6,080
Small Change	1,000	A Gentleman of Leisure	5,096
This Way Out	2,000	The Law of the Lawless	6,687
Shooting the Earth	1,000	Homeward Bound	6,000
By Lantern Light	1,000		
Mrs. Hippo	1,000		
Moonblind	1,000		
Jenkins and the Mutt	1,000		
Traffic	1,000		
Cold Chills	2,000	Thelma	6,000
Speed Demons	1,000	When Love Comes	4,808
Plumb Crazy	2,000	Captain Fly-By-Night	4,940
Their Love Grew Cold	1,000	The Third Alarm	6,700
Between Showers	1,000	Fighting Blood Series	2,000
Sea of Dreams	1,000	Canyon of the Fools	5,180
Mixed Trails	1,000	Stormswept	5,000
Back to the Woods	2,000	Can a Woman Love Twice?	6,100
Kinky	1,000	The Bishop of Ozark	4,852
Three Stripes	2,000	The Fourth Musketeer	5,000
A Lyin' Hunt	1,000	Crashin' Thru	5,190
Tail Light	1,000	Westbound Limited	6,529
The Gray Rider	1,000	Wonders of the Sea	4,782
Plus and Minus	1,000	Remittance Woman	5,342
Backfire	2,000	Mary of the Movies	6,349
The Cat and the Fiddle	1,000	Starland Revues (twice a month)	1,000
Golf, as Played by Gene Sarazen	1,000	De Haven Comedies (monthly)	2,000
		Plum Center Comedies (monthly)	2,000



ASSOCIATED EXHIBITORS

Grandma's Boy	4,377
Till We Meet Again	5,822
Breaking Home Ties	5,622
Conquering the Woman	5,887
A Bill of Divorcement	5,819
Head Hunters of the South Seas	4,387
The Tents of Allah	7,864
Is Divorce a Failure?	5,448
Alice Adams	6,361

Pride of Palomar	7,494	Minnie	6,690
Singed Wings	7,788	Omar, the Tent Maker	8,090
Outcast	7,309	Row-Wow	1,856
A Daughter of Luxury	4,538	The Blacksmith	2,000
Back Home and Broke	7,814	The Hottentot	5,935
Thirty Days	7,788	The Woman Conquers	5,102
Kick In	7,074	The Pilgrim	4,000
Making a Man	6,000	Mighty Lak' a Rose	8,000
My American Wife	6,061	Fury	8,700
Drums of Fate	5,000	Money, Money, Money	5,995
The World's Applause	6,326	What a Wife Learned	6,228
Dark Secrets	4,337	Voice from the Minaret	6,685
Nobody's Money	5,584	Bell Boy 13	4,940
Java Head	7,865	The Balloonatic	2,152
The Covered Wagon	10,000	Day Dreams	2,000
Bella Donna	7,905	Scars of Jealousy	6,246
Adam and Eva	7,153	Daddy	5,738
Racing Hearts	5,600	The Love Nest	2,000
The White Flower	5,731	The Isle of Lost Ships	7,425
Adam's Rib	9,526	Refuge	6,000
Mr. Billings Spends His Dime	5,585	The Bright Shawl	7,503
The Tiger's Claw	5,297	Slander the Woman	6,433
Trail of the Lonesome Pine	5,695	The Sunshine Trail	4,509
The Nth Commandment	7,339		

Within the Law	8,034
The Lonely Road	6,086
The Girl of the Golden West	6,800
Wandering Daughters	5,619
Children of Dust	5,636
Man of Action	5,636
Penrod and Sam	5,636
Dulcy	5,636
The Brass Bottle	5,636
Trilby	5,636
The Fighting Blade	5,636
The Wanters	5,636
The Scarlet Lily	5,636



The Great Night	4,346
A California Romance	3,892
My Hero	2,000
Town Terrors	2,009
Man's Size	4,316
Catch My Smoke	4,070
Three Who Paid	4,850
The Runaway Dog	1,000
Watch Your Wife	1,000
Face on Barroom Floor	5,787
The Fresh Heir	2,000
The Alarm	2,000
A Friendly Husband	4,527
Pawn Ticket 210	4,871
Bits of Europe	1,000
The Custard Cup	6,166
The Footlight Ranger	4,729
Brass Commandments	4,829
Young and Dumb	2,000
Nearing the End	1,000
Truxton King	5,613
The Five-Fifteen	2,000
Romance Land	3,975
Does It Pay?	2,000
The Net	2,000
The Wise Cracker	2,000
Town That Forgot God	10,461
The Buster	4,587
The Artist	2,000
Good-by Girls	4,746
Hello, Partner	2,000

GOLDWYN

The Sin Flood	6,500
Brothers Under the Skin	4,983
Hungry Hearts	6,540
Broken Chains	6,190
The Blind Bargain	4,473
The Stranger's Banquet	8,531
Gimme	5,769
The Christian	8,000
Mad Love	5,518
Lost and Found	6,334
Remembrance	5,644
Sherlock Holmes	8,233
Look Your Best	5,314
Vanity Fair	7,668
Souls for Sale	7,864
Backbone	6,541
Enemies of Women	10,400
The Last Moment	5,442
The Ragged Edge	6,800



Fishing for Tarpon	1,000
A Jungle Romeo	2,000
Hot Water	2,000

PLAYGOERS PICTURES

Table listing titles and prices for Playgoers Pictures, including 'Lonesome Corners' at 4,622 and 'The Man and the Moment' at 4,470.

HODKINSON PICTURES

Table listing titles and prices for Hodkinson Pictures, including 'Bulldog Drummond' at 5,000 and 'The Kingdom Within' at 6,036.

METRO PICTURES CORPORATION

Table listing titles and prices for Metro Pictures Corporation, including 'Rob 'Em Good' at 3,000 and 'Pop Tuttle's Polecat Plot' at 2,000.

Pathe distributors

Table listing titles and prices for Pathe distributors, including 'Aesop's Fables' at 650 and 'Pathe News (Twice weekly)' at 2,000.

PREFERRED PICTURES CORPORATION

Table listing titles and prices for Preferred Pictures Corporation, including 'Rich Men's Wives' at 6,500 and 'Shadows' at 7,040.

SELZNICK DISTRIBUTING CORPORATION

Table listing titles and prices for Selznick Distributing Corporation, including 'One Week of Love' at 7,000 and 'Pawned' at 5,000.

Up To The Minute RELEASE GUIDE

UNITED ARTISTS CORPORATION

MARY DICICCO CHARLIE CHAPLIN DOUGLAY FAIRBANKS P. M. GRIFFITH

Table listing titles and prices for United Artists Corporation, including 'The Ruling Passion' at 7,000 and 'A Doll's House' at 7,000.

UNIVERSAL PICTURES

Table listing titles and prices for Universal Pictures, including 'The Oregon Trail' at 1,000 and 'The Phantom Fortune' at 1,000.

VITAGRAPH

Table listing titles and prices for Vitagraph, including 'The Man Next Door' at 6,901 and 'Masters of Men' at 6,740.

Table listing titles and prices for Warner Bros. Classics of the Screen, including 'One Stolen Night' at 4,216 and 'Little Wildcat' at 4,945.

WARNER BROS Classics of the Screen

Table listing titles and prices for Warner Bros. Classics of the Screen, including 'Brass' at 8,000 and 'A Dangerous Adventure' at 7,000.

STATE RIGHTS

ARTCLASS PICTURES CORP.

Table listing titles and prices for Artclass Pictures Corp., including 'After Six Days' at 8,000 and 'It Might Happen to You' at 5,000.

ASSOCIATED PHOTOPLAYS

Table listing titles and prices for Associated Photoplays, including 'Why Women Remarry' at 1,000 and 'The Purple Dawn' at 5,000.

AYWON FILM CORP.

Table listing titles and prices for Aywon Film Corp., including 'The Purple Dawn' at 5,000 and 'Love's Old Sweet Song' at 5,000.

B. B. PRODUCTIONS

Table listing titles and prices for B. B. Productions, including 'Queen of Sin' at 8,000 and 'How Women Love' at 5,500.

BRAY PRODUCTIONS, Inc.

Table listing titles and prices for Bray Productions, Inc., including 'Unblazed Trails' at 2,000 and 'Sure-Fire Flint' at 6,000.

CHARLES C. BURR

Table listing titles and prices for Charles C. Burr, including 'The Secrets of Paris' at 7,000 and 'The Last Hour' at 6,000.

C. B. C.

Table listing titles and prices for C. B. C., including 'Hallroom Boys Comedies' at 2,000 and 'More to Be Pitied' at 6,000.

CLIFFORD S. ELFELT PRODUCTIONS

Table listing titles and prices for Clifford S. Elfelt Productions, including 'Big Stakes' at 4,600 and 'Flaming Hearts' at 4,300.

EQUITY PICTURES

Table listing titles and prices for Equity Pictures, including 'What's Wrong with the Women?' at 6,000 and 'Has the World Gone Mad?' at 6,047.

EXPORT AND IMPORT

Table listing titles and prices for Export and Import, including 'Othello' at 6,200.

PHIL GOLDSTONE

Table listing titles and prices for Phil Goldstone, including 'Deserted at the Altar' at 4,600 and 'Gun-Shy' at 5,000.

INDEPENDENT PICTURES CORP.

Table listing titles and prices for Independent Pictures Corp., including 'Flames of Passion' at 4,637 and 'The Power Divine' at 4,671.

LEE-BRADFORD

Table listing titles and prices for Lee-Bradford, including 'Squirrel Comedies' at 2,000 and 'The Unconquered Woman' at 4,611.

PREMIER

Table listing titles and prices for Premier, including 'Einstein Theory of Relativity' at 4,000.

PRINCIPAL PICTURES CORP.

Table listing titles and prices for Principal Pictures Corp., including 'Environment' at 6,000 and 'The World's a Stage' at 6,000.

PRODUCERS SECURITY

Table listing titles and prices for Producers Security, including 'The Wolf's Fangs' at 5,000 and 'In the Night' at 5,000.

JOE ROCK

Table listing titles and prices for Joe Rock, including 'The Pill' at 2,000 and 'Little Red Robin Hood' at 2,000.

SANFORD PRODUCTIONS

Table listing titles and prices for Sanford Productions, including 'The Better Man Wins' at 5,000 and 'West vs. East' at 5,000.

TRI-STONE PICTURES, INC.

Table listing titles and prices for Tri-Stone Pictures, Inc., including 'Dough & Dynamite' at 2,000 and 'His Trysting Places' at 2,000.

TRUART FILM CORP.

Table listing titles and prices for Truart Film Corp., including 'The Empty Cradle' at 6,600 and 'Women Men Marry' at 5,600.

WEBER AND NORTH

Table listing titles and prices for Weber and North, including 'The Curse of Drink' at 5,900 and 'Notoriety' at 8,600.

ENEMIES SUPPLEMENT

THE BEST OF SERIES

The yellow sheet exploitation supplement which Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, and W. R. Ferguson, his assistant, have prepared on Cosmopolitan's production of "Enemies of Women" is the most complete and helpful of the "personal Service" bulletins originated by Mr. Bonns. It is more comprehensive, illustrating more different angles of exploitation than any of the previous yellow sheet supplements.

A preliminary note calls attention to the enormous value of the publicity which "Enemies of Women" has received in the past and still continues to receive in the Hearst publications.

Among the exploitation ideas which have already been tried out with this production the supplement outlines the following:

Gold Star Mothers' matinee sponsored by the Boston Telegram at Loew's State Theatre in Boston. Laundries and bakeries tied up on the idea that wash tubs and hot ovens are enemies of women used in Kansas City. Local market co-operation staged by the Rivoli Theatre in Portland, Oregon.

ACTION FOR MACLEAN

FILM WITH PEP LINES

Macon, Ga.—Teaser cartoon ads were used by manager J. A. Flournoy of the Criterion Theatre, to work up interest for "A Man of Action." Little box ads, one and a half inches deep with ink sketches furnished the media. The copy read:

"When all else fails—show her you're a man of action. Full directions at the Criterion. The world is full of tombstones. Be a man of action. Dead spark plugs never ran a car or won a girl. Be a man of action. If she yawns when you get mushy, show her you're a man of action. If Mary has a little lamb and wants a roaring lion show her you're a man of action."

Each catch line was followed by the slogan "Full directions at the Criterion."

The unusual feature of the campaign was that the teaser cartoons were used coincidentally with the display advertising. Manager Flournoy claims that in this way he brought out the connection better and made plain to every one what it was all about.

GETS ENDORSEMENT

OF PHOTOPLAY COUNCIL

St. Louis, Mr. — "Lorna Doone" while playing the Capitol, West Lyric and Lyric Skydome, day and date was enthusiastically recommended to everybody in St. Louis by the St. Louis Motion Picture Council, an organization composed of various women's clubs and one representative from the Board of Education.

The book is used as a textbook in the St. Louis public schools, and for that reason the First National office here had little trouble with tying-up the Picture Council and School Teachers.

"Lorna Doone" went on the list of the St. Louis Motion Picture Council as a subject classified, "good for the entire family."

USES PART OF PLOT

IN TEASER CAMPAIGN

Harvey, Ill.—The possibility of praying anyone to death formed the foundation for a unique and interesting campaign put over by Bill Danziger, Paramount Exploiteer to exploit "The White Flower" when it played at the Garden Theatre, recently.

Local physicians were interviewed by Danziger and their opinion in the matter furnished matter newsy enough to make

Profitable

EXPLOITATION

the grade and create comment on all sides. This also is the first time a publicity story of this sort has ever been seen in the newspaper.

Florists tied up the picture with Mother's Day and gave 10 free tickets to the first ten shoppers on Sunday. The ukulele proved the worth of the music stores in giving a window to the cause, and a Victrola was loaned to the theatre for a prologue.

O. L. MEISTER RECALLS THE GOOD OLD DAYS

Milwaukee, Wis.—The Vaudette motion picture theatre, within six months of being the oldest house of its kind in Milwaukee, is being torn down. This house, located on Third street between Grand Avenue and Wells Street, in the center of the downtown section, was opened as a movie house by O. L. Meister, dean of Milwaukee movie showmen, now manager of the White House, with a production of the Honey Bunch Minstrels.

Later the theater was rebuilt with a seating capacity of 500.

"I'll never forget the sensation which The Glass Coffin made when I put up a lobby display of a wax figure encased in a glass coffin—which I built out of tarleton," said Mr. Meister. "The theatre men were scandalized and the public lifted its eyebrows. People would pass and repass the old Vaudette look at that figure in the coffin, and then they would say, 'Gracious, I hope nobody sees me going in here,' and pay their nickel and keep on coming."

According to Mr. Meister as many as 2,800 people a day saw performances in the old Vaudette. The films ran about fifteen minutes.

"The old Vaudette was the first motion picture theatre to bring a film star to Milwaukee in person. It happened that Lillian Knight, the star of Heart Throbs, one of the old Bronco productions was a Milwaukee girl. She came here to rest and I found out she was in town. I booked the film and had her appear at each performance. Her lecture was a great hit."

DUCERN REPEATS TIE UP ON SAFETY PATROL

The annual awarding of prizes to members of Newark's public Schools Safety Patrol afforded manager R. J. Ducern of the Fox Terminal Theatre an exceptional opportunity for an exploitation tie-up last year, and when the occasion for the awards repeated itself in June of this year, he availed himself again of the Publicity vehicle.

In 1922 Manager Ducern arranged to have Tom Mix, the Fox star, made an honorary member of the Newark Patrol and accordingly the star offers an annual prize watch to the member of the organization who is selected as having performed the most meritorious act.

The school children of Newark interested in the patrol work number in the thousands, and Ducern arranged to have the awards granted from the stage of his theatre. Thus the whole body of students marched from various sections of the city bearing banners denoting his destination.

The event was thoroughly covered by newspapers both in advance and following the ceremony.

CHILL COPY FOR

MASTER OF WOMAN

The Dallas Dispatch printed a page of the Metro branch for the "Master of Woman" which should make good copy for exhibitors on that feature or any play with a northern locale.

The story stated in part:

"'Master of Woman' will apply a grateful ice-pack to the fevered brow of summer screen audiences.

"Filmed under the lash of blizzard and the frost-bite of Canadian winter, this lavishly done melodrama of the trading posts is dignified by majestic setting in the sub-Arctic solitudes.

"No danger of chilblains, however, for Renee Adoree's piquant personality and fervid acting bring intermittent thaws. She brings to the leading feminine role the vitality, versatility and characterization which not only lift the production out of the rut of northland plays but seem to put stardom within her reach."

FAMILY RATES BOOST

SERIAL CAMPAIGN

Duncan, Okla.—As a special attraction for the opening of the Patheserial "Plunder" the Folly Theatre, L. E. Brewer, manager of the Folly, issued throwaways, advising the people of a special reduction in admission prices to forty cents for a whole family. A space was left at the bottom for patrons to sign their names, and were presented by the families on entering the theatre. One of the families applying for admission consisted of seventeen members and were admitted for forty cents.

In order to encourage thrift in the young people, Mr. Brewer arranged an additional attraction for the second episode of "Plunder." Through the medium of advance heralds, he announced that he would give away free of charge, 200 "Plunder" bank novelties, containing money, to the first 200 boys and girls attending.

NEWSPAPER EXPLOITS

PHOTOPLAY STORY

Cleveland.—A newspaper tie-up exploiting "The Ragged Edge," Distinctive's picturization of the Harold MacGrath story, when it showed at the Mall and Park theatres was obtained by Eddie Carrier, Goldwyn Cosmopolitan exploitation man for that territory, with the Cleveland News-Leader.

Through the Sunday editor of that publication, Carrier was able to arrange for the publication complete of the story, "The Ragged Edge," in the Sunday edition of the News-Leader on the day when the picture opened its local showing. The rights for newspaper publication in Cleveland were purchased by the News-Leader.

The tie-up extended further than this. Five thousand posters, containing a reproduction of a "Ragged Edge" still, were printed by the newspaper to advertise the publication of the story in its Sunday issue.

Bass, The Next Best Thing

Wildwood, N. J.—Norman C. Johnston, exploitation manager for Hunt's Casino Theatre, put over a good one recently during the showing of "Down to the Sea in Ships."

Unable to procure a whale for advertising purposes Mr. Johnston managed to get possession of a large black sea bass caught by a local angler. This he hung in the front of the theatre. There was a neatly lettered card which read "See what a 90-ton whale does to a 30-foot boat in 'Down to the Sea in Ships.' P. S. This is the nearest to a whale that we could find on the island."

Showmanship In Lobby, Street And Press



Lobby display for the Broadway Theatre, Tulsa, Oklahoma, featuring the presentation of United Artists "Tess of the Storm Country." The reproduction of the fishing village which forms the background for Mary Pickford's play proved an attraction that made talk and drew patronage.



Long Beach, Calif., had a campaign urging motor drivers to "safety first" practices. The enterprise of the exploitation men therefore served the community. The tie-up was for First National's "Within the Law," showing at the Liberty Theatre.

THE MORNING OREGONIAN, SATURDAY, JULY 1, 1935

GOLDWYN WEEK
AT PORTLAND'S
★ FOUR LEADING ★
PHOTOPLAY THEATRES

<p style="text-align: center;">LIBERTY</p> <p style="text-align: center;">BACKBONE A COOL STORY FOR A HOT DAY (NO MOUNTAINS OR DOG TEAMS)</p>	<p style="text-align: center;">RIVOLI</p> <p style="text-align: center;">THURBERY'S SERIAL STORY 'VANITY FAIR' WITH STARCAST</p> <p style="text-align: center;">GRAND SUNDAY CONCERT 12:40 NOON</p>
<p style="text-align: center;">PEOPLES</p> <p style="text-align: center;">The 'Butterfly Girl'</p> <p style="text-align: center;">by RUPERT HUGHES Starring COLLEEN MOORE and ANDRÉ MORING A 12-REEL SERIAL WORLD'S GREATEST SERIAL TRUCKS TO THE TOP OF THE GUYANESSE COLUMBIA PICTURE THEATRE</p>	<p style="text-align: center;">REGAL</p> <p style="text-align: center;">'LAST MOMENT'</p> <p style="text-align: center;">COMEDY PATRICK WICKLEY</p>

DIRECTION JENSEN & VON HERBERG

Jensen and Von Herberg houses in Portland, Ore., featured a Goldwyn week, a Goldwyn feature showing at each of the four houses advertising above in the cooperative page. Usually these theatres carry separate ads but for the special week this is the sort of copy used to drive home the particular feature of the campaign.



An army balloon carrying a banner sixty feet in length with "Foolish Wives," played up in letters about five feet tall, was anchored to the top of the Columbia Theatre some time before starting out on a flight. The stunt was arranged by Manager Charles Gross of the Columbia and created quite a stir in Dayton.



The front of the Empress Theatre, Oklahoma City, all dressed up in boy fashion for the presentation of First National's "Penrod and Sam." The regular 24-sheet was hung over the marquee and a special cut-out worked up from the same piece was hung over the doorway. The Empress looked like Penrod's own theatre for this presentation.



A stunt man made of straw and some rags. The thrills of "Safety Last" was indicated to the people of Wildwood, N. J. The figure in the chair was controlled by wires and at certain intervals was pulled back until it toppled over. The rear legs of the chair were hinged to the roof.

First National has been making border decorations and supplying them in mat form on recent productions. Above is the border design as it was used for a two page layout on "The Girl of the Golden West." The cuts were all of the stock variety so no art work was necessary when this display was worked up. The ad was run by the Criterion Theatre, Macon, Ga.

The same border for "The Girl of the Golden West" used for cooperative advertising by the Circle Theatre, Indianapolis. Much of the merchant copy in the spread featured the title and the theatre. One of the most prominent ads in the layout was for the presentation of the play by the Stuart Walker Company, which advocated theatre patrons to see both the film and the stage version.

"That's My Baby" is the title of a new song which is being featured by vaudeville artists. The cover design features Baby Peggy, the infant Universal star and will be employed in campaigns for her photoplays.



Madison, Wis., gets lots of good exploitation stunts. It has had big campaigns crowd one another out of the limelight for some time now. The window display pictured above was made in a department store, which instituted a "Look Your Best" week in conjunction with the showing of the Goldwyn feature of that title. The tie-up was arranged by Goldwynner Walter D. Nealand.



A fan magazine for the theatres is the newest offering from the Paramount advertising department. The magazine is in rotogravure and each number will feature photos of Paramount stars and scenes from productions. Notes on forthcoming pictures and the regular run of fan food will be included. The cut above shows the cover of the first issue of the Screen Scrapbook. Space will be provided for the imprint of the theatre signature on each issue of the magazine and Paramount announces that the cost to the theatre will be "nominal." The book will be issued in connection with each of the special productions.



The Renown Exchange has been doing some street stunting around Broadway for "Temporary Marriage," with the conveyance shown above. The bride and groom were occupants of the carriage throughout the days and evenings of its tour of the city.



A Kansas City drug store had a window demonstration that was attracting crowds, so the Metro exploitation man who was in the city to work with the theatre presenting "Quincy Adams Sawyer" decided to move some of his equipment into the show. A large oil painting drew some of the attention to the picture house.



Another circus front for the presentation of the Universal wild animal film "Hunting Big Game in Africa." This type of lobby has been used before with the feature and it appears to deserve its popularity. The arrangement above was displayed at the Capitol Theatre, Superior, Wisc., which featured the Snow films as "greater than a circus." The electric sign equipment of letters seems to have given out of "A's" but the idea went over just the same when an "E" substituted in the word "than."



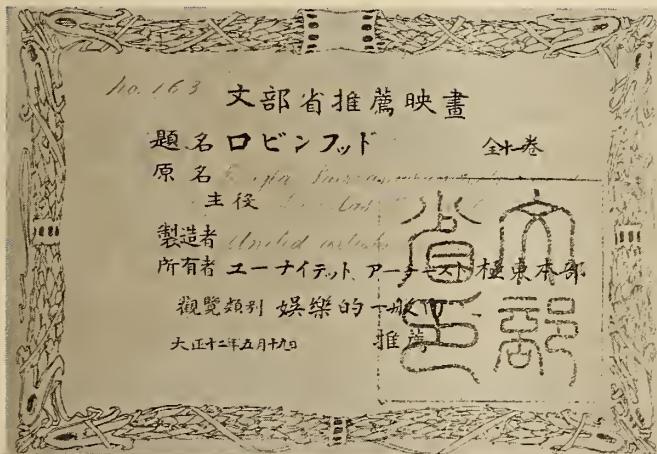
A display for First National's "The Isle of Lost Ships," at the Rex Theatre, Eugene, Ore. The frame over the entrance provided an atmosphere scene built up with cutouts from the regular paper. A light netting was stretched across the frame behind the cutout figures and the ships which were back of this netting were rocked by an arrangement of pulley wires. Orange lighting was used for the sky and a baby spot threw a red glare on the figures.



First National's "Mighty Lak' a Rose" was exploited in connection with the famous song at the Temple Theatre, Hamilton, Ont. Manager H. H. Morgan constructed the "largest phonograph in the world" and used it in the lobby and on the truck shown above.



Contrast and a guess for the citizens was the basis of the street stunt which helped the showing of Universal's "The Abysmal Brute" at the Roosevelt Theatre, New York. A poster and a large boxing glove decorated the marquee of the house.



The honor certificate issued by the Japanese government for "Douglas Fairbanks in Robin Hood" is shown above. The translators at United Artists say it expresses the highest recommendation for the picture. Certificates of this order are issued only in rare instances by the Mikado's government.



Not a new idea, but a good one when one-sheets are worth featuring as an advance display. The frame for the Universal paper on "The Storm," used in the lobby of the Merrick Theatre, is a shadow box, illuminated by an electric lamp connected by a flexible wire with the lobby fixture. A simple arrangement and a device which can be used over and over again.



Window tie-up for the Goldwyn-Cosmopolitan production "Enemies of Women," in Toronto. Electrical household appliances were featured as destroyers of the old fashioned "enemies of women," in the form of washing and cleaning methods. The store is a public utility, owned by the Provincial Government and this is the first time a motion picture tie-up has been used.



The first junior military parade staged in Los Angeles. A demonstration for the presentation of First National's "Daddy" at Loew's State Theatre. Every military school in Los Angeles sent representatives to appear in the parade in honor of Jackie Coogan. 3,000 boys took part and helped the theatre greatly by carrying banners advertising the show.

The MODERN THEATRE

Building — Equipping — Operating

"IF music is such an important phase of the picture business, why don't the producers do something about it?" asked a prominent exhibitor of the writer lately.

It so happens that the producers have done a great deal to promote the use of better music with their productions, only the exhibitor in question happened to be one of those unfortunates who was getting his pictures from one of the three companies that fail to provide proper cue sheets with their attractions.

The producers have at last awakened to the vital fact that music is in a great measure directly responsible for the success or failure of every picture. To this end they have universally adopted what is commonly conceded to be the only REAL cue sheet so far devised. This wonderful aid to interpretative music is called the Thematic music cue sheet and differs from any other such aid on the market.

The Thematic cue sheet provides in addition to the usual captions, action cues, and timing of same, a few bars of the actual music suggested so that the leader who really desires to fit the picture with music that means something, may substitute, should he not possess the number called for by the cue sheet.

The men who compile these sheets, are men who are recognized the country over as experts in this line, and their work has called forth the highest praise from the best picture and musical critics in the business.

We have many letters from various large film corporations telling us that they consider music plays a major part in successful picture presentation. One film head goes so far as to declare that he considers music to be at least fifty per cent of the entertainment. Surely when the heads of the business assure us that the musical part of the program means so much to the ultimate success of their huge interests, it is high time that the exhibitors step in and find out the Why and Wherefore of matters musical.

We personally know of leaders who have won an enviable reputation as wonderful compilers of musical scores, who follow the cue sheets named almost verbatim. And now this will be made easier for every leader in the future due to the circumstance that a plan is well under way to place one authorized dealer in every city of importance to handle the music called for by these cue sheets. This will do away with the trouble experienced by a musician when he wanted a certain number in a hurry. Nine times out of ten he could not purchase it, and as a consequence he had to make the best substitution possible under the circumstance. This at times is an almost impossible situation, and often one number that doesn't fit will ruin that part of the picture.

When producers spend their money on music, it is proof positive that they are convinced that Music is necessary. These companies are not in the habit of jumping into anything blindfolded, and they only

Interpretative Music For The Movies

By JOSEPH FOX

Number Three

invested after long months of careful investigation.

In a few instances the producers have even gone so far as to send out complete orchestrations with exceptional pictures. But due to the enormous expense, coupled with the fact that many theatres are not able to properly handle big scores, this practice has not found universal approval. Maybe in the dim and distant future some scheme may be devised to get around these difficulties, but this is a problematical matter. One producer wrote to us in effect that music plays an important part in every picture released by his company, from the time the first set is worked on. And one noted critic declares that music is sometimes the "Only Enjoyable Part of the Entire Program." So that's what the producers think, and do, about music and its relationship with motion pictures.

Now Mr. Showman, it is strictly up to you. The producers have placed in your hands aids to interpretative music, and they have spent oodles of money so that you may put your goods over in the best possible way. Why try to just scramble along, guessing, and wondering How you are going to come out on the week's box office receipts, when the means is at hand to make this vital part of the business a Sure Thing?

The big successful picture houses all over this United States of ours, are picture palaces that spend thousands upon thousands of dollars monthly to provide music that provides atmosphere for the pictures they screen, and the day is at hand when NO exhibitor will be able to get away with a mediocre musical program. Pictures Need music and they must be so accompanied. There is no other substitute, for the two senses, i. e., sight and hearing, are so closely related that in this case they are inseparable.

So compelling is the power of music that many of the greatest screen stars "do their

stuff" accompanied by music. Many of them cannot produce real emotion until the memories of other days have been brought back vividly by the strain of some melody that recalls heart-rending recollections of bygone days. But when the old familiar strains grip their hearts they are able to perform in a manner that could not be induced by any other method. This is but another proof of the all embracing emotional power of music. With such evidence before us it is only the A B C of logic to go one step further, and see why music affects the audience, and so places them in a most receptive frame of mind.

It seems rather strange to a close student of psychology that music, one of the oldest arts, should not have been brought to bear with greater force on matters pictorial long ago, but it seems that we often have to grope longest for the things that are most obvious.

At any rate Music is here to stay with the pictured drama, and now that the producers are offering the helping hand, it is entirely up to you Mr. Exhibitor. You have the power to help them get past the experimental stage; or you have the power to hinder advancement in this science of fitting pictures with proper music. You cry for better pictures. Now that you are getting them, critics to the contrary notwithstanding, Give The Public Better Musical Interpretation, and Cash In.

Harms Gets Fox Trot

The fox trot song, "Chansonette," has been purchased by Harms, Inc., 62 West 45th Street, from G. Schirmer, Inc. Rudolph Frim wrote the music and Dailey Paskman, the lyric.

Numbers Going Big

"The World is Waiting for the Sunrise" is interpolated in the "George White Scandals" at the Globe Theatre, New York City and "The Dancing Girl" playing at the Colonial Theatre, Chicago. Judson House featured it at the New York Strand. "Roses of Picardy" created a sensation when played by Vincent Lopez at the Palace Theatre. Both are Chappell-Harms numbers.

Mary Eaton, late of "Ziegfeld's Follies," had her camera baptism at the Paramount Long Island studio when she made her first scene in Sam Wood's production of "His Children's Children."

Madge Bellamy has been signed by Associated Authors to play the leading feminine role in Elmer Harris' screen version of "The Love Hater."

Frank Leigh, Ralph Yearsley and "Mammy" Peters have been added to the cast of "Valley of the Wolf," Jack Pickford's next production.

Alfred Lunt is making personal appearances at Tom Moore's Rialto Theatre, Washington, D. C., where Distinctive Picture's production "Backbone" is being shown.

Distinctive Pictures Corporation has engaged Joseph Donohue for its forthcoming production "The Adopted Father."

Helene Chadwick, Goldwyn screen player, was welcomed back to the Goldwyn lot, after an absence of several months, by the "Leading Ladies" of the Goldwyn studios recently.

Mlle. Jeanne Balzac, descendant of Henri, brother of Honore Balzac, will make her screen debut in "The Magic Skin" for Goldwyn.

Ford Sterling will portray the part of a crook, "Montreal Sammy," in "The Day of Faith," which is being made for Goldwyn.

NEW MUSIC

For Photoplays

Title	Composer	Style	Suitability to Pictures	Publisher
Because	d'Hardelot	Strong	Emotional Love Scenes	Chappel-Harms, Inc.
Christ in Flanders	Ward-Stephens	Dramatic	After Battle	"
Closer (L'Adoree de Mon Coeur)	Du Parc	Flowing	Picturesque Scenes	"
Colonel Bogey	Alford	March	Martial	"
If Winter Comes	Tennent	Romantic	Optimistic	"
Land of Might Have Been	Novello	Pathetic	Meditative	"
Mill by the Sea	Adams	Lively	Cheerful	"
On Miami Shore	Jacobi	Melodic	Sentimental	"
Phantom Legions	Ward-Stephens	Dramatic	Victorious	"
Roses of Picardy	Wood	Romantic	Birth of Love	"
Smile Through Your Tears	Hamblen	Plaintive	Consolation	"
Some Day You Will Miss Me	Darewski	Pathetic	Sympathy	"
There's Silver in Your Hair	Wright	Calm	Mother Scenes	"
Where the Lazy Mississippi Flows	de Freyne	Plaintive	River Scenes	"
World Is Waiting for the Sunrise	Seitz	Romantic	Love Scenes	"
IV. Moonlight Sail		Flowing	Nature, from (1) till (2); or (4); Longing (minor.)	Carl Fischer
The Young Prince and the Young Princess	Rimsky-Korsakow	Pastorale	Nature, tranquil movements. Oriental from Pochissimo piu mosso. An excellent number for village scenes. (Reuben.) Fairy, bright.	"
Rubenesque	W. L. Slater	Lively	Resignation Light	"
Call of the Sylphs	E. Frascard	Flowing	Light	"
Romanza	Rimsky-Korsakow	Romantic	Light	"
Menuet a la Mozart	Korestchenko	Antique	Light	"
Spanish Dance				"
Romanza Andaluza	Sarasate	Dramatic	Calmness till (2),—from (4) Passion with Spanish Atmosphere	"
Meditation	Glazounow	Dramatic	Apathetic	"
Twilight	Cesck	Dreamy	Calm, Nature	"
Arabian Dance	Crist	Oriental	Desert Scene	"
Chinese Dance	Crist	Lively	Chinese, Street Scene	"
Londonderry Air				"
Old Irish Melody		Plaintive	Elegiac (Irish)	"
Songs My Mother Taught Me	Dvorak	Romantic	Love, Reminiscence	"
A Summer Night Suite	Doud	Light	Grotesque, spooky, humorous	"
I. Goblins Gambols			Romantic, Love.	"
II. Love Song		Sentimental	Joyous, humorous	"
III. Dance of the Moon Sprites		Lively	Sorrow, contemplation	"
IV Night Song		Dramatic	Spanish	"
Seguidilla	Frascard	Lively		"
My Heart's More Than Your Gold Can Buy	Emma Rennie	Ballad	Melancholy	Amer. Music Pub. Co.
Edna	Jere De Graff	Fox-Trot	Comedy Scenes	"
I Want to Be Loved Like a Baby	Wm. Witol	Waltz	Sentimental	"
Oriental Dream	J. Leonard Ivory	Oriental	Scenes Oriental	"
You Must Come Over Tonight	Art Conrad	Fox-Trot	Cheerful	"
I Don't Believe You Say it with a Ukulele	Art Conrad	Fox-Trot	Sentimental	"
Allegro Precipitoso	Savino		Love Scenes	"
Conspiracy	Savino	Agitato	Pursuit, intense wrangling, almost to blows	G. Schirmer Inc.
Tragic Andante	Savino		Undercurrent, plotters meeting, uprising, treason	"
Rustic Allegro	Savino		Shipwreck, destruction, terror	"
Dramatic Allegro	Savino		Carefree and happy, woodland scenes	"
Misterioso alla Valse	Savino		Riot, terrific storm or volcanic eruption	"
Processional	Savino	Pompous	Dramatic suspense	"
Santa Anna's Patio	Strickland	Spanish	Approach of royalty, coronations, triumphant return etc.	"
To Mission San Francisco	Strickland	Chime Effects	Bright Scenes	"
Zingaresca	Baron	Violin Solo ad. lib.	Religious	"
			Hungarian or Gypsy	"

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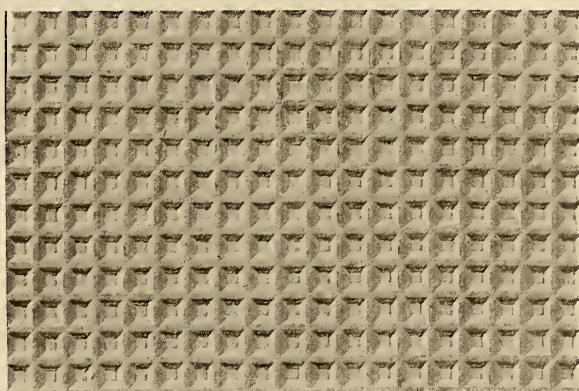
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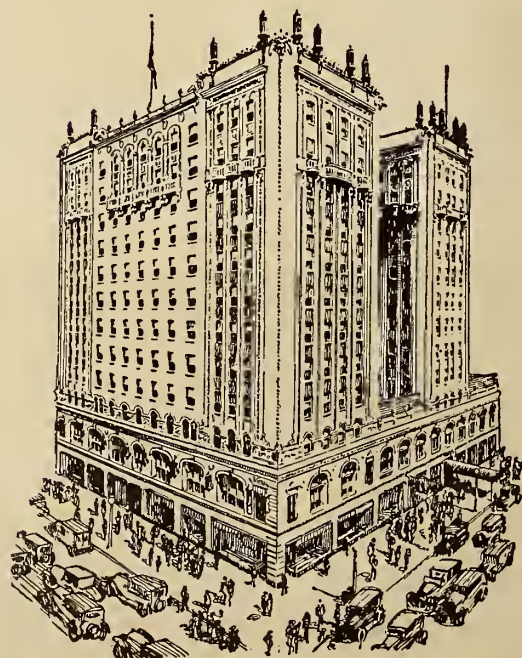
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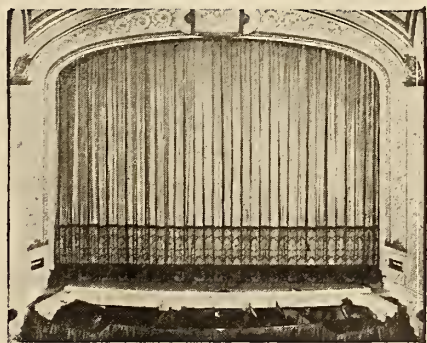
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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

CHICAGO, ILL.—E. P. Rupert, 822 West 70th Street has completed plans for \$750,000 theatre soon to be erected there. Location withheld.

CHICAGO, ILL.—A. C. Liska & J. Everson, 212 East Superior St. have completed plans for the \$1,500,000 theatre to be erected on 80th & Salsted avenues by National Theatre Corporation, M. Cooney, 75th & Cottage Grove, owners.

ELMHURST, ILL.—J. Deis, 225 Garry avenue, Wheaton, Ill., owner, is contemplating an \$80,000 theatre for 120 N. York Street, Elmhurst.

QUINCY, ILL.—Levine & Rupert, 822 W. 70th Street have completed plans for the \$250,000 theatre for Washington Square, Quincy to be erected by Pinkelman & Cory, care Gem Theatre, Quincy.

NEW YORK.—Harry Creighton Ingolls, 347 Madison Avenue has completed plans for a theatre at Clinton Street, Clinton Theatre Company, Owner.

HASBROUCK HEIGHTS, N. Y.—H. O. Hamilton, 342 Madison Avenue, N. Y. C. is contemplating the erection of a theatre, location withheld, at Hasbrouck Heights.

COLUMBUS, O.—T. W. Lamb, 644 Eighth Street, New York City, has completed plans for the theatre to be erected at W. Broad Street, Columbus by B. F. Keith Theatrical Enterprises, Mr. Goodman, 1564 Broadway, N. Y. C., Charge.

LAFFERTY, O.—J. Kerr Griffin, Marietta Street, St. Clairville, O. has completed plans for the \$20,000 theatre soon to be erected by Frank Stinges, Lafferty, Owner.

INDIANAPOLIS, IND.—Famous Players Lasky Corporation, 485 Fifth Avenue is about to erect a \$1,500,000 theatre, exact location withheld.

BEAVER DAM, WIS.—Stanley Kadow, Pabst Corp., Bldg., Milwaukee, has completed plans for the \$75,000 theatre soon to be erected. Owner, Fred C. Gross, care F. C. Gross Bros., Muskego Avenue, Milwaukee.

ST. LOUIS, MO.—T. W. Lamb, 644 Eighth Street, N. Y. C., has completed plans for the \$1,000,000 theatre for Washington and 8th Streets, soon to be erected by Owner Loew's St. Louis Amusement & Realty Co., M. Loew 1493 Broadway, N. Y. C.

TRENTON, MO.—C. Beller & Bros., 508 Ridge Bldg., Kansas City, Mo. have completed plans for the \$30,000 theatre soon to be erected by M. W. Hubbell, Trenton, Owner.

MARY PICKFORD VOTED MOST POPULAR STAR

New York.—That Mary Pickford is rapidly becoming the "World's Sweetheart" in fact as well as in name is indicated in the results of popularity contests staged in various countries in the last few months.

A questionnaire filled out recently by 37,000 high school students in seventy-six cities in all sections of the United States proved that Miss Pickford is the favorite actress of both high school boys and girls. This circular was issued by the Russell Sage Foundation in co-operation with the National Committee for Better Films of this city.

The Talmadge sisters also stood high in the voting. Douglas Fairbanks won the boys' vote, while the girls selected Rodolph Valentino.

Nor is Miss Pickford's popularity confined to the United States alone. In Cuba, Paris, Liege, Belgium and Brazil, Miss Pickford won by an overwhelming majority.

INVENTOR SHOWS RADIO PICTURES

Process is Further Development For Broadcasting of Stills

Washington, D. C.—Before officials of various governmental departments, C. F. Jenkins demonstrated his invention for showing motion pictures by radio. The witnesses of the demonstration saw upon a cardboard screen in one room, the movements of Mr. Jenkin's hand as he manipulated it in front of the radio device in another room. Mr. Jenkins is now improving his invention to make the reproduction clearer. He stated that the distance to which motion pictures can be sent is limited only by the transmission power of the radio station and this makes possible transoceanic and transcontinental projection.

The process is merely a further development of Mr. Jenkins' device for broadcasting still pictures. Sixteen pictures per second are thrown on the screen. This is the speed of a regular projector and is accomplished by means of a new optical shape glass, the "lens-faced prismatic ring."

The pulsations are picked up on the customary amplifying set, the varying radio currents being made to light a special super-sensitive electric lamp instead of sounding in a telephone receiver. The fluctuating light from the lamp is projected through a second prismatic ring exactly like the one at the sending end and the image is again built up. The invention involves no photographic equipment or film.

Close Detroit Territory

New York—Oscar A. Price, president, and H. E. Aitken, vice-president and general manager of Tri-Stone Pictures, Inc., have signed the agreement granting to the Ray J. Branch Feature Productions, Detroit, Michigan, the exclusive right for the distribution of the New Edition Keystone Comedies, for the entire state of Michigan, exclusive of the upper peninsula.

The re-edited comedies will be released in series of twelve. Six of the first series are now ready. An entirely new line of accessories will be prepared on each of the comedies.

Madoc Offices Opened

New York.—The Madoc Sales Company, newly formed states right distributing concern, has opened offices at 220 West 42nd St., New York City. As its initial offering the Madoc company announces a series of six features which will be known as the Cliff Smith Productions. The films are being produced in Los Angeles by the H. & B. Film Company. J. Joseph Sameth is in charge of the distribution.

New Truart Sales

New York.—M. H. Hoffman, Vice-president and General Manager of Truart Film Corporation, announced the sale of three feature productions, "The Prairie Mystery," "Riders of the Range" and "The Western Musketeer," to Columbia Film Service of Pittsburgh, for the territory of Western Pennsylvania and West Virginia.

Melvin Hirsh of Aywon Film Corporation announces the sale of the western Pennsylvania and West Virginia territory for the new Big Boy Williams Series to Columbia Film Service of Pittsburgh. With this sale 72 per cent. of the territories have been closed on this series.

CLEAN BILL OF HEALTH FOR FILM COLONY

Los Angeles—A clean bill of health has been given to the Hollywood film colony by Sir Arthur Conan Doyle, noted author and spiritualist, now lecturing here, who declares that studio morals are "as clean as any in the world."

"It was my pleasure last week," said Sir Arthur, to go through practically all of your wonderful studios in Hollywood, and I also have met many of the well known members of the film colony, as well as the rank and file of the movies. I am absolutely convinced that they have been done an injustice. Taking them as a whole, I consider them of a high moral standard."

FIRE INSPECTOR SEES THE MIDNIGHT ALARM

Brooklyn, N. Y.—The first test of the realism of the fire scenes in "The Midnight Alarm" produced by David Smith at the Vitaphone studios in Hollywood, occurred at the Brooklyn plant.

William Wainwright, former member of the fire department and now a fire inspector, while visiting the studio recently, was invited to witness the reels containing the fire sequence. Mr. Baker stated that usually movie fires were just play acting but in this picture he could almost smell the smoke and feel the heat of the flames and that "the fellow who plays the captain carries himself just like 'Smoky Joe' Martin the noted fire chief in New York."

Elaborate settings are the order of the day at the Grand-Ascher studios for the comedies in which Sid Smith, Monty Banks and Joe Rock will star. Production Manager Earl Olin's newest and to date the most pretentious for these comedies, is an old antique-shop for the Sid Smith vehicle now being filmed under the direction of Hugh Fay. Particular care has been expended to reproduce celebrated curios and obtain original objects for the furnishing of this setting.

John Ellis, known as one of the leading pictorialists, has been engaged by Warner Brothers to make stills for the forthcoming series of eighteen features to be produced at the Warner Studios.

Max Roth, Manager of the Foreign Department of Principal Pictures Corporation, has closed transactions for the rights to "The Spider and the Rose" to Pathe Freres Cinema, Ltd., of London for the entire United Kingdom; and Reginald Ford for France, Belgium, Switzerland, Spain and Portugal.

Paul H. Cromelin of the Intercean Film Corporation, and Jesse J. Goldberg, President of the Independent Pictures Corporation, have concluded a deal whereby the Intercean concern obtains the foreign distribution of the twelve five-part features being released by Independent in the United States and Canada. Ten of these were produced by Premium Picture Productions and the remaining two of the group by Iroquois Productions. This deal does not include the South American Rights, which are being handled by Independent.

First Graphic Exchanges, Inc., of Buffalo and New York has purchased New York territorial rights to eight Lester Cuneo productions from Irving M. Lesser of Principal Pictures Corporation.

McCormick All Set

Hollywood.—With John McCormick, western representative of First National, moving into United Studios this week, his organization is now all set in its production home. McCormick made the move from Los Angeles in order to be in closer contact with Joseph M. Schenck, Frank Lloyd, Edwin Carewe, Sam E. Rorke and Arthur H. Jacobs who have First National Pictures under way. First National is now all centered on the United lot with the exception of Thomas H. Ince, and the John M. Stahl-Louis B. Mayer productions.

EXHIBITORS TRADE REVIEW

Vol. 14
No. 11

August 11, 1923

Price
25 cts.

"Lawful Larceny"

AN ALLAN DWAN PRODUCTION

WITH

HOPE HAMPTON
NITA NALDI
LEW CODY
CONRAD NAGEL

PRESENTED BY ADOLPH ZUKOR

A
Paramount
Picture

HOPE HAMPTON does by far the greatest work of her career in this de luxe production of the Broadway stage hit. Made by the producer of "Robin Hood." Released Sept. 2.

Adapted by John Lynch from Samuel Shipman's play

How's This for a Starter?



*Don't forget,
boys, this
is the hot
time of
the year, too!*

Aug.—Sept.—Oct.

THREE WISE FOOLS

a King Vidor production

THE SPOILERS

a Jesse D. Hampton production

ENEMIES OF WOMEN

a Cosmopolitan production

SIX DAYS

by Elinor Glyn

THE GREEN GODDESS

a Distinctive Picture

THE ETERNAL THREE

a Marshall Neilan production

RED LIGHTS

a Clarence Badger production

THE STEADFAST HEART

a Distinctive Picture

THE MAGIC SKIN

by Honore de Balzac

THE DAY OF FAITH

a Tod Browning production

IN THE PALACE of the KING

an Emmett J. Flynn production

HOT Dog Days! Here's an attraction that can't accommodate all the crowds in one week—even in sweltering July. Goldwyn-Cosmopolitan's first release of the New Season is one of the few pictures held over for a second week at the mammoth Capitol Theatre. And the only one ever held over for a second big week in the hottest period of the year. How's that for a starter!

*Goldwyn-
Cosmopolitan*

1923-1924

EXHIBITORS TRADE REVIEW

What the Distributors Are Doing to Help Exhibitors Reach the Public

How Exploitation Methods Have Expanded
So as to Get the Merits of the Product
Before the Eye of the Man in the Street
and Instill in Him Desire to See Picture

By A. Warner

EVERY season brings a new problem in the annals of the industry. This fact, and everyone who has an interest in the future welfare of our marvelous industry knows this to be true, is striking evidence that we are progressing as few enterprises have progressed during the last twenty odd years.

Only a few years ago little if any attention was paid to the actual commercial angle of the picture business. By this I mean that we were more or less satisfied to present our pictures to the theatre-going public in an ordinary way.

We took no pains to drive home the big features of a production. We took no pains continually to bombard the public with the informative literature that is being given them today. Further, our exploitation methods—and by our I mean the entire industry—were of the cheap, circusy kind.

They didn't do justice to the picture, nor did the stunts—help to elevate or tend to impress forcibly the fact that the making of motion pictures was an "art" worthy of the efforts of the best brains in America.

We've Proved to Skeptical We're Here to Stay

There isn't a human being on the face of the globe who hasn't at some time or other seen or heard of motion pictures. They either gleaned their information from second hand sources, or they actually witnessed the unwinding of a strip of interesting film.

In other words we have established ourselves as a growing industry, and demonstrated to the skeptical and cynical in a thousand different ways that we are here to stay.

The motion picture is humanity's greatest force for good. It is the wheel that makes life more complete; it is the wheel

Albert Warner is one of four brothers comprising the progressive firm of Warner Brothers. Slowly but steadily, this organization has been building, until today it ranks as one of the foremost producing-distributing concerns in the industry. This year the brothers have tackled a big job, and it is no exaggeration to say they are handling it in a big way.

Mr. Warner first became identified with the industry along about 1904. With his brothers he was an exhibitor in New



Albert Warner

Castle, Pa. From the exhibiting ranks the Warner boys branched out into distribution, and finally into the producing end of the business. They have done many big things, and among them is the devising of the present system of national distribution, the producing of ex-Ambassador Gerard's "My Four Years in Germany," and more recently bringing in as part and parcel of the industry the great theatrical producer.—David Belasco.

that brings before the eyes of millions of people the happenings all over the world; it is the wheel that will ever keep winding the marvelous possibilities of the human mind; it is the wheel that reveals the naked beauty of nature.

All of which is by way of saying that we should safeguard its very name, and cherish forevermore the birth of this great gift. In order to do this properly it means that we all have to work toward a common end. We've got to work toward harmony, greater industry, and the fabricating of new, fresh ideas to keep always before the public eye our great institution.

The Great Problem Is Serving the Exhibitors

The producers and distributors at the present time are earnestly striving to produce the finest and most wholesome and entertaining pictures that have ever been made in the history of the picture business. The question of expense is secondary. The plan is to make them big and good and worth the attention and approval of the most hardened critic of motion pictures. And there is no question but that they will succeed.

Now the problem facing the distributors is how best to serve the exhibitors booking their features. After all is said and done the big thing is to get the product before the eyes of the public. If this angle is neglected then the entire structure of planning and creating motion picture entertainment is undermined.

It is all very well to produce a picture, but the big thing is to bring it before the public via the best and most ingenious method.

Therefore, what can the distributors do for the exhibitors during the coming season? They can do a great many things if

they are at all interested beyond the sale of the picture. They can do a great many things which not only will aid the exhibitor in deriving greater box-office receipts, but also stimulate a renewed and finer appreciation of the motion picture.

Producers Have Own Ideas About Approaching Public

To tell you just how this is to be done is no easy task. It is a monumental problem. All producers and distributors work along different lines. They have their own ideas about the various methods of approaching the public, and numberless methods on how to sell their pictures to exhibitors.

But to tell what the exhibitors can expect and get from the Warner Brothers during the coming season is very simple indeed.

We are producing for the new season eighteen of the biggest pictures in the history of our career. The names of these pictures have all been announced to the trade, and it is no exaggeration to say that they will more than help to maintain the standard of bigger and better productions.

To fully convey just what the Warner Brothers will do for the exhibitors, it is necessary to mention briefly a few of the salient features of our production schedule.

Belasco Affiliation a Milestone in Business

We consider as our biggest achievement the signature and willingness of David Belasco personally to take an interest in the production of his famous stage successes. This, as is known, is the first time in the varied and notable career of the great theatrical producer that he has become identified with motion pictures.

It is a milestone in the history of the business, for heretofore he has shunned every attempt made to induce him to take a hand in the filming of box-office attractions. When Belasco was signed we also secured the services of his star, Lenore Ulric, who is at present being starred in a screen version of her stage success. "Tiger Rose," under the direction of Sidney Franklin.

A number of other prominent persons are included in our production forces, and among these is Ernst Lubitsch, the famous German director. Mr. Lubitsch, I sincerely believe, will lay the groundwork for a new kind of motion picture. Just how best to explain this is rather difficult.

I can only say that at present he is working on a production which will contain many novel touches that are part and parcel of the originality Lubitsch possesses. On second thought the best answer is the sensation he created with his first foreign made picture, "Passion."

Plan \$500,000 Campaign to Benefit Exhibitors

Our other stars and directors are too well known to need any comment here. Suffice it to say that they are all striving to outdo their past achievements. With this production schedule, we have formulated a nationwide campaign which is of direct interest and benefit to the exhibitors.

And it is this campaign plus the known co-operation of our organization that will be given whole-heartedly to theatre owners.

The statement that we will spend over \$500,000 to publicize and exploit our eighteen classics is no dream. It is an actual fact. And we are spending this huge sum of money because we are very anxious to

create a satisfied showman and a highly pleased picture public.

The scope of our campaign covers every known national medium of publicity. The tremendous circulation of over twoscore magazines will contain announcements of our classics. Newspapers throughout the country will also carry ads of our pictures. The billboards all over the country have been contracted for, so that no avenue of publicity can escape the eyes of the public.

The business journals, of course, will receive their due share of our appropriation. I consider these mediums of wonderful value toward the selling and putting over of a motion picture production. They are indispensable when it comes to furnishing the latest news of the industry, and they are indispensable when it comes to making known film productions.

Without them the industry would be like a ship without a rudder. The copy for all this advertising is created with one end in view, namely, to instill a desire on the part of the reader to visit at the earliest moment a theatre which will exhibit the attractions so advertised.

Mercantile Tie-ups with National Advertisers

Another angle of advertising which is being widely developed at the present time is the mercantile tie-up or connection with some big national advertiser. Our organization has brought this to such a stage of efficiency that scores of thousands of window displays await each exhibitor upon the play date of a picture.

In addition to this direct local connection these big advertisers bring the names and stars of each production out in their other advertising media.

Among such connections we can mention the W. H. Ingersoll "Redipoint" Company, United States Rubber Company, Yale Electric Company, Westinghouse Company, and others of the same calibre.

The exhibitor himself is not in a position to do such advertising as I have mentioned in this article, even if he were willing and capable. It is a national proposition and requires a national perspective on it.

With these great units of publicity and advertising, we will put over one of the biggest direct-to-the-public campaigns in the history of the industry. And this campaign will be consistently and persistently carried on, always bearing in mind that our main purpose is to aid the exhibitors to derive greater box-office profits with each and every one of our eighteen classics.

Exhibitors should get the whole-hearted co-operation of the distributors. This co-operation should not be merely a promise, but an actual fulfillment. The co-operation should be carried out beyond the sale of the picture. And in doing everything possible for the theatre owners, in helping them to become better showmen by giving them better pictures, the producers and distributors will be blazing a bigger trail toward the greater development of our wonderful industry.



Studio of the Warner Brothers in Hollywood

Says New Production Costs Will Not Equal Former Rental Records

Schulberg Sees Great Advantage to Exhibitor in the Quantity Production of Quality Films—More Really Great Pictures Than Ever Before Increases Chances For Success and Failure

By Ben P. Schulberg

STATEMENTS that picture productions costs this year will equal the highest sum paid in rentals during any previous year in the history of the screen obviously are incorrect. If this were true the entire industry would be bankrupt today and the sooner we recognize the fact the better.

The problem is a simple one. The actual cost of producing a picture is only fifty per cent of its total cost after it has been exploited, advertised and distributed. Which means that if this year's actual production cost is greater than last year's rentals, the cost to the exhibitor would have to be twice the price he paid last year before the producer could get back his investment, to say nothing of a return on his money. We all know that no such upward movement of prices is going to occur.

The outstanding feature of this situation is that, with hundreds of pictures being made this year, the exhibitor will have a far greater field to select from than ever before. More really great pictures are being made for this year's release than for any similar period in the past. And, by the same token, more failures will be recorded this year than ever before.

Exhibitors' Year Coming

The coming twelve months should be put down as an exhibitor's year. For the brainy exhibitor, the exhibitor with sound judgment and a keen insight into the wants of his audiences, will have a far greater opportunity to exercise this judgment than ever before. The exhibitor who follows the line of least resistance—who simply takes the pictures that the man in another city runs—will have a greater opportunity than ever before to go broke.

This year's list of productions includes many big pictures that promise also to be really great. There are now in the making such pictures as "The Ten Commandments," "Greed," "Dorothy Vernon of Haddon Hall," "The Virginian," "Maytime," "In the Palace of the King," "Long Live the King," "Scaramouche," "The Boomerang," "The Hunchback of Notre Dame," "Rosita," and "The Thief of Bagdad."

Encourage Careful Production

Production costs, like rentals, are great or small in proportion to what one gets for his money. Any producer would prefer to spend a million dollars for some of the pictures listed above than one-tenth of that

Ben P. Schulberg is the producer of Preferred Pictures, a New Yorker who now makes his home in Los Angeles. He has had many years' experience in picture-making—in publicity and advertising, in scenario writing and in editing, in business management on the distributing side and in production. He was the first employe of Adolph Zukor when he founded Famous Players, and was general manager when he resigned from that organization. His first venture in independent production was with the Katherine McDonald Pictures, later joining with J. G. Bachmann, who had been associated with him in the latter enterprise, and Al Lichtman in forming Preferred Pictures.

sum for some other pictures that will be released this year.

Likewise, any exhibitor would prefer to pay a substantial rental for pictures that keep his house filled to capacity than a more moderate sum for pictures that do not pull the people in. Therefore, I make out one plea to the exhibitor:

Get behind the producer who is sincerely



Ben P. Schulberg

attempting to make really great pictures without waste. Encourage his efforts and further your own interests by selecting the productions that show intelligent rather than wasteful expenditures.

Much is said about the high salaries of players. But, in truth, the salaries of stars and featured players are the least of the worries of the producer. How could a salary of from \$1,000 to \$2,000 a week, for a period of from three to four weeks, affect the total cost of production as much as a set which, costing \$50,000 or \$60,000,

later is cut out of the picture entirely?—an extravagance which only too often is the case.

The big difficulty seems to be in the expenditures that are made to serve the purposes of a selfish or conceited director or producer. If a producer builds a high wall of solid concrete instead of using the equally convincing materials at hand for such settings, he is putting thousands of dollars into a picture that never will register on the screen. Unless he uses an X-ray device in filming his picture nothing but the front of the wall shows.

Therefore, the remaining thousands, for which the exhibitor must pay in the end, were put there solely to serve the purpose of a producer who feels that he can get more for a picture that he can show cost him \$500,000 than one that cost him \$100,000. He puts the extra concrete there for the same reason that the contractor working on a cost-plus basis during the war hired men he didn't need and purchased materials he couldn't use.

The cost problem simmers down to the use of sound judgment by the producer. If every dollar expended on his picture adds to its artistic merit and entertainment value, he is giving the exhibitor his money's worth. If money is wasted on sets that the camera does not reproduce, the exhibitor—who must pay for this waste—is being grossly overcharged.

Selective Policy Needed

Consequently, in a year when over production is the rule rather than the exception, the exhibitor is in greater need of a sound policy in the selection of his pictures. There was a time when the running of a picture for a long period in a theatre on Broadway influenced many exhibitors to book that picture without further investigation.

"If it's good enough to run two months on Broadway it's good enough for me," he would argue.

But he wouldn't find out until too late that the New York run was carried on at a great loss, with papered houses and with the aid of all the stimulants usually used for the purpose of keeping a theatrical corpse breathing. This device was used over and over again. It succeeded more than once, but each time to a lesser degree.

Today the exhibitor who succeeds is not influenced by such artifices. He looks at the pictures offered and chooses on their merits.

By so doing he gives his audiences better entertainment, encourages the producers of the best pictures and serves, in the long run, to eliminate wasteful production.

This, in the last analysis, is the solution of the excessive rental problem.

The Fortunes of Exhibitor X

The Third Week

I FIRED the six nice looking young men in uniforms and hired three girls in plain black dresses to take their places. In dollars and cents this cut amounted to this:

Last Week

Six ushers at \$6 a week.....	\$36.00
Cleaning uniforms weekly	4.00
Cleaning gloves weekly	1.50
Total	\$41.50

This Week

Three usherettes at \$5	\$15.00
No uniforms to clean	—
No gloves to clean	—
Total	\$15.00

Here was a saving of \$26.50 weekly and by this cut I am getting closer to the class of people I want to reach. The average working man in this or any other town does not go to a theatre to meet liveried attendants and kid gloved lackeys. Such a display of finery is just what they want to avoid.

But equally as important as this saving was the discovery of a little graft going on in the theatre. I found an item of expense on the books recorded as follows:

Cleaning gloves\$1.50 a week

This was paid to the doorman and investigation showed that he washed a few pairs of gloves every week. Sometimes he never washed them at all. If the ushers did not turn him over a couple of pairs of gloves every week he made it hot for them.

The \$1.50 charge for glove cleaning disappeared and I gave every one around the house to understand that if I saw a glove around there again there would be a general clean-up.

Some persons will say this is petty stuff, cutting down on the small fry. Yet in three weeks on the ushers and the sign painter I have saved \$46.50 weekly. And when you are fighting for life everything counts.

In the Long Run It Pays to Shoot Straight

Taking another crack at the picture policy, it was plain the more I studied it that my predecessor has been paying too much attention to booking via the telephone than to selling his picture to the public. In three weeks several tempting things came my way. First, membership in a growing booking alliance with fifty other theatres was offered to me, but I declined for the time being. These booking combines are in their infancy yet, but they are something to think about and not snap up too quickly.

The other temptation was an underground offer from a film exchange booker to tip me off on the live pictures and to arrange ad-

This is the third installment of the story of Exhibitor X, who took over the X theatre, situated in a city of 45,000 inhabitants, and with a deficit of \$45,000 and creditors clamoring for their money. The first and second articles describe the method adapted by the new owner to cut expenses and to bring to his house the 90 per cent wage earners as well as the 10 per cent of well-to-do which the house formerly had catered.

vantageous bookings at a right price if I would pay a commission on the bookings. This, too, I declined for obvious reasons. To be sure, when rentals are high and your theatre is at the bottom of the bank roll such offers are tempting. In the long run it pays to shoot straight. Maybe I'm wrong, but time will tell.

To show how out of touch this fine theatre has been with its city, a priest called to ask me what we would charge for the theatre on Sunday, there being no Sunday shows in this state. He told me he had never been inside the theatre, but had used other theatres for lecture purposes.

I told him there would be no charge for the theatre on Sunday, and furthermore I would run a slide announcing the lecture.

HAROLD FRANKLIN TALKS ON PERSONAL APPEARANCES

Well Known Showman Says They Are a
Boomerang and a Bad Habit
Instead of Help

By CHARLES B. TAYLOR

WHEN "personal appearances" have become quite common in the larger cities, when the lists of vaudeville agents are becoming filled with names of picture stars seeking engagements and with some exhibitors going in for this "added attraction" stuff; it is interesting to know that one of the biggest exhibitors in the country has come out flat against the proposition.

Harold B. Franklin, former managing director of the Shea picture interests in Buffalo, and now head of Famous Players theatres, declares that the "personal appearance" is an evil which does not help either the theatre, the star or the producer. He declares that if he were a producer he would prohibit a star from making any appearance whatsoever outside the studio. His own experience in Buffalo, Mr. Franklin declares, was that after several stars had appeared, the proposition became common and did not warrant the expense incurred. In answering the question "Does the 'personal appearance' help the motion picture theatre," Mr. Franklin said:

"It is my opinion that the appearance in person of screen stars in motion picture

"Why, that's fine," the reverend gentleman announced. "I never thought of coming to you before because we did not think a fine house like this would care to lend itself to lecture purposes, and for our lecture purposes we are appealing to the working-man."

I told the father we were only too glad to help him, and that if he wanted to reciprocate he could mention the fact to his parishioners, whenever he felt like it, that we were trying to give the city the best pictures.

Later a local Catholic Club attended the theatre in a body and paid admissions. I gave the clergyman a handful of passes and told him to hand them out to worthy members of his flock. This brought in some new faces, who were introduced for the first time to X Theatre.

This week the attendance has hit a better average than 450 by about 100, but that's a long way from the mark.

There are several things on my mind that need investigation. One is newspaper advertising, the other the orchestra. One of them must be cut, perhaps both. Which shall it be?

Also it's about time to take a little flyer and see how strong this town will go after a good picture even if it costs money.

The \$45,000 still stands. I haven't begun to think of how that will be made up.

theatres is a boomerang which cannot help the theatre, the star or the producer. I say evil advisedly, having had various personal appearances of famous stars at our Buffalo houses. Some of the stars were very delightful personalities.

"I remember as a kid that when I went to the theatre the mystery of it all had a great appeal for me. There was an indescribable something about it all that I could not understand. I will never forget, however, when I saw behind the scenes for the first time and discovered that the palaces I had beheld were nothing more than painted canvases—that the mysterious lighting was nothing more than projected electric lamps. This in a way describes my thought on the personal appearance proposition.

"To most persons the motion picture star is something rare indeed. It is seldom that the fan can actually behold in the flesh his or her favorite star who has been put on a pedestal. When, however, the "idol" walks out on the stage of a picture theatre and the fan discovers that he or she is nothing more than an ordinary person, the illusion is lost.

As the Still Camera Man Sees Them



This is the palace guard in Jackie Coogan's "Long Live the King." Every one of the fifty six-footers who constitute this guard are veterans of actual military service. Captain V. Murdock, of the American Expeditionary Forces, trained these men for ten days before they were called before the camera. Their heights range from six feet to six feet four inches. Metro plans to release this production in the fall.



Little Russell Griffin, Ann Forrest and Harry T. Morey in a scene from Will Nigh's "Marriage Morals," produced and distributed by L. Lawrence Weber and Bobby North.



Lucile Rickson as "Vera" the little princess who is raised as a peasant in Marshall Neilan's drama, "The Rendezvous," and which is being produced for Goldwyn-Cosmopolitan.



John M. Stahl and Marie Prevost snapped during the making of "The Wanters," a coming Mayer-First National attraction. Stahl claims that Marie is the dramatic "find" of the year.



"Yes, we have no bananas! But we have some nice fish and lobsters." Barney Bernard as Abe Potash in "Potash and Perlmutter," a Sam Goldwyn picture released by First National.



Adolph Zukor, president of Famous Players-Lasky Corporation, chatting with Mary Eaton and Sam Wood, who is making "His Children's Children" in which Miss Eaton appears.



The three luminaries of "The Extra Girl:" Arthur S. Kane, President of Associated Exhibitors who will distribute the picture; Mabel Normand, star, and Mack Sennett, producer.



"I cannot sing the old songs" warbles Bryant Washburn. "No," says Mabel Forrest and Wheeler Oakman, "nor the new ones either!" All are playing roles in Ben Wilson's Grand-Asher production "Other Men's Daughters."



Elmer Harris of Associated Authors discussing the script of his original screen story "No More Women" with Director Lloyd Ingraham and principals Madge Bellamy, Matt Moore, Leo White and Stanhope Wheatcroft. "No More Women" will be released through Allied Producers and Distributors, a subsidiary of United Artists Corp.



WHERE THE NORTH BEGINS

Scenes from Warner Brothers classic of the screen in which Rin-Tin-Tin is featured. This production was directed by Chester M. Franklin under the personal supervision of Harry Raff.



Jack London, author of "The Call of the Wild," a Hal Roach production which will be released by Pathe this Fall.



"Where does a mere comedian come in with two golf heroes around?" says Buster. Margaret Leahy is receiving the admiration of Gene Sarazen and Jock Hutchinson. Miss Leahy assisted Keaton in "Three Ages," which will be distributed by Metro.



John E. Storey, General Sales Manager of Pathe, and W. B. Frank, Feature Sales Manager.



Ben Alexander, selected by Maurice Tourneur to appear in "Two Little Vagrants," an M. C. Levee-First National picture.



Lloyd Hughes, First National's newest leading man, appears opposite Colleen Moore in "The Huntress."



Carl Laemmle and his son walking on the Place de la Concorde, Paris, with A. B. Blofson, Paris manager of Universal; Maurice Chase, Universal European manager, and an employee of the Paris office.



LOYAL LIVES

This is the romance of the life of a mail carrier and in which Postmaster General Harry S. New played a part. It is a Whitman Bennett Production released by Vitagraph and will open at the Central Theatre, Broadway and 47th Street, New York, August 5.

Marcus Loew Sails

THE national convention, the New York state convention, the New Jersey and the Michigan and several other state gatherings of exhibitors for 1923 now being history Marcus Loew, accompanied by Mrs. Loew, has sailed for Europe. Mr. Loew has not abandoned the habits or the attachments of his pre-production days—he still enjoys fraternizing with the men whose work is along lines similar to those in which he has been engaged now these many years and in which by the way his major interests, in spite of his large production program, are vested.

By reason of his vaudeville and picture-making activities and his willingness to do his bit to contribute to exhibitor festivities the head of Metro is a much besought individual when theatre owners in the general neighborhood of New York—that is, within a thousand miles or so—decide to foregather. He has been known on several occasions to charter a car and descend upon a convention with a couple of score of players. The New Jersey exhibitors the last few years have been entertained and highly so by the chief of Loew Enterprises.

During his stay abroad Mr. Loew will arrange for the foreign distribution of new Metro output.

Cohen in Europe

EMANUEL COHEN, the alert editor of *Pathe News*, is a fellow-passenger of Mr. Loew on the *Leviathan*. Mr. Cohen intends to remain abroad for a month or more for the purpose of expanding the service of *Pathe News*. The steady growth of the weekly and its success in quickly getting to exhibitors the film record of larger events have encouraged Mr. Cohen personally to investigate facilities existing in foreign countries whereby it may be made even more comprehensive.

Naon Goes to Argentina

SAILING on the same day, the 28th, but to the south, to Buenos Aires, was S. M. Naon, general representative of the Argentine-American Film Corporation. During Mr. Naon's absence J. I. Garcia will be in charge of the company's New York office.

Flinn Off to London

JOHN C. FLINN is another New Yorker who has taken boat for the other side of the water. The president of the Associated Motion Picture Advertisers is going to London to supervise the showing at the Pavilion in that city of Famous Players-Lasky's "The Covered Wagon," which is slated to begin early in September.

Since last January Mr. Flinn has managed the openings of the picture in New York, Chicago and Boston and has been associated with J. J. McCarthy in arranging road tours for the production.

It is stated Mr. Flinn will be gone about eight weeks. During that period his job at the weekly luncheons of the A. M. P. A. will be covered by vice-president Victor M. Shapiro, who according to the rule of yearly rotation has been nominated as the successor of Mr. Flinn.

Shooting and Visiting

IRVING LESSER, general manager of distribution of Principal Pictures, left New York July 31 for a two week's vacation. Just why we don't know, nor probably will any one else who has visited Irving when in his office. For it is a sure-enough weather

Just Between Ourselves

resort, high up above Broadway in the Loew State Building and right on the corner of Forty-fifth street where he can look down with equanimity on the sweltering groundlings.

In a note received from the Principal's office announcing the departure its writer stated—although admitting he was not quite sure just what was meant—that when asked when and how he expected to while away his time Mr. Lesser replied he intended to devote his vacation to shooting and visiting his relatives and friends. The remark is a bit ambiguous.

Corinne Griffith to Star

CORINNE GRIFFITH is now a full-fledged First National star. She has been formally dined by her new distribution chiefs and introduced by Harry Reichenback to the inescapable representatives of the trade press and other motion picture writers of the city.

A charming incident of a very pleasant occasion was the brief talk of Miss Griffith. What was said was modestly said and without affectation and without any indication that she takes herself overseriously—a combination which points to the possession of gray matter stowed away in that head of hers; and being unafraid of a blue pencil we may dip into the bag of the publicity departments and say that pretty head of hers; for Miss Griffith has good looks as well as wholesome demeanor.

The contract of First National with Corinne Griffith Productions covers a number of years. The latter company was organized by Charles R. Rogers, E. M. Asher, eastern representative of Mack Sennett, and Edward Small.

Before beginning work in her new company Miss Griffith will be seen as the featured player in "Black Oxen," a Frank Lloyd Production, also for First National release.

Following the luncheon, which was held in the Crystal Room of the Ritz-Carlton, there were talks by Mr. Reichenback, the toastmaster; James Quirk, of *Photoplay Magazine*; Moe Mark, Harry O. Schwalbe, Richard A. Rowland, Mr. Rogers, and the editor of *Exhibitors Trade Review*. All of the speakers expressed full confidence in the success of Miss Griffith in her new alliance.

Hague Returns Home

WE had the pleasure recently at an open luncheon of the A. M. P. A. of sitting alongside a man from the other side of the world, Alexander Hague, of Bombay. Mr. Hague, who has since sailed for home, is the owner of the distributing house known as *Pathe-India*, supplying product throughout India, Burmah and Ceylon.

Mr. Hague is a native of Burmah, not yet thirty years old, was educated in England

and received his business training as an employe of *Pathe Freres* in France. In 1920 he secured from *Pathe* the distributing rights for its product in the three countries named and erected a large building in Bombay for the conduct of his business. The structure is equipped with all the doodads that go with an honest to goodness exchange house, including a first-class projection room.

The picture business in India, Mr. Hague reports, has been in rather a bad way recently, due to several causes, among them political disturbances and obstacles in the way of a steady supply of suitable picture entertainment. Ninety per cent of the material in that category comes from America, he says.

In a population of 320,000,000 persons Mr. Hague estimates there are a million regular picture theatre patrons. Supplying these are required nine copies of *Pathe News*, three of serials and one of the features. Mr. Hague expects to double this number soon. It is interesting to note that the visitor stated "Nanook of the North" fascinates the entire country.

"Nanook" Holds Up

LET'S get away from these outgoing travelers for a minute and come back to "Nanook." It was over a year ago that P. A. Parsons, long time *Pathe* advertising chief, declared in conversation with this writer the company was going to do something out of the ordinary. As he explained, it was the intention to follow the production with a long advertising campaign, not limited to the usual period, which by the way is short in duration, but through six months or perhaps a year. We agreed that not only was it out of the ordinary but as revolutionary as it was logical and businesslike.

The company has made good and so has "Nanook." It is reported the booking activity shows no signs of falling off at the end of the year, that attendance records of all types of houses show an average increase.

There may be a moral in the foregoing for wise distributors: When you get a live one don't let it die of innutrition. Feed it regularly with advertising and give it a chance to maintain its middle-aged weight, postponing its decline, its temporary decline, to the normal day. For of course, a good production does not die. It may be put in a vault for a period of years, that is true; it may even accumulate dust, but if reasonably protected it will not return to ashes.

Thus endeth that sermon.

High Cost of Production

OUT on the Pacific Coast, in Los Angeles to be specific—and we are quoting from the dispatches of those keen-scented news hounds who never sleep when motion pictures are mentioned—there has been haled before the grand jury a well-known player because in the possession of some alleged bootlegging gentleman were found two checks, for the sum of \$60 and \$115.

The aforesaid news hounds assert these were tendered in payment for a half case of gin and a case of Scotch respectively.

If these prices are authentic we desire to say that regardless of the merits of the particular case involved we can understand without any supplementary or contributing explanation why those boys just have to have high salaries in order to live. Better make these pictures on the Atlantic seaboard and watch the high cost of production fade into thin air.

International Convention

THERE'S probably no valid reason why in talking "o' gin an' beer" and more or less related subjects we should think of conventions, but we have noted in the current Bioscope of London that at a special meeting of the Syndicate Francais des Directeurs de Cinematographes (the French exhibitor association) it was definitely decided to call an international meeting of exhibitors, to be held in France in October.

Leon Brezillon, president of the syndicate, is quoted in an interview as saying that "the great points which call so loudly for firm and united action by exhibitors—indeed by all members of the cinematographic family throughout the world—are, first, the burning question of taxes and second establishing the prestige of the industry, which is, alas, sadly in need of rehabilitation. I must confess I feel rather strongly upon this latter question, which is, indeed, largely responsible for the preposterous burden of taxes with which the industry is charged.

"It is for us to emphasize the fact that the cinematographic industry is, in point of view of capital invested, the second in the world, and that our toes are as tender as those of any steel magnate."

English Tax Stands

WE'RE all brothers under the skin, after all, and the world around. This tax question is a live one and a burning one, as M. Brezillon aptly terms it, in England also as well as it is here at home. The Liverpool correspondent of the Film Renter tells of an exhibitor's meeting at which was made a report setting forth the failure of the campaign for film tax amelioration through action by parliament.

The speaker at the meeting pointed out that instead of the 433 votes promised in favor of the proceeding actually but 183 were recorded when the test came. But he significantly remarked that in the preceding year there were but 73 votes for a similar measure and the year before that but 8. The present year's vote was secured in spite of the weight of the whole cabinet thrown against the exhibitors.

It was developed that one exhibitor had paid in taxes the sum of £12,575 and that his enterprises had lost in the same period £355.

The Englishmen are starting on a new and more vigorous drive.

Pushing Home Product

THERE'S another kind of a drive on in England, too—the Great British Film Week. The country has been divided into districts, where during October and November for the period set apart it will be the aim to have "British films predominate in a striking manner."

The Englishmen seem to be taking a leaf out of the book of the American distributing companies—with the exception that in this country instead of supporting the custom as the exhibitor association in England is doing the theatre owners sometimes resolve against it.

Storey Pathe Sales Head

THE appointment is announced by General Manager Elmer Pearson of John E. Storey as general sales manager and W. B. Frank as feature sales manager of Pathe. Mr. Storey succeeds E. A. Eschmann, who has taken an executive position with First National.

The new general sales manager formerly was Pathe general representative. He is a

Mentioning Among Others

Marcus Loew	"Nanook"
Emanuel Cohen	Leon Brezillon
S. M. Naon	John E. Storey
John C. Flinn	W. B. Frank
Irving Lesser	Harrison Ford
Corinne Griffith	Jean Frances Walk
Alexander Hague	Arthur Levey
Irving Cummings	

Canadian by birth and was educated in Northern New York. He has been in the exchange department of the industry for eight years and intimately knows his United States. Mr. Frank has been with Pathe six years, from salesman up the line.

Ford for "Maytime"

HARRISON FORD has been signed by B. P. Schulberg to play the leading masculine role in "Maytime," the famous play by Rida Johnson Young. Mr. Ford already has left for the west coast. Opposite him in the production will be featured three new screen beauties—Ethel Shannon, who won her spurs in "Daughters of the Rich;" Clara Bow, the girl who made a hit in "Down to the Sea in Ships," and Netta Westcott, the English stage star who is making her screen debut with Preferred.

A Walk Production

WE DESIRE to acknowledge receipt of a card bearing the figure of a stork and setting forth that "Mrs. Sara E. Walk presents Jean Frances, an eight-pound picture of health. World premier at 830 West

About George Pardy



GEORGE PARDY on Page 459 is reviewing "Little Old New York" from the box office. He is looking at it with an especial view to its exploitation possibilities. This sort of thing is an old story for George, but on the present

occasion he is making a feature of that angle.

Sizing up a picture from the viewpoint of the public also is the long suit of this veteran reviewer. He estimates its values with as sure an eye as he does the form of a prize fighter about to engage in combat. In case you didn't know it this is a good place to put on the record the fact that George is an authority on sports of all kinds.

It is to the field of motion pictures, however, that the veteran reviewer brings the mind of a poet as well as that of the man of the world. With this combination of fancy and of fact he carries in his breast a fund of sentiment, in his head a wealth of understanding.

From the first issue of Exhibitors Trade Review to the present one George Pardy's work has appeared on its pages. He is our ol' timer, and we want you to know him better. When you see "G. T. P." you'll know he's talking and you'll find the stuff worth sitting in on

179th street, New York City, July 14, 1925. A Donald H. Walk Production."

Our congratulations are extended to the assistant advertising manager of Universal and to his family.

Levey Buying Pictures

THESE Pathe boys are quite numerous in the news this week. Now enters Arthur Levey of Pathe Freres Cinema, Limited as they say in England, who has arrived in the United States to confer with Max Roth, manager of the foreign department of Principal Pictures. Mr. Levey, who is making his headquarters at 276 Fifth avenue, is buying for the United Kingdom as well as for several Continental countries.

Cummings an Independent

IRVING CUMMINGS, known as player and director and now an independent producer, has been spending several weeks in New York engaged in disposing of his latest picture, "Broken Hearts of Broadway." He has decided to become an independent in fact as well as in name, having determined to deal directly with the territorial buyers.

The other day in the course of a very pleasant chat, and it may be added a somewhat reminiscient one, Mr. Cummings was asked if he believed he would be able to concentrate on production while at the same time he carried the burdening details of distribution. He replied he had avoided that disturbing combination by engaging Ira Simmons to supervise the latter department.

No Native Son of the Golden West is more confirmed in his affection for California than is Mr. Cummings. He has no "time" any more for hearing of the wonders of the east. He says they don't exist, by comparison anyway. He remarks that one of the handicaps of buying a house in Los Angeles or its environs is the ensuing temptation to sell when an insistent if would-be buyer flashes in the face of the new owner a substantial increase on his investment. At this point we did sprinkle just a grain of salt on the table cloth. The action was seen but studiously ignored.

We recall—we don't think we'll ever forget that evening a number of years ago—sitting without lighted lamps in the spacious living room of the Cummings bungalow looking out across the great sloping and mountain-rimmed Santa Barbara shelf into the rays of the moon reflected in the Pacific. At times we would find at our elbow a white-garbed and soft-shod and most efficient Japanese chef.

He was a good-natured chef, too. So much so that he permitted us to intrude in his kitchen and weave an internal garment the recipe for which had been confided to us by the inventor of the Fireman's Shirt. This same inventor, by the way, is now arrayed in apparel non-white in color in one of the famous Broadway photoplay houses and will tell you whether your ticket is good or not.

It may be a bad point at which to cut this story. In the early morning hours we were driven back to the hotel by Mr. Cummings in his racing car. The only thing we heard on that trip was the roar of the exhaust and a policeman's whistle, but the car was going too fast to stop.

Three hours later Old Jay Cairns was out in front with two saddled horses all set for a mountain ride—and we had never sat in a saddle. It just happens we haven't since. It was a great ride, though.

BLAIS

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An Exploitation Suggestion

OUR English contemporary The Bioscope offers an exploitation suggestion that seems worthy of serious consideration. It is that of harnessing the radio, which many film men have looked upon with concern, and employing it as a vehicle for the dissemination of publicity regarding current releases.

It seems the general subject of interesting the public in the newer pictures has been under discussion by the Cinematograph Trades Council, and our contemporary notes that the possibilities of the medium it mentions were not by the council taken into account. It points out that the Broadcasting Company already is transmitting talks by a critic upon the week's doings in the realm of music, and adds that the same thing could be done for the motion picture.

While and perhaps unfortunately we do not talk the jargon of the radio addict the proposition sounds good. It is an extension of the successful experiments of Dr. Rothafel of the Capitol. It is in line with the elaborate plan of Marcus Loew to broadcast entertainment from the new station, WHN, from the Loew State Theatre Building.

Here is a chance for the exhibitor organization of the particular vicinity or the F. I. L. M. club to induce a photoplay critic on, say, a Wednesday evening to tell the world what good pictures are showing in the big town. It may be worth a tryout.

Why Not?

MICHIGAN has outlined and is prepared to put into execution a most methodical plan of campaign for the elimination of the admission tax. Her sister state of New York also is actively at work. While the officers of the association representing the theatre owners of the latter commonwealth are not as yet so much in the open nevertheless there is reason to believe from the promises made at Syracuse and the reputation for thoroughness of the men into whose hands the task has been placed that the resolution adopted at the state convention is being carried out. North Carolina and other states are bending every energy.

The national organization also is doing everything possible to bring about amelioration of the burden. And it is a burden that weighs most heavily on those least able financially to bear it.

Time heals wounds. The conventions of Washington and Chicago are now sufficiently remote to permit reflection undisturbed by the rancors engendered in the heat of political strife.

Mr. Cohen in Chicago this year made the statement on the floor of the convention and also, unless

we are very much mistaken, at the banquet as well, that it was his desire to see problems discussed and resolved around one table.

In the conventions of practically every state unaffiliated with the national organization the theatre owners have declared their intention to co-operate with all similar bodies in the furtherance of any good cause. There have been no strings on these statements. No exceptions have been intimated. The declarations have been straightforward.

If there is any one cause better than another on the exhibitor calendar at the moment it is that of tax elimination. The evil effect of the impost is not confined to those who make out reports to the government. It is felt throughout the industry.

The national legislature will convene in four months. Much work remains to be done. There is but one way to do it properly, and that is through one central agency, representing all exhibitors.

There are enough tables scattered over these United States to accommodate a sufficient number of theatre owners possessing the influence and the authority to achieve this fine result.

And if they can agree on one thing, a subject as large as the one under immediate discussion, they can agree on others.

Chaplin in a New Role

MOTION picture men without regard to or thinking of their own personal interests very probably will agree that the approaching release of a subject produced by Charlie Chaplin in which he does not appear is an event.

We recall several years ago hearing an unusually well equipped editor of a great newspaper remark that he had but one claim to distinction, and that was he had never seen Charlie Chaplin on the screen. We suggested he was missing a lot of fun, but he was adamant. His mind was firm, he was "sot in his judgments."

The statement was symptomatic of the impression prevailing in certain circles at that time. To that limited number of men and women Chaplin typified what was known to them only as the "movies." They ridiculed the suggestion that this man who had reached so deeply into the hearts of the great multitude, to alter a phrase of Dr. Howells', could be a genius.

It was not until Chaplin went abroad and was hailed by the intellectuals as being exactly what his "high-brow" critics on this side had declared him not to be that the reaction set in. He is accepted now and without question.

In an interesting interview, which is printed on another page, the man whom we know chiefly as a comedian sets forth his views on the taste of the public. We are sure you will enjoy reading them.

Michigan Waging Tax Elimination Campaign

KANSAS BREAKS WITH NATIONAL

New York State to Send Out Its Experts to Aid Exhibitors

The opening gun of Michigan's campaign to secure relief from the admission tax has been fired. Letters have been sent to every theater owner in the state containing questionnaires relative to the situation and calling seventeen sectional meetings in the state, at which time the matter will be discussed.

Sectional meetings will be held in the following cities, on the following dates, with a local chairman in charge of each meeting:

July 30, Lansing, Claude E. Cady, chairman; July 31, Kalamazoo, P. C. Schram, chairman; August 2, Niles, Robert Codd, chairman; August 3, Grand Rapids, G. L. Willer, chairman; August 6, Muskegon, Paul Schlossman, chairman; August 8, Big Rapids, chairman not selected; August 13, Boyne City, P. Tyrrel, chairman.

Beginning again in September, meetings will be held on Sept. 4, Port Huron, H. L. Weil, chairman; Sept. 6, Flint, chairman not selected; Sept. 7, Bad Axe, C. H. Schuekert, chairman; Sept. 10, Saginaw, Chas. Q. Carlisle, chairman; Sept. 12, West Branch, B. Sargent, chairman; Sept. 14, Alpena, chairman not selected, and Sept. 18, Marquette, H. S. Gallup, chairman.

In attendance at all of these meetings, in addition to H. M. Richey, general manager of the Michigan organization, will be several members of the board of directors. In this manner definite facts and figures to support Michigan's contention that relief is needed will be gathered and presented to Congressmen and Senators from Michigan.

Actively assisting in the campaign in Michigan will be Judge Alfred J. Murphy, legal counsel, who is assisting in preparation of data and information relative to the tax situation. The fact that many theater owners in Michigan have had to resort to the buying of cheaper pictures because they were not making enough money to keep their houses open is a situation that reacts very disadvantageously for the public, and is a matter that must be corrected, the Michigan leaders think.

The final meeting will be the big state convention at Jackson, the second week in October, at which time the whole situation can be laid down for the theater owners. An excellent response is being received from the questionnaires that are being sent out.

Arrangements are being made to have direct representation in Washington, where all of this information can be supplied, and carried not only to Michigan legislators, but to anyone to whom it will prove valuable information.

LIGGETT DECLINES A COHEN NOMINATION

The M. P. T. O. of Kansas has broken away from the Cohen regime. The action, announced Thursday night in the form of a letter from R. G. Liggett, president of the Kansas association, to Sydney S. Cohen, followed a meeting of the board of directors of the Kansas organization July 11 and 12, Kansas City, when the contemplated action was thoroughly discussed.

In Mr. Liggett's letter to Mr. Cohen, in which the former refused to accept the appointment as member of the executive committee at large, Mr. Cohen is informed that the Kansas body in the future will pay no money to the national organization and that it will refrain from accepting any national office at this time.

While Kansas has taken a direct break with the Cohen regime, it has not severed its connection with the M. P. T. O. A., as a body. Although no official announcement has been made, it is generally understood that the situation is a personal one.

Mr. Liggett's appointment as a member of the executive committee at large was made July 5, but, owing to action taken by Kansas delegates at the Chicago convention which resulted in the withdrawal of Mr. Liggett's name as a candidate for a member of the national board of directors, the Kansas president refrained from accepting the appointment without first having the confirmation of the Kansas directors.

As many members as possible of the M. P. T. O. Kansas executive board will accompany C. E. Cook, business manager in a trip over the state the last two weeks of August and the first two weeks in September, when conventions in each of the newly outlined zones in Kansas will be held in consecutive order. It is the goal of the Kansas organization to build six strong, self-supporting zone divisions within the state organization.

Mr. Cook and R. G. Liggett, president, will go to Topeka, with Samuel Handy, attorney for the association, for the purpose of completing incorporation papers being taken out by the Kansas body, which changed its name from the Kansas State Exhibitors Association to the Motion Picture Theatre Owners of Kansas.

Berman to Make Tour

President William Brandt is sending Sam Berman, secretary of the Motion Picture Theatre Owners of New York State, on a tour during the second week in September on organization matters. Mr. Berman will visit every exhibitor upstate for the purpose of keeping in close touch in smaller towns and cities.

The state organization has retained a projection engineer to accompany Mr. Berman on his trip. This engineer will look over the equipment of each theatre visited, for the purpose of making suggestions and aiding the exhibitor in bringing this equipment up to date or place it in the best of condition.

Also accompanying Mr. Berman will be an insurance expert who is compiling data for the insurance committee recently appointed by President Brandt. The insurance expert will offer suggestions for eliminating unnecessary risks, and to lower the high cost of individual theatre rating. Both of these services will be gratis to the members of the organization.

Incidentally Mr. Berman is carrying a message to every exhibitor to keep urging his Congressman and Senator to help repeal the present admission tax and assist in passing a bill for that purpose, which will be introduced by Congressman Clarence MacGregor shortly after the forthcoming season of Congress.

Kirkwood Will Play Lead

James Kirkwood will play the leading male role in Goldwyn's "Wild Oranges" from Joseph Hergesheimer's story. Ford Sterling has been engaged for an important character role.

BROADWAY RUNS FOR WARNER FILMS

Rivoli, Rialto and Strand Book Independent Features — Paramount Signed.

New York.—Warner Brothers forthcoming productions for the 1923-24 season will be given first run presentations at the Rialto, Rivoli and Strand Theatres, New York. According to the announcement the three theatres have booked an equal number of the Warner pictures.

The deal with Famous Players and the Mark Strand organization was negotiated by Morris Kohn and Charles S. Goetz, of the Dependable Exchange, Inc., who control the exclusive rights to the Warner productions in the Greater New York territory.

Another deal with Famous Players for the Warner Pictures was made by Oscar Oldknow, of the Southern States Film Company, Atlanta, by the terms of which Paramount houses throughout the South will show the eighteen Warner productions.

In commenting on the Paramount and Strand deals, Mr. Kohn said: "The Warner Brothers classics being shown in the Paramount and Strand Theatres in New York will pave the way for the future booking of independent productions that are big enough for a first run showing"

Laurette Taylor to Leave

Stage and Return to Screen

Laurette Taylor is to leave the stage for a season and return to the screen. Joseph W. Engel, senior vice president of Metro in charge of production in Hollywood, stated that Miss Taylor will arrive there in a few weeks to make two pictures for release during the coming season. She was signed in the east, and will cancel all other engagements to start work as soon as possible.

According to present plans Miss Taylor will star in two of the plays of Hartley Manners, her husband, in which she has appeared on the stage. The first will be "Happiness" and the second "A Night in Rome."



LICHTMAN BACK FROM WEST COAST

Enthusiastic About Forthcoming Fifteen Preferred Pictures

Al Lichtman, President of Preferred Pictures Corporation, is back in his New York office after a visit of more than a month to the Preferred Studios and Exchanges.

Mr. Lichtman is enthusiastic about the forthcoming Fifteen Preferred Pictures. "When I reached the coast," he said, "'The Virginian' was under way. I honestly believe that in making this, B. P. Schulberg has made the outstanding production of the year.

"The work of Kenneth Harlan as 'The Virginian' will come as a revelation. In this picture, Harlan fulfills his own glowing promise and the predictions of the critics. The rest of the cast shine with almost equal brilliancy. Florence Vidor, Pat O'Malley, Raymond Hatton, Russell Simpson and the others have all helped Tom Forman bring to life the famous characters of Owen Wister's great novel.

"Preparation has also begun on 'Maytime.' Harrison Ford, who will play the leading male role, is certainly ideal for the part. Playing opposite him will be Ethel Shannon. Others in the cast will include William Norris, Netta Westcott and Clara Bow.

"I showed the three pictures already completed, 'The Broken Wing,' 'Mothers-in-Law' and 'April Showers' to leading exhibitors, including Frank Newman in Kansas City, the Skouras Brothers, and was rewarded by having them sign for the pictures immediately after the showing. The Skouras Brothers contracted for the entire Fifteen Preferred Pictures on the basis of these three.

"The All Star Feature Distributors, owners of the Preferred Franchise in San Francisco, were so pleased with the first eight, and so enthusiastic about the coming Fifteen, that the negotiations for the coming season were a mere formality. That also proved to be the case with Harry Nolan in Denver and Al Rosenberg in Seattle.

"In Kansas City and Omaha, we will from now on operate under our own exchanges. Already this has proved a very successful policy, with Ed Grossman in charge."



SAFETY LAST BREAKS TWO HOUSE RECORDS

Wires to Pathe from the managements of Orchestra Hall, Chicago, and Miller's Theatre, Los Angeles, state that "Safety Last" has broken all house records for simultaneous length of run on any kind of feature.

The statements are identical in that on Sunday, July 29, both theatres started in their tenth week of the Lloyd comedy, with attendance showing no signs of falling off for some time to come.

PICTURE HOUSES ENJOY PROSPERITY

California Amusements Share in Exceptionally Good Summer Business

All amusements in California are enjoying a run of prosperity and the motion picture houses especially. Despite the fact that the beach season is in full swing, the influx of tourists has made up for the crowds that are pouring to the seaside. Of course the cinema houses have felt the beach attraction's influence somewhat, and many in the suburbs have closed down their matinees with the exception of Saturdays and Sundays. But on the whole business is exceptionally good for the summer months.

The tremendous number of amusement seekers in this city is indicated by the report of the Federal Tax Collector, who says that this district in the first six months of 1923 furnished one-twentieth of the amusement tax paid by the United States. While the amusement tax of the country decreased \$4,000,000 during the fiscal year, this district increased in the first half of the year \$241,000 and the total amounted to \$1,603,646. At that rate the ratio for the year will be \$3,207,292 and represents an attendance of 210,000,000 persons during the year.

The collector states the tax collected here will equal the combined revenue collections of all kinds for the fiscal year of 1922 of Arizona, Nevada and Alaska; equals Montana's receipts; is \$250,000 more than Wyoming's and is \$700,000 more than South Dakota's.

LARRY SEMON'S PLANS

Before Larry Semon starts his new contract with Truett he is going to know just exactly what he is going to do in the way of stories. He will not write, for the present at least, any more of his own production scripts. Instead he will be seen in big stories with big advertising back of them, and they will be made on a lavish scale.

The first three will be the old Frank Daniels play "King Dodo"; "The Girl in the Limousine," stage play produced by Al Woods, and "The Wizard of Oz," Frank Baum's old fairy tale which proved a wonderful success on the stage and made Montgomery and Stone.

The "Wizard of Oz" will give Semon a chance to build up some clever trick double exposure stuff in addition to excellent opportunity for good comedy.

Books Entire List

Fred Desberg, General Manager of Loew's Ohio Theatres, Inc., has booked the entire Goldwyn-Cosmopolitan list of releases for 1923-4 for first run showings at the Stillman, State and Allen theatres, Cleveland, and will open the fall season with "Three Wise Fools" and "The Spoilers."

BLACKTON STARTS FIRST FEATURE

On the Banks of the Wabash Will Have An All Star Cast

J. Stuart Blackton began shooting "On the Banks of the Wabash" at the Vitagraph Studios in Brooklyn, last week. This is the first of six Blackton Productions which the Commodore will release through his old organization.

A typical Blackton all star cast has been engaged for this feature. Mary Carr, the famous screen mother, will have one of the leading roles. Burr McIntosh will portray the part of an old river captain. James Morrison, juvenile star, will play the part of David, the son of the steamboat captain.

Lumsden Hare, has been cast for the small town artist and plays opposite Mary Carr. Mary McLaren, has the role of Ivonne. Little Madge Evans has been cast as the ingenue lead, the daughter of Mary Carr.

George Neville will be seen as Sash Brown. Marcia Harris as Tilda Spiffen. Ed. Roseman as Westley Spiffen. Harry and Dick Lee will provide the comedy.

BUYS RADIO STATION

Just before sailing for Europe, Marcus Loew announced that he had made arrangements with George Shubel, owner of the WHN Radio Station, at Ridgewood, L. I., to transfer his station to the Loew State Theatre Building.

It is estimated over 300,000 people listen in every day. Mr. Loew's plans include unusual and entirely different entertainment from any given heretofore. He will utilize many of his headliners and his State Theatre orchestra. In addition to this he will bring to the radio fans an imposing array of celebrities of the stage, screen and every walk of life, to discuss topics which will be of interest to every "Listener In" on WHN.

It is expected the station will open its new home Thursday night, August 9.

Charles Horan Finishes Work On No Mother to Guide Her

"No Mother to Guide Her" is the latest special production to be completed at the New York Studios of Fox. Cutting and editing of the prints are now in progress under the supervision of Julius Steger, production manager in the East, and Charles Horan, the director.

In addition to Dolores Rousse the cast includes John Webb Dillion, Lolita Robertson, Katherine Downer, Frank Wunderlee, Maude Hill, Ruth Sullivan, J. D. Walsh, Jack Richardson, George Dewey, Jack McLean, Lillian Lee, Marion Stevenson, William Quinn and Irving Hartley.

Changes in Personnel

Announcement is made by the W. W. Hodkinson Corporation that Jack Flannery has been appointed Branch Sales Manager of the Omaha, Neb., Branch of the Hodkinson Corporation replacing L. A. Getzler resigned. Mr. Flannery's appointment to his new position was effective July 23.

E. L. Smith Resigns

E. L. Smith, Production Manager for Inspiration Pictures, Inc., and the original organizer for the producing activities of the company, has announced his resignation. He has not announced his future plans.

Mid-Summer Sees No Slackening in Goldwyn

BIG PRODUCTION PROGRAM GOES ON

Pictures Range From Costume Periods to Simple Stories of Every Day Life

With a remarkable assemblage of stars and directors, an ambitious production program is now actively under way at the Goldwyn studios. With pictures ranging from costume features to simple stories of every day life, the program runs the gamut of screen entertainment.

The variety of Goldwyn's production policy is well illustrated by the contrast in two of the pictures now nearing completion. "In the Palace of the King," which Emmett Flynn is directing, and Erich von Stroheim's production of "Greed." The former, adapted from F. Marion Crawford's novel, is a period play of old Spain. The all-star cast includes Blanche Sweet, Edmund Lowe, Hobart Bosworth, Lucien Littlefield, Pauline Starke and Aileen Pringle. "Greed" adapted from Frank Norris' novel "McTague," is a story of lowly folk amid the drabness of poverty. The cast includes Gibson Gowland, Zasu Pitts, Cesare Gravina, Jean Hersholt and Dale Fuller.

Marshall Neilan has completed two productions. The first, "The Eternal Three," a love story with Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, William Orlamond and others. Neilan's other production is "The Rendezvous," a story of revolutionary Russia with Conrad Nagel, Lucille Rickson, Lucien Littlefield, Kate Lester, Kathleen Key and Richard Travers.

Tod Browning is directing a story of American life, "The Day of Faith," by Arthur Somers Roche. Players in the cast include Tyrone Power, Raymond Griffith, Eleanor Boardman and Ford Sterling.

Victor Seastrom, is making a film version of Sir Hall Caine's "The Master of Man," with Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Creighton Hale and Aileen Pringle in leading roles.

Further indication of the wide variety of Goldwyn productions is seen in "The Magic Skin," which George D. Baker is directing. This is a film version of the Balzac story and stars appearing in the picture are George Walsh, Bessie Love and Carmel Myers.

That there is to be no slackening in Goldwyn's program is testified to by the new productions soon to be started. Rupert Hughes is preparing for a picture tentatively titled "Law Against Law," which will deal with the divorce question, with Helene Chadwick in the leading role.

TRIES NOVEL IDEA

L. J. Hacking, Manager of Hodkinson's Boston exchange, tried out a novel idea to get his product before exhibitors in his territory. He classed the exhibitors according to the product used and then sent lettered cards in black, gold and red, telling of the Hodkinson product that would interest each one. If an exhibitor used only feature attractions, Mr. Hacking sent him a card about All Star Comedies, Fun From the Press and other short subjects. The plan secured many additional bookings.

Elinor Glyn will assist in a film adaptation of her novel "Three Weeks." Players for the production have not yet been chosen.

King Vidor has prepared the continuity for Joseph Hergesheimer's "Wild Oranges" and as soon as the players have been chosen, will take his company to the swamp lands of Georgia to film it.

Marshall Neilan is expected to return to the studios in a short time to begin work on his film version of Thomas Hardy's novel "Tess of the D'Urbervilles." Blanche Sweet will act the role of Tess, Conrad Nagel that of her lover, Angel Clare.

DENIES RUMOR OF LLOYD SWITCH

Ragland Refutes Talk That Comedian Contemplates Change of Releasing Arrangement

The rumor current in New York this week that Harold Lloyd is contemplating a switch of his distributing affiliation from Pathe to United Artists, after the completion of his present Pathe contract, has been definitely spiked as untrue.

John C. Ragland, Eastern Representative of Mr. Lloyd, declared that any such report is absolutely contrary to the facts and emphatically denied the verity of an article which appeared in a New York publication to that effect. Mr. Ragland stated that Lloyd's present contract calls for the delivery to Pathe of three more feature productions following "Why Worry," which is scheduled for early Fall release, and that no contract covering future distribution would be signed until the completion of the present contract.

In support of his declaration Mr. Ragland quoted from a telegram from William R. Fraser, General Manager of the Harold Lloyd Corporation. Mr. Fraser said, "There is absolutely no truth in the report that Harold Lloyd is now negotiating to join United Artists."

Fox Features Completed

Dustin Farnum is completing his new feature "The Plugger." Margaret Fielding is leading lady.

Two other Fox features which have been completed are "The Lone Star Ranger," the Zane Grey story featuring Tom Mix, and "Hell's Hole" scheduled for early release.

Pioneer Trails on Way East

Albert E. Smith, president of Vitagraph, has received word from the Hollywood studios that David Smith's production "Pioneer Trails" has been shipped east. This is a story of the West when trails were broken for the great trans-continental railroads.

The cast is headed by Cullen Landis and Alice Calhoun.

Earle Williams Signed

Earle Williams, for twelve years a Vitagraph star, has been signed for the First National production "Two Little Vagrants" to be directed by Maurice Tourneur.

Dora Mills Adams Gets Part

Dora Mills Adams has been cast to play the part of Mrs. Rufus Kayne in the Paramount production of "His Children's Children."

FOX ANNOUNCES AUGUST RELEASES

Two Specials Head Schedule and Imperial Comedies Make Appearance

Two new features of the August release program for Fox Film Corporation announced this week are, first, the listing for distribution of the first two of the 25 specials planned for 1923-24 and secondly, the introduction of the first of the series of Imperial Comedies, a new brand of fun-reels.

In addition there are starring vehicles for William Russell and Dustin Farnum, an Al St. John and a Clyde Cook special comedy, a Sunshine Comedy and a Fox Educational Entertainment.

"If Winter Comes" and "Soft Boiled," comprise the two specials for August release. The first will be ready August 19 and the latter August 26.

"If Winter Comes" will be seen on Broadway at the Times Square Theatre for an indefinite run commencing September 1st.

"The Rainstorm," first of the new Imperial Comedies, "Alias the Night Wind," William Russell picture, "A Goldfish Story," Educational Entertainment, and "The Cyclist," Clyde Cook Comedy will be released August 19.

August 26 "The Man Who Won," Dustin Farnum, "The Tailor," an Al St. John comedy, and "Jungle Pals," Sunshine comedy, will be ready for distribution.

Frank De Lorenzo is Dined

A testimonial dinner was given to Frank De Lorenzo by the Omaha Board of Trade and the prominent exhibitors of that territory. Mr. De Lorenzo is being transferred from the Omaha, Selznick Distributing Corporation office to the Milwaukee exchange of the same company, Milwaukee being his home and old love, he having managed the Select office in that city.



HAL ROACH OPENS DIRECTOR SCHOOL

Designed Primarily for the Assistant Directors of His Comedy Units

Pathe confirms the reports printed in leading Pacific Coast newspapers that Hal Roach has inaugurated a "School for Directors." This latest innovation connected with the production end of the motion picture industry now figures among the many separate activities at the big Roach Studios, Culver City, Calif., where Will Rogers is now working as star in a series of 2-reel comedies while, on the same "lot," "Our Gang," Stan Laurel, Snub Pollard and Paul Parrott maintain their record as foremost among screen merrymakers.

"The crying need of the comedy producers today is directors," said Mr. Roach in announcing his plans for the novel "school." "Good directors are as scarce as big stars. While some directors may be 'born' that way, we've reached a point in the growing pressing public demand for first class comedy where we can't afford to rely on such accidents of birth; we've got to get to work and 'make' directors."

Mr. Roach himself started as an "extra" and assistant director. He wants to give every man in his organization an opportunity to advance. The new school was designed primarily for the assistant directors of the various Roach comedy units, and for the present progresses along that line. Later, anyone in the organization may enter, with opportunities to demonstrate his fitness for directorial work.

Classes are now meeting every Monday night, with the Roach staff of directors acting as "professors."

NOVELS AND PLAYS SOUGHT BY PRODUCERS

Hollywood.—Producers are alert in the market looking to snap up novels and plays that show indication of popularity. Several deals were announced completed or pending this week.

Anne Nichols, it is said, has been offered \$150,000 for "Abie's Irish Rose" that received a panning from the critics and a welcome from the public. Miss Nichols will not sell the play while its run continues.

Producers of "Barnum Was Right" are asking \$140,000 for the screen rights. It is

MAY McAVOY TO PLAY OPPOSITE HUNTER

May McAvoy has been signed to play opposite Glenn Hunter in "West of the Water Tower," his first Paramount picture.

Röllin Sturgeon, who will direct the picture, and Lucien Hubbard, who adapted the novel for the screen, are on their way from the coast and will be ready to start production of the picture at the Paramount Long Island studio in about two weeks.

said Douglas Fairbanks among others would like to get it.

Max Graf is negotiating with Hugh Wiley for his Chinese and "Wildcat" stories, and Film Booking Office are trying to obtain "Sandpile," story by Mary Synon.

Richard Walton Tully has bought "Going Together" and Allen Holubar, who bought "The Bishop of Cottontown" for his first Metro production, will film it as "The Human Mill."

TWO NEW FIRMS TO HANDLE WARNER FILMS

Two new organizations, one in Seattle and the other in Omaha, and both to be known as Film Classics, Inc., have been formed to distribute Warner Brothers new product in those territories. Both firms have formerly operated as small independent exchanges. L. K. Brin, head of the organization formerly known as Kwaloty Pictures Corp., Seattle, is first in charge of Film Classics Inc., which will distribute in Seattle, Denver and Portland; and the Omaha concern is headed by Al Kahn, whose organization was formerly known as Crescent Film Exchange.

Warner Brothers state that they have no connection with the two new exchanges other than those ordinarily existing between independent exchanges and producers.

Regal Films, Ltd., Toronto, and the Southern States Film Company, Atlanta, have contracted for the new Warner product. The territory taken over by Regal Films includes the Dominion of Canada and Newfoundland; and Southern States Film Company purchased the rights to Georgia, Florida, Alabama, North and South Carolina and Tennessee.

MAE MARSH A TOMBOY

Mae Marsh, former Griffith star has a tomboy role in "Paddy-the-Next-Best-Thing," the Allied Producers and Distributors release. The picture is a humorous one in which Miss Marsh is said to bring a more mature artistry to the screen. When the film was shown recently at the Philharmonic Auditorium, Los Angeles, local papers praised it highly.

Adler a Selznick Manager

The Selznick Distributing Corporation announces through David Blyth, director of sales, the appointment of Lester Adler, to the position of manager of the New York and New Jersey Exchange, which was left vacant by the recent resignation of Henry Siegel. Mr. Adler's entrance into the industry dates back twelve or fourteen years.

Cast for Leavenworth Case

The all star cast which has been announced for Vitagraph's "The Leavenworth Case" includes Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller.

PREFERRED JOINS THE M. P. P. D. A.

Al Lichtman Issues Statement Relative to Affiliation at This Time

As was announced editorially last week Preferred Pictures Corporation, distributors of Preferred Pictures, has joined the Will H. Hays organization. Mr. Lichtman, president of the corporation, B. P. Schulberg, producer of Preferred Pictures and J. G. Bachman, treasurer, are entering the organization because of a full appreciation of the splendid efforts of Mr. Hays and his associates in activities for the common good of all members of the motion picture industry.

"At the Naked Truth Dinner," said Mr. Lichtman, "being asked directly why I had not joined the Hays organization, I stated that the reason was that I believed Mr. Hays had not yet tackled what I feel the biggest problem in the industry—the building of more good will between exchangers and exhibitors.

"I am convinced now, however, that the Hays organization is the only one to work out a plan for building such good will and that the best way for us to help to bring it about is to give Mr. Hays our complete support.

"I believe that it is the duty of every man in the motion picture business, regardless of his connections, to help Mr. Hays in his efforts, for he is working to help all of us.

"Mr. Hays is sincere and constructive and successful in his work and we are going to get in with him and do everything we can to help him. I believe we will get more action for good in this industry by cooperation and we are going to do our part."

JANE NOVAK FOR NEW TOURNEUR PRODUCTION

Jane Novak will play the feminine lead in Maurice Tourneur's "Jealous Fools" to be produced by M. C. Levee at the United Studios.

Contracts were signed by Mr. Levee and Chester Bennett, who has Miss Novak under a long term starring contract for his own productions.

The portrayal in "Jealous Fools" by Miss Novak, will mark her return to the First National fold. One of her early First National characterizations, her part in Marshall Neilan's "The River's End," won Miss Novak a large following. After that she starred in various productions until she signed a long term contract with Mr. Bennett in whose pictures she has been starring recently. Her last picture for Mr. Bennett was "The Lullaby."

Trilby Welcomed to Screen by Metropolitan Critics

"Trilby," Du Maurier's world-famed heroine of the Latin quarter of Paris, whose name is a household word throughout the country, lived again on the screen of the Strand theatre in New York during the week of July 29. Metropolitan critics were unanimous in welcoming a return of "Trilby" to the silversheet.

The New York papers settled the question of Andree Lafayette's screen appeal very decidedly. The young French actress, imported from Paris by Richard Walton Tully to play the title role in this First National picture, was welcomed as a happy addition to the ranks of American screen players and further successes were prophesied for her.



Normand Pictures for Associated Exhibitors

THE EXTRA GIRL WILL BE FIRST

*Distribution Contract Signed By
Mack Sennett and Ar-
thur S. Kane*

Mack Sennett and Arthur S. Kane, president of Associated Exhibitors, have signed a contract calling for the distribution by Associated of a series of features starring the popular comedienne, Mabel Normand.

Two, but never to exceed three, productions a year, are to be made, the contract calling for pictures of a super-type, exclusively. It is understood that under the terms of the contract, the production cost of each is to be between \$350,000 and \$500,000.

Mr. Kane and Mr. Sennett discussed arrangements for Associated's distribution of the Mabel Normand features during Mr. Kane's recent business visit to the Pacific coast, at which time Mr. Sennett's contract with United Artists Corporation was nearing its expiration. In the final negotiations E. M. Asher, Mr. Sennett's personal representative in New York, acted for the producer.

Announcement was made that the first of the Normand features to be distributed by Associated Exhibitors will be "The Extra Girl," which Mack Sennett is now engaged in cutting. The work of production occupied six months. The release date is yet to be set.

"The Extra Girl," the story which is by Mr. Sennett himself, is a comedy drama, centering about life in a motion picture studio. While the comedy element is emphasized, the story strikes a chord of deeper feeling and stronger human appeal than any other which has come from the pen of the well known author-producer. A broad, wholesome theme is embodied. It partakes of the nature of the "Mickey" and "Molly O" type and was written especially for Miss Normand.

WORLD'S PREMIERE OF ASHES OF VENGEANCE

A brilliant audience will witness the world's premiere of "Ashes of Vengeance," Norma Talmadge's new First National picture, on Monday evening, August 7, at the Apollo theatre. The picture is scheduled for an indefinite pre-release run at this theatre and is presented by Jos. M. Schenck.

Invitations already accepted assure the presence of practically all the celebrities of the screen and stage in New York, prominent film executives and representatives of the New York newspapers, business, fan and literary magazines.

"Ashes of Vengeance" is Miss Talmadge's first full-length feature in ten reels. It will supply the entire evening's entertainment, with no comedy film or news reel to fill out the program. It is a costume picture, the action being laid in France in the sixteenth century.

SHIPMAN TO PRODUCE SUNRISE TRAIL FILMS

Ernest Shipman, president of the Long Island Cinema Corporation, which is to produce three Sunrise Trail Pictures on Long Island this summer, has purchased "The River Road" for his first production. The

subject is a popular new novel by Hamilton Thompson that is having a widespread circulation. Kenneth O'Hara, chief of Mr. Shipman's scenario department, will prepare the story for the screen. "The Coast Guard Patrol" has been adopted as a temporary title.

Mr. Shipman is making an extensive tour of Long Island, searching for the beauty spots that will be used for the background of his initial Sunrise Trail Picture.

AUCTION SALE SIGN DRAWS LARGE CROWD

An auction sale sign on the front of the Wm. K. Vanderbilt home at Fifty-second street and Fifth avenue, New York, drew such a large crowd that eight policemen were needed to keep the people back. The sign was put up for a scene in Paramount's "His Children's Children," the former home of Mr. Vanderbilt being used as the home of Rufus Kayne. If Sam Wood had reckoned on a New York crowd he would not have had to engage extras, as the people would have flocked into the house were it not for the police.

CAPACITY AUDIENCES

Hodkinson's "Down to the Sea in Ships" played to capacity audiences at the Lyric Theatre in Oil City, Pa., after intensive advertising. The Plaza Theatre, Brownsville, Pa., and The Princess Theatre, Fairmont, W. Va., also advertised intensively with the result of obtaining unusual business.

Favorable reports on other Hodkinson products are also being received. In Providence, R. I., eight Hodkinson pictures will be given first runs. They are "Married People" at the Majestic, "Affinities" at the Rialto, "Dollar Devils," "Heart's Haven" and "The Veiled Woman" at the Modern and "Second Fiddle," "Gray Dawn" and "Youthful Cheaters" at the Strand.

Tipped Off to Be Released By Playgoers in August

"Tipped Off" the Playgoers picture adapted from Frederick Reel, Jr.'s, tale "Scarlet Shadows," will be released August 5. Heading the cast are Noah Beery, Tom Santschi, Stuart Holmes and Arline Pretty.

The feature which is said to be an engrossing tale of intrigue, is marked by its colorful sets of a Buddhist temple, tortuous underworld alleyways and a gang's den. Tom Santschi and Noah Beery have one of their famous screen battles in a thrilling scene.

Ben Alexander in Feature

Ben Alexander twelve-year old stage and screen star will play the part of Bud in "Two Little Vagrants" M. C. Levee's forthcoming First National production.

HAL ROACH JOINS M. P. P. D. A.

Hal Roach has been admitted to membership in the Motion Picture Producers and Distributors of America, Inc. The entrance of Mr. Roach brings the organization's roster to twenty-one.

HOLLYWOOD GOES OVER AT RIVOLI

*Crowds Storm Theatre Where
Feature Creates Sensation
and Breaks Record*

James Cruze's Paramount Picture "Hollywood," featuring twenty-two stars and fifty-six screen celebrities, created a sensation at its premiere performance at the Rivoli Theatre, New York, Sunday, July 29. From the fact that hundreds were turned away, it was apparent that this picture will prove to be one of the box office sensations of the new season.

Receipts at the opening totalled \$6,075. This was in spite of the fact that Sunday was an unpleasant day and the picture was exhibited in the summer, when attendance is supposed to be light.

That "Hollywood" was expected by the public to prove something unusual was evidenced, according to Paramount, by the line of people which gathered early outside of the theatre before the opening performance. The crowd was so great at both afternoon and evening performances, that it was necessary to turn several hundred away.

Equally enthusiastic over this feature were the reviewers on the metropolitan newspapers, who were unanimous in praising this latest James Cruze production.

New Harold Lloyd Feature Comedy Shipped to Pathe

Pathe has received notice of the shipment of the new Lloyd feature comedy, "Why Worry," which is scheduled for release sometime in September.

"Why Worry" was written by Hal Roach and Sam Taylor, assisted by Ted Wilde and Tim Whelan. Fred Newmeyer and Sam Taylor directing. The picture introduces Jobyna Ralston as Lloyd's leading woman. A figure in the cast that is new to the screen is John Aasen, declared to be the biggest man in the world. He is eight feet and 1/4 inches tall and weighs 460 pounds.



ACCLAIM POTASH AND PERLMUTTER

*Samuel Goldwyn's Production Is
Said to Be One Hundred
Per Cent.*

"Potash and Perlmutter," Samuel Goldwyn's first independent production for distribution through First National, has proved itself, after three previews before widely different types of audiences, a one hundred per cent picture. The production was screened last week as a part of the regular performance of a Bayside, L. I., theatre before First National executives. On the two following evenings Mr. Goldwyn brought his picture to other Long Island houses, watching with First National executives, the reaction of the audience. The poll of opinions of all film men who saw the picture have won it the title of "one hundred per cent production."

Of questioned quality for screen production, "Potash and Perlmutter," was selected by Mr. Goldwyn for his first independent effort, largely because of the eight years popularity which it enjoyed on the stage.

"Potash and Perlmutter" went into work nine weeks ago under the directorial supervision of Clarence Badger with Barney Bernard, Alexander Carr and Vera Gordon in the star roles.

On July 24, Mr. Goldwyn, accompanied by A. H. Woods, who produced the stage play; Montague Glass, the author; Richard Rowland, Harry Schwalbe, E. A. Easchmann, Floyd Brockell, Archie Selwyn, Mae Frances, Robert Dexter, Harry Reichenbach, Martin Hermin, Julius Tanner and others, saw the preview.

Five hundred people, all the house would seat, gave the picture an ovation and at the finish A. H. Woods, the original producer, announced that he would set back his opening dates at the Eltinge Theatre, New York, and the Woods Theatre, Chicago.

Thursday night, accompanied by Joseph Plunkett of the Strand and Walter Hays and other prominent First National executives the picture was taken to another point on Long Island and again demonstrated that it is one of the great appealing pictures which the screen seems to get every great once in a while. Friday night it more than proved itself before another audience of a still different type and it was after these three tests of the picture's worth that First National felt assured of its success.



THREE WISE FOOLS REMAINS FOR SECOND WEEK

Goldwyn's "Three Wise Fools" has been held over for the second week at the Capitol theatre, New York. This puts the feature in the honor class of half a dozen pictures which have done a big enough business at the Capitol to be held over for a second week.

"The Spoilers," also a Goldwyn picture, which was scheduled for the week beginning July 29, has been postponed to Sunday, August 5.

LEVEE POSTPONES LITTLE VAGRANTS

*Jealous Fools to be Next Maurice
Tourneur Production for
First National*

M. C. Levee has set aside producing plans for "Two Little Vagrants" and will next produce for First National, "Jealous Fools" an original story by Maurice Tourneur and which will be directed by him.

Earle Williams and Ben Alexander, now under contract with Mr. Levee will appear in two of the leading roles of "Jealous Fools" as will various other players with whom negotiations are now under way. From the standpoint of both production and cast this feature will eclipse any previous Levee-Tourneur picture, it is announced.

Actual "shooting" on the production will be started in the near future. The story is now being placed in scenario form by Mr. Tourneur and Fred Myton, scenario editor.

MARY PICKFORD'S NEXT

After completing "Rosita," which soon will be shown as a road show attraction, Mary Pickford considered several stories for her next picture and has decided on "Dorothy Vernon of Haddon Hall." Sets will probably be under construction very soon and the actual camera work will begin in about a month.

The Call of the Wild to Be Released Early in the Fall

Hal Roach's feature production of Jack London's dog classic, "The Call of the Wild," is announced by Pathe for early Fall release. The picture was filmed last winter in the sub-Arctic regions.

The star dog part is played by "Buck," a giant St. Bernard raised by Mr. Roach from early puppyhood.

Among the principals in the cast are Walter Long, Jack Mulhall, Laura Roessing, Frank Butler and Sidney D'Albrook. The feature is titled by Harley M. Walker, who was a personal friend of the author at the time when London was writing the story.

Warners Sign Louise Fazenda

Los Angeles—Louise Fazenda, recognized as one of the leading screen comedienne, has signed a long term contract with Warner Brothers. Miss Fazenda has played prominent roles in recent pictures produced by the Warners including "The Beautiful and Damned," "Main Street" and "The Gold Diggers," in which she appeared in the role of Mabel.

October Release

The Fox feature "The Governor's Lady" probably will be released in October. The cast includes Robert T. Haines, Ann Luther, Jane Gray, Frazer Coulter and Leslie Austen.

SPECIAL SHOWING OF HUNCHBACK

*Los Angeles Scribes, Exhibitors
and Clergy Make Up
Audience*

A prereview of "The Hunchback of Notre Dame" was given this week at the Ambassador Hotel, Los Angeles. It was attended by newspaper writers, correspondents of the business press and quite a sprinkling of exhibitors and the clergy. Universal put it on in great shape and entertained all with a luncheon before the showing.

The picture as shown is in twelve reels, the running time was two hours and eleven minutes but with cuts will run less than two hours.

It was not presented for review but in a general way all of the newspapers of Los Angeles spoke of it in glowing terms as a production, and the exhibitors present were unanimous in declaring it one of the best box office pictures ever filmed.

It is not only a lavish production, but the cast gives a great performance in which Lon Chaney appears in the best roles he ever has interpreted. Ernest Torrence, Norman Kerry and Patsy Ruth Miller stand out in their parts.

James Bryson left for New York with the film directly after the showing and it will have its New York Premier at the Astor Theatre on September 3.

Paramount Buys Universal Product for the South

Contracts have been closed for a year's product of moving pictures between the Paramount Pictures Corporation for its southern houses and the Universal Pictures Corporation. The houses covered are those of Southern Enterprises (Inc.), the theatre end of the Famous Players Lasky Company below the Mason and Dixon Line. Harold B. Franklin is the director of theatres.

The fine details of the contract were arranged between his assistant Oscar Morgan and Ned Depinet, assistant sales manager of Universal, who came up from Dallas, Texas, to close the deal, the most comprehensive picture bookings ever agreed upon for the South. The working out of the details, the distribution of the product among the 124 Paramount houses, the protection of first runs, dating and so forth occupied four full days.

Southern Enterprise houses are located in 43 cities and Universal Jewels, Universal Attractions, Serials, Comedies, International News Reels and Short features, like Leather Pushers, are booked into every one of these 43 cities which include all of its best theatres.

Veteran Returns to Screen

Joe Burke, veteran of the screen for twelve years will return to Paramount pictures in "His Children's Children." Mr. Burke has played with all the present motion picture stars except Mary Pickford.

Helen Rowlands and Edwin Mills, both aged five, have also been engaged for the film.

Wedding Bells

Lila Lee, Paramount leading woman who has been appearing opposite Thomas Meighan, was married last Wednesday to James Kirkwood, star and director.

Vanity Fair Pleases Censor

Edward Horrigan, Boston censor, declared that Goldwyn's picturization of Thackeray's novel "Vanity Fair" is one of the most enjoyable pictures that he has seen.

Does Public Want Truth in Motion Pictures?

ANSWER WILL BE COMEDIAN'S GUIDE

*Charlie Chaplin, In Interview,
Asks Many Pointed
Questions*

"My future production activities will be largely guided by the manner in which the public receives my latest picture 'A Woman of Paris,' featuring Edna Purviance," declared Charlie Chaplin in an interview recently in which the comedian discussed that intangible though relentless force, the public.

"Does the public want truth in motion pictures? Does the public want the stereotyped happy ending? Does the public feel willing to accept an unhappy ending? Would the public like to see a problem presented to them entertainingly and let them solve it themselves?"

"Those questions I would like to have answered. I would even like to have those who patronize motion pictures write and give me their views on the subject for I am sure that those of us who are producing pictures do not know. We make guesses and every once in a while we hit upon something that strikes the public fancy and then, because they do approve, we satiate them with so much of the same thing that their approval drifts to some other form of entertainment.

"Right now and during the past year, owing to the enormous success of pictures like 'Robin Hood' and 'When Knighthood Was in Flower,' there seems to be a trend toward costume pictures and the big producers almost without exception are rushing forth this type of production. Will it hold up?"

"I am rather skeptical so much so that my latest picture, 'A Woman of Paris' featuring Edna Purviance, is at the other extreme of entertainment. It is intimate, simple and human, putting forth a problem that is as old as the ages, handling it with as much truth as I can put into it and giving it a treatment as near realism as I have been able to devise. There is no preaching, nor am I expounding some sort of personal philosophy unless it be an appeal for sympathy and understanding.

"Personally I believe that this sort of entertainment will please the general public because of its heart interest and universal appeal. But on the other hand the public may have different views from my own particularly about the finish which I won't tell here. To me the finish is real and completely in character with those in the story. I would like to know just how

UNIFORM CONTRACT UP IN COMMERCE BOARD

At a meeting of the Theatre Owners Chamber of Commerce, August 2, it was decided to appoint Messrs. Mannheim, Edelhertz and Jame as a committee to call on Will H. Hays in an effort to obtain for clause 8 of the uniform contract such an interpretation that under it no exhibitor will be obliged to accept any picture until he has had opportunity personally to examine it. In the controversy regarding Cosmopolitan contracts it was stated President O'Reilly and a committee would call upon the counsel of that company in the effort to effect an adjustment.

nearly I am right on this or whether the public is, as it has often been accused, in favor of stereotyped endings. And somehow I have the faith that the public is not stereotyped, but is, and always has been ready for truth and realism."

MAIN STREET STARTS GENERAL RUN SOON

New York.—Warner Brothers have announced August as the general release date for "Main Street," the picturization of the Sinclair Lewis novel. The picture will open the Adams Theatre, Detroit, the week of August 12. This house has been closed for the summer. The Rivoli, Los Angeles, which played "Main Street" some time ago on the pre-release swing of the picture, has re-booked the film.

"Main Street" has been shown at the Mission Theatre, Los Angeles, which played it for eight weeks; the Strand theatres in New York and Brooklyn played it two weeks each; and the Park Theatre, Boston, held it for an extended run.

HASTE MEANS FAILURE

"Haste, in my opinion, is one of the greatest causes of failure in the production of motion pictures," stated Alfred E. Green, director of Paramount pictures in connection with the announcement that only 52 Paramount pictures would be produced this season, instead of the usual 80 or more.

"This change in policy will mean that stars, directors, scenarists and others will have more time to devote to each picture" said Mr. Green. "Perfection in art and technique will be the principal aim."

According to Mr. Green, his next picture "Woman-Proof," a George Ade story starring Thomas Meighan, best illustrates the working out of the new policy.

Added to Casts

Eugenie Ford, recently added to the cast of the Wm. Fox special "Cameo Kirby" is Tom Mix's mother-in-law.

Grace Morse has been added to the cast of "You Can't Get Away With It," being made at the Fox West Coast Studios.

Lucy Fox, the well-known feminine lead, Alan Hale, famous film "heavy," Arthur Hausman and Harry Short will join the cast of the Fox special "Around the Town With Mr. Gallagher and Mr. Shean."

Feature Cut and Assembled

The film version of F. Marion Crawford's famous story "The White Sister" which Lillian Gish spent seven months in Italy making, is being prepared for its New York premier at the 44th Street Theatre. The date for the showing has not been definitely decided. This will be Miss Gish's first appearance as a star under the management of Inspiration Pictures.

Forbidden City Held Over

"The Forbidden City," a Selznick Distributing Corporation revival, with a cast headed by Norma Talmadge and Thomas Meighan, was held over for a second week at the Symphony Theatre in Los Angeles, doing a splendid business throughout the entire fourteen days, according to David R. Blyth, Selznick director of sales.

Selects Writers and Stars

Harry Sherman is considering continuity writers and stars for "Let No Man Put Asunder" on which he will soon begin work. His second Vitagraph special will be "Borrowed Husbands."

BIG BUSINESS IN RESERVED SEATS

*Sid Grauman's Experiment
Proves Successful on
Coast*

It will be interesting to exhibitors to learn the results of the experiment with reserved seats at Sid Grauman's Egyptian Theatre, Hollywood. Grauman opened his house on a reserved seat basis with "Robin Hood," which ran for six months.

During the first week the receipts totaled \$23,000; for the next four weeks the weekly gross was \$22,000. It dropped to \$20,000 in the sixth week, \$18,000 during the seventh and eighth week, \$16,000 in the ninth week and from the tenth to the thirteenth averaged \$14,000 a week. From then down to the twenty-fifth week the gross receipts decreased gradually from \$14,000 to \$9,000 weekly, but jumped in the twenty-sixth and final week to \$12,000.

"The Covered Wagon" is the present bill at the theatre and is in its sixteenth week. The box office receipts so far have averaged \$22,000 since the first week and promises to remain close to \$20,000 for some time to come. A more successful engagement is anticipated than with the Fairbanks picture.

Priees for both of these engagements worth 55c. to \$1.00 at matinees and 75c. to \$1.50 at night.

Schleiff a Myron Selznick Aid

Myron Selznick, vice-president of the Selznick Distributing Corporation, has announced the appointment of Joseph Schleiff as his assistant to handle matters having to do with production. While the Selznick company is essentially a distributing organization it still exercises a certain supervision over the productions created by outside producers under contract to release through its exchanges.

The producers now under contract with Selznick, some of whom have already started productions, include Burton King, J. Searle Dawley, Charles Giblyn, Major Campbell and others.



Looking Ahead In Hollywood

By Will C. Murphey

There is a slight lull in production. It is the usual summer slowing up while the producers look over their schedules and get a fresh grip to start anew. Several big pictures have been finished, and the middle of August or first of September will see the studios jammed again. Universal expects to be going strong at that time, and so do several other companies. According to predictions the fall will be the banner time for film activities extending all through the winter months. The summer let down has not been as marked as usual. There are 108 companies working this week. Sixty-seven are making feature length pictures, thirty-five comedies and short subjects and six are working on serials.

Gaston Glass has retired from the screen pending his outcome with the law here as the result of his arrest on a charge of immoral conduct. Glass wrote a letter to Benjamin Schulberg recently giving up his role in the forthcoming production of "Maytime" and stating he would not appear in pictures again until he was cleared. At a recent trial the jury disagreed. Schulberg says Glass' contract is still in force, but he will relieve him of it until after his coming trial.

Dustin Farnum and William Russell have completed their contracts with Fox. Russell has been engaged by Thomas Ince for "Anna Christie," and Farnum's plans are uncertain. There is a rumor he may appear with his brother, William Farnum, in productions for independent release. The latter is in New York now furthering his future plans.

Mac Marsh arrived this week for her role in "Daddies" which Warner Bros. will make. Thomas Meighan is also here and will start work in a few days on "Woman Proof" written for him by George Ade, who is here to watch the picture produced.

"Merry-Go-Round," Rupert Julian's Universal production will have its western premiere here next Monday night at the Mission Theatre. It is to be an auspicious opening with all of the cast appearing in person. Los Angeles will have its first

opportunity of becoming acquainted with Mary Philbin in person as this will be her first personal appearance.

Ernest Torrence will leave for New York the first of the week to play the leading character role in "West of the Water Tower." Glenn Hunter who will play the lead also leaves about the same time. Torrence, by the way, has added another feather to his cap in "The Hunchback of Notre Dame" which had a preview here this week.

Mary Pickford donned a "Dorothy Vernon of Haddon Hall" costume this week and had her first camera tests made for that character. This is the first tangible evidence that she intends to go through with the production in the near future. It will be a pretentious offering, and actual work will be started in one month or six weeks. The script is finished, but there still remains the details of casting.

It was bound to happen. "Down To the Sea in Ships" could not escape the comedy men. Mack Sennett had a comedy all finished called "The Water Walkers." Then along came the Hodkinson sea picture with its big success. Now Sennett will call his comedy "Down to the Sea in Shoes."

Charles P. Stallings, formerly production manager for more than two years at Universal City, has been appointed in a similar capacity at the Louis B. Mayer studios, where he will be in charge of all stage preparations for the John M. Stahl, and Reginald Barker productions. While at Universal, Stallings handled the making of more than fifty productions.

Gloria Swanson's salary was attached at the Lasky office this week by lawyers who assert a \$10,000 fee, for defending her in a recent divorce suit, had not been paid. Attorney Milton Cohen, now representing the star, said he would take steps to have the attachment vacated as the fee is exorbitant.

The famous Biddle family, of Philadelphia, are determined to break in the pictures. Craig Biddle, Jr., has been here for several months working as an extra now and then. This week he was joined by Drexel Biddle, his brother, and both are mounting the casting directors. Mrs. Craig Biddle, Sr., is here and denies that her husband objects to their sons seeking a screen career.

Fred Niblo met with an inconvenient loss this week when someone stole a reel of the working print of "Captain Applejack." It happened on the day there was to be a preview of the production. It will take some time to get another print ready, and in the meantime Niblo has offered a reward for the return of the reel, and no questions asked.

There has been another clean-up in the Fox scenario staff. Mare Edmund Jones,

Howard Irving Young and Pete Milne's three months' contracts expired this week, and Fox did not exercise his option on their further services. John Russell who came out at the same time will remain, his contract having three months to go.

Lucien Hubbard, supervisor of production at the Lasky studio, left this week for New York to supervise the production of "West of the Water Tower" to be made at the Long Island studio. Tom Geraghty is also due to return east again for an indefinite stay.

"Thy Name Is Woman," which served Mary Nash as a starring vehicle on the speaking stage for two seasons, is to be Fred Niblo's next picture. The play has an unhappy ending and in order that fans may be pleased, the production will be made with a happy and unhappy ending, the permanent form to be decided after several prereviews have been given.

"Beasts of Paradise," a new chapter play, was started by Universal this week. William Desmond and Eileen Sedgwick have the principal roles. William Craft is directing under the supervision of Fred J. McConnell. It is a sea story.

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Short Subjects and Serials

EXECUTIVES HOLD SALES CONVENTION

Educational Film Expect This Year to Be Biggest in History of Short Subjects

The second National sales convention of the exchange managers and executives of the Educational Film Exchanges, Inc. was held at the Pennsylvania Hotel July 30 and 31 and August 1. Thirty managers of branch offices made the trip to New York and were present when Mr. Hammons, president of Educational, called the meeting to order on Monday morning.

A resume of national conditions by A. S. Kirkpatrick, assistant general manager was followed by reports on the various territories by the individual exchange managers. D. J. Chatkin, sales manager, outlined the method to be followed in handling the 1923-24 product. During the discussions of various problems, many interesting conditions were brought to light, and the selling campaign for the new year formulated with these conditions in mind.

The convention was adjourned Wednesday afternoon following a closing address by Mr. Hammons. The managers will return to their exchanges and put into immediate effect the policies adopted at the meeting.

Educational is looking forward to the biggest year in the history of Short Subjects. Their releasing schedule for the coming year calls for thirty per cent more product than in the year just drawing to a close.

New Urban Classic

The current release of Vitagraph's Urban Popular Classics is a biography of Daniel Webster as portrayed by James A. Fitz-Patrik. The incident which prompted young Daniel to go to Congress and his subsequent career form a one-reel picture which, it is said, school children will find one of the most interesting of the serial.

Barnes Invents Water Shoes

New York City.—In the forthcoming Mack Sennett two-reeler "Down to the Sea in Shoes" Billy Bevan and three pretty girls in water costumes play a full set of tennis on the surface of Balboa Bay. The feat was made possible by Technical Director Sanford D. Barnes' invention of shoes adapted for walking on water. The shoes are said to afford good comedy effects.

Praises a Pleasant Journey

New York.—In his list of the ten best pictures screened during the first half of the current year James W. Dean, reviewer, placed near the top the Hal Roach Our Gang two-reeler "A Pleasant Journey." Mr. Dean said "A Pleasant Journey" is only two reels long. I place it on my list because it is the most entertaining comedy I ever saw."

The Harold Lloyd feature comedy "Safety Last" was also included on the list.

Charles H. Christie Sails

Charles H. Christie, general manager of the Christie Film Corporation left Los Angeles for his second business trip to London and Paris. His tour will last for about eight weeks during which time he will consult with John H. Taylor managing director of Christie Film Sales, Ltd., of London and Messrs. Bromhead owners of Gaumont

Films, Ltd. distributors of Christie Comedies in the British Isles.

Our Gang Comedies for Loew

New York.—The Loew Theatres have contracted with Pathe for the Hal Roach two reel "Our Gang" Comedies, starting with the first series. Each release will be played a total of eighty-five days. No previous Loew booking contract has covered such a long list of one brand of short subjects for so large a total of play dates.

Century Officials Off Again

Julius and Abe Stern, officials of Century Comedies, remained in New York just long enough to say "hello" to each other.

Julius returned to Los Angeles to take over studio activities four days after arriving from Europe, and Abe left for Europe on the "Leviathan" the following day.

Loew Books Nobody's Darling

Following a successful week's run at the Rivoli theatre, "Nobody's Darling" the most recent Century Comedy with Baby Peggy, will soon play the entire circuit of Marcus Loew vaudeville and motion pictures theatres.

Century Follies Comedy Under Way

"Sea Girls," the working title of Al Herman's first Century Comedy with the Follies Girls, is under way, after some time was devoted to preparing a suitable story for the first of the new series of girlie comedies.

REVIEWS OF CURRENT SHORT SUBJECTS

Nip and Tuck, Pathe

"Nip and Tuck" is the first Pathe release of Sennett two-reel comedies. A crooked poker game causes most of the action. The educated dog, Cameo, is especially good in this episode. He assists his master in cheating and then gets the police to come to his protection. The cast includes Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Mildred June and Billy Bevan. There is hardly any plot but the incidents will probably be sufficiently amusing and Cameo's admirers will have another chance at marveling at him.

The Pearl Divers, Pathe

"You can't keep a good man down" is the moral of this rollicking Aesop film fable. Henry Cat forces Friend Mouse to dive to the bottom of the sea to the oyster beds. Henry is so busy making love that he forgets all about pumping air into the pipe of the diving suit worn by Friend Mouse. Henry sheds tears of bitter remorse when he supposes his friend has drowned but Mouse succeeds in bringing up a whole row of beds and obtaining a fortune. The reel is one of the funniest and most clever in the series.

West Is West, Educational

A lot of action is contained in this one-reel Cameo comedy with Cliff Bowes and Virginia Vance. A bag of money is stolen from the postmistress and the sheriff is unable to recover it. It is finally retrieved

by the sheriff's rival aided by one of the town dogs. Those who enjoy animal pictures will welcome this one. The stunts are both clever and humorous.

Pathe Review No. 32

Views of High Falls and the Pocono Mountains, interesting facts about Balsa wood and commerce scenes on the Douro River in Portugal are contained in this reel. "Monkey Island" Louisiana shows the only wild monkeys in America. The Pathe-color section depicts life in the Sacred City of Shalamda in the heart of the Soudan, Africa.

Dipping in the Deep, Educational

This interesting Lyman H. Howe Hodge-Podge opens with miniature movies; then follow some animated cartoons of stag and rabbit hunting, scenes of water sports and views of Iceberg Lake and Glacier Falls. We are taken for a ramble in the Rockies and finally on a hurry-up excursion to Washington, D. C.

Oranges and Lemons, Pathe

Stan Laurel is featured in this Hal Roach one-reel comedy. The usual comic situations are put in a new atmosphere, the orange and lemon industry. Stan's straight-faced unconcern will no doubt satisfy the average picture-goer.

Plus and Minus, Educational

Cliff Bowes and Virginia Vance are starred in this one-reel Cameo Comedy which centers about a boarding house and a soda fountain. The film will be enjoyed by those who like a dash of slapstick in their comedy.

Nine of Spades, Pathe

This is a one-reel exposition by Joek R. Bowker on the right and wrong way to play that card in bridge. The film is comprehensible only to those who are acquainted with the game. They will find it very interesting and instructive.

Disputed Treasure, Pathe

In the final episode of "Haunted Valley," Ruth learns that there is a platinum treasure in the valley. The government claims it but through the efforts of Craig, Ruth proves that she is the rightful owner. Malison is captured and Ruth marries Craig.



Happenings in the Independent Field

TO FILM "PECK'S BAD BOY" SERIES

*Zeidman Will Produce Famous
Stories for Principal Pictures
Distribution*

Los Angeles.—An arrangement has been made between Sol Lesser of Principal Pictures Corporation and Bennie Zeidman whereby the latter will produce a series of "Peek's Bad Boy" productions. The first will be given the screen under the title of "Peek's Bad Boy and His Pa." Work on the picture was started this week at the Principal studios.

When Lesser obtained the services of Jaekie Coogan after his appearance with Chaplin in "The Kid," he purchased the entire series of Peek volumes. Jaekie appeared in "Peek's Bad Boy." There are seven remaining stories which are now controlled by Principal Pictures Corporation.

Edward F. Cline will direct "Peek's Bad Boy and His Pa." Cline is permanently engaged on Principal Pictures staff and directed Jaekie Coogan in his forthcoming First National release, "Circus Days," as well as "The Meanest Man in the World" and the first Harold Bell Wright story, "When a Man's a Man."

The scenario for "Peek's Bad Boy and His Pa," is now being written by Harry Carr, Walter Anthony and John Grey.

This production will follow close on the heels of "The Spider and the Rose" and "Bright Lights of Broadway," two pictures made by Zeidman and released through Principal Pictures Corporation.

FIRST WRIGHT STORY READY FOR RELEASE

Los Angeles.—Principal Pictures Corporation, which holds the screen rights to all of the Harold Bell Wright novels, completed the first offering in the series of this author's works.

"When a Man's a Man," the first story of the group has been viewed by Principal officials in Los Angeles in its finished form. The picture, directed by Edward F. Cline, presents a cast made up of John Bowers, Marguerite de la Motte, Robert Frazer, June Marlowe, George Haekathorn, Charles

Mails, Fred Stanton, Forrest Robinson, John Fox, Jr., Edward Hearn, Elizabeth Rhoads and Arthur Hoyt.

According to Sol Lesser, president of Principal Pictures Corporation, distribution arrangements have not as yet been made for the Wright series but will be concluded in the near future.

"Winning of Barbara Worth," second Wright novel Principal is to film, will be started in the near future.

"When a Man's a Man" is in six reels. The production was filmed on the exact locations pictured by the author and many of the characters of the novel take part in the film version as well.

Premiere of G-A Feature at Graumans Next Week

Los Angeles.—"Temptation," the Ben Wilson production for Grand-Asher distribution, will have its premiere at Grauman's Million Dollar Theatre next week.

Bryant Washburn, who is featured in "Temptation," has completed his second picture for Grand-Asher "Other Men's Daughters" and will take a brief vacation before starting another under Mr. Wilson's direction. Mabel Forrest, who plays opposite Mr. Washburn in "Other Men's Daughters" has still a few scenes to make.

Grand-Asher Comedians Up With Producing Schedule

Los Angeles.—The trio of comedians working at the Grand studios on pictures for Grand-Asher release through independent channels are forging ahead and at the present rate will have their plays ready well in advance of scheduled release.

Monte Banks is working on the ninth picture in his series of twelve, while Joe Roek starts his ninth next week and Sid Smith has already completed "The Midnight Watch," Smith's tenth comedy since starting under the Grand-Asher banner.

Buy Old Masters Studio

New York.—Howard Turrill, in association with Maurice Workstel, and George B. Williams, has formed a new corporation which has purchased the Old Masters Studio in the Wurlitzer building at 120 West 42nd St. The Old Masters Studio will be operated under its present name, but instead of being devoted entirely to advertising and fashion photography, will specialize in art titles. The departments devoted to advertising and fashion photography will be retained however.

Star to Handle Keystones

Through a contract negotiated this week by Osear A. Preece, president and H. E. Aitken, vice-president and general manager, of Tri-Stone Pictures, Inc., with H. G. Mapes, manager of the Star Film Exchange of Portland Oregon, the latter concern was granted the exclusive right of distribution of the New Edition Keystone comedies in Washington, Oregon, Idaho and Montana.

Burr Buys "Youth to Sell"

New York.—C. C. Burr has purchased "Youth to Sell" which he will produce as one of the four specials he will make during the current season for the independent market. The purchase of "Restless Wives" and "The Average Woman" for this series has been previously stated. Izola Forrester is the author of "Youth to Sell" which is based upon her own story "The Gray Path" published in the September 1922 issue of Ainslee's Magazine.

HAYAKAWA WILL STAR IN TRUART FEATURES

New York.—A deal was consummated during the past week with Sessue Hayakawa well-known screen player, and Marty Schwartz, son of a prominent exhibitor, in association with M. H. Hoffman, vice-president and general manager of the Truart Film Corporation, whereby Hayakawa will appear in a series of twelve productions over a period of three years. It is expected that the productions will be released through the Truart Film Corporation.

Hayakawa is at present in France where he is appearing in a spectacle being produced by one of the big French companies. He plans to return to New York in October when work will be immediately started upon his new contract.

Contract for Goodman Film

New York.—Equity Pictures Corporation announces the first territorial sales closed on "The Daring Years," the latest production written and produced by Daniel Carson Goodman.

Sam Grand, of the Federated Film Exchange, Boston, has taken the rights for all of the New England States. Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, will distribute the feature in southern New Jersey and eastern Pennsylvania. "The Daring Years" will be exploited and booked immediately in these territories.

Cummings Closes Deals

New York.—Irving Cummings, producer of "Broken Hearts of Broadway," announces that E. Mandelbaum, distributor of First National pictures in Ohio, has purchased the rights for his territory. The Greater New York and Northern New Jersey rights to "Broken Hearts of Broadway" have been taken by the Capitol Film Exchange, while Eastern Pennsylvania and Southern New Jersey territories have been contracted for by the Royal Pictures, Inc., of Philadelphia.

New Edition of "The Bargain"

New York.—A new edition of "The Bargain," one of the William S. Hart's most popular Triangle successes, is to be offered by Tri-Stone Pictures, Inc., in August. The picture was produced by Thomas H. Ince from an original story by William H. Clifford.

E. M. James With Grand-Asher

New York.—Edward M. James has been engaged as legal counsel for the Grand-Asher organization with whom he will maintain his office. This will not, however, interfere with his regular legal work.

Selling New Features

New York.—L. Lawrence Weber and Bobby North announce the sale for the Eastern Pennsylvania and Southern New Jersey, and Buffalo and Albany territories on their new features "Marriage Morals" and "Don't Marry for Money." Ben Amsterdam has contracted for the two features for the Philadelphia district, and the Bond Photoplay signed them for their Buffalo and Albany Exchanges.

Zierler Buys Rubicon Feature

Rubicon Pictures this week sold the Greater New York and Northern Jersey rights to their special production, "For You My Boy" to Samuel Zierler, of the Commonwealth Pictures, New York City.



Daniel Carson Goodman
presents

Sets a new high-water
mark in the
independent field!



The Daring Years

Written and
Produced by
DANIEL CARSON GOODMAN

YOUTH—daring, alluring, red-blooded youth—
at the age when Folly is the mistress of Reason,
rollicks through this latest Equity special and gives
to it the strongest audience appeal possible to in-
ject into the picture.

College boys and girls, cabaret performers—every
mother's and father's child—living, loving, laughing
as they do today, in a strong story, elaborately pro-
duced, which will pull every member of both older
and younger generation to every theatre.

WITH a cast seldom equalled in Independent pro-
ductions, including MILDRED HARRIS,
TYRONE POWER, MARY CARR, CHARLES EM-
METT MACK (Courtesy of D. W. Griffith) CLARA
BOW, JOE KING and others. The personal drawing
power of these stars alone spells exceptional box-
office receipts.

If you combed the country for a title you couldn't
find a stronger one than "Daring Years." It sug-
gests mystery, romance, adventure—all the elements
that pull patrons into theatres.

**WRITE OR WIRE TO-DAY FOR TERMS AND
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EQUITY PICTURES CORPORATION
723 Seventh Ave.,
New York City

LITTLE OLD NEW YORK

□ □

A Rare Picture

□ □

*Reviewed by
George T. Pardy*



LITTLE OLD NEW YORK. A Big Picture of Today! Sounds like a contradiction, doesn't it? But, boys, it's true. Back we go one hundred years into the times of our great-granddaddies, when Gotham was a mere village, comparatively speaking, and yet somehow we feel at home as we watch strutting across the screen the great men whose names are familiar to every school pupil.

It will reach into the heart of every man and woman in the U. S. A., whether they live in hamlet or in metropolis. It will show them how a great city looked in the old days.

It will interest those who live in London, Paris or any European center as its appeal is universal, just as a similar story any other capital would interest us on this side of the water.

That's the historical angle and a valuable one, when you come to consider the box office slant.

Because, Mr. Exhibitor, there's always a lowering bunch of highbrows in the background demanding to know what, in the name of what General Sherman called war, the screen is doing for the public from a strictly educational standpoint.

WELL, here's the answer: "Little Old New York" replies by outlining the big town as it appeared in the days when Astor was building up his fortune, Vanderbilt running a ferry and trying to borrow money, Halleck and Washington Irving patronizing Delmonico's eating house and kicking because the bill comes to twenty cents.

And, greatest of all historical "punches," Robert Fulton's steamboat making its initial cruise up the Hudson.

That's one side of the picture. Now let's get down to the entertainment values outside of the "teacher" view.

Say, Mr. Exhibitor, here's a film that gives you everything that the most exacting patron could desire. The story, like all great stories with a universal appeal, hits the high spots of pathos and humor.

Comedy! Well, the man or woman, child or adult who

would fail to respond to its delicious humor belongs in the hopelessly dead, petrified mummy class. And that's no gossip.

But, say you, "my patrons want plenty of heart stuff." All right, old dear, "Little old New York" throws that sob material out in huge gobs. And, mind you, it isn't strained melo.

We defy the most hardened cynic to refrain from shedding a tear during the scenes where Marion Davies cries in wild abandon over her dead father or shrieks out a confession of her sex when lashed to the whipping post. Pathos? Why, say—the film fairly palpitates with bosom ache, even in its most comical moods.

AND right here seems the time to pay a respectful tribute to the star. The writer has watched Marion Davies' work from her first appearance in the silent drama. In the beginning she flashed across the screen horizon as a pretty creature whose physical charms were undeniable. A person of huge possibilities!

With each succeeding picture Miss Davies' dramatic talent developed. She established herself as a really great actress in "When Knighthood Was in Flower," but in "Little Old New York" she reaches the zenith of her screen career.

There's no use trying to describe in detail the work of Marion Davies and her associate players. Space doesn't permit, and anyway, you've got to see the picture yourself in order to appreciate its wonderful appeal to all classes of movie fans.

This film "has everything." It runs for over two hours, but the small exhibitor needn't get scared over its length. Because it fills his program with all the most exacting patron could desire.

A cracking good love story, clean, wholesome sentiment, an Irish touch which will catch every Celt in the U. S., fun unlimited—Director Sid Olcott only too well took care of that; the prize fight scene alone is worth the price of admission. Exploit it as a de luxe picture, a genuine screen classic.

It's a pleasure to write about such a picture. The "bigger and better" films slogan comes pretty close to realization in the debut of "Little Old New York."

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

Hell's Hole

Fox Photoplay from the Story by George Scarborough. Scenario by Bernard McConville. Emmett J. Flynn, Director. Footage, 5488.

CAST AND SYNOPSIS

Tod Musgrave Charles Jones
Dorothy Owen Ruth Clifford
Dell Hawkins Maurice Flynn
Mabel Grant Kathleen Key
Warden Grant Harry Kirkland
Pablo Eugene Pallette

Tod Musgrave and Dell Hawkins are forced to hop an out-moving train in order to escape from the dance-hall crowd who are pursuing them because Dell flirted with another man's girl. Both Dell and Tod are broke and are therefore thrown off the train. They settle themselves for the night on a bench in a half-way station. Tod dreams that Dell robs the train and plants some of the money on him. Dell escapes and Tod is sentenced to twenty years. With the money, Dell has a fling in the city and then buys a ranch next to the one owned by Dorothy Owen, with whom he falls in love. Dorothy goes to visit her friend Mabel Grant whose father is warden of the penitentiary.

While the girls are going through the prison, a riot breaks out and Tod who has been made a trusty in charge of the library protects them and prevents the prisoners from escaping. Tod discovers that there is a hole in the library wall behind the

that the subsequent events are not real. The action moves so swiftly that one doesn't stop to think of the impossibility of Dell's holding up the same train he was thrown off of. One can't become reconciled to the fact that the good natured fellow with the frank smile is a villain and a traitor, it is a relief to find that he is still the swaggering vagabond we thought him.

There are two good fights in the film—one in the dance hall where Tod does some quick thinking and prevents Dell from being knifed, and the other in the prison where Tod keeps the men from escaping. The prison scenes and the shots of the avalanche are good. Suspense is at a high level throughout the avalanche episode. Charles Jones makes a clean-cut, virile hero; Maurice Flynn gives a good characterization of Dell, the charming vagabond and villain, and Ruth Clifford is a pleasing heroine.

The picture will appeal to all who like western melodrama with plenty of action and a dash of comedy. D. R.

Out of Luck

Universal Photoplay in Six Parts. Author, Edward Sedgwick. Scenario By George C. Hull. Director, Edward Sedgwick. Cameraman, Virgil Miller. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Sam Portune Hoot Gibson
Mae Day Laura La Plante
Ezra Day Howard Truesdell
Aunt Edith Bristol Eleanor Hancock
Captain Bristol DeWitt Jennings
Cyril La Mount Freeman Wood
Boggs Jay Morley
Kid Hogan Kansas Moehring
Pig Hurley John Judd

Cowboy Sam Portune quarrels with his sweetheart's father, a fight ensues and the older man is knocked senseless. Sam thinks he has killed him, runs away, gets into a U. S. recruiting station and is signed up for the navy. A message reaches him to the effect that Ezra Day, his supposed victim, wasn't hurt much and acknowledges that Sam was in the right. But Sam is obliged to stick to the battleship. On the voyage he is instrumental in saving the life of Captain Bristol from Boggs, a half-crazed bluejacket of anarchistic tendencies. Later the ship touches at Frisco. Mae Day, Sam's girl, is there visiting her aunt Edith, who is related to Captain Bristol. Boggs escapes and follows up the captain, determined to revenge himself, Sam again intervenes, arriving at the Bristol house just in time to checkmate Boggs's design. Boggs is arrested by marines. Sam meets Mae again and is thanked by his captain and all present. The naval officers decide that Sam must go to the Naval Academy as a reward for his exertions.

The many admirers of Hoot Gibson will find pleasing entertainment in "Out of Luck," which differs in various respects from the type of story he has been identified with up-to-date. For this time, Hoot drops his cowboy garb in a hurry, before the second reel has spun its entire length, and shortly appears in U. S. A. bluejacket uniform on the deck of a battleship. The naval setting is responsible for a lot of hilarious comedy, as hero Sam Portune has a tough time accustoming himself to disci-

pline and the vagaries of a hammock, when he attempts to snatch his first night's repose aboard.

The routine of life on a warship is faithfully reproduced and will prove of interest not only to the general public but to service men, past and present. There is an abundance of good photography, including some fine marine shots and effective interiors, with excellent lighting throughout. For the most part the picture consists of humorous episodes, well knit together, its continuity is smooth and there is no hitch in the action, but melodramatic seasoning is not wanting.

The first thrill occurs when Sam, in self-defense, lays out his sweetheart's father with a poker and flees, supposing that he has killed him, the second, when he intervenes between the murderous maniac and the captain aboard ship, and the culminating "punch" when hero and would-be assassin struggle just as the marines rush in to the rescue.

Hoot Gibson gives a refreshingly natural performance as Sam Portune, whose trail is marked by odd twists of fortune, that



rows of books but he does not use it until he reads that Dell and Dorothy are engaged. The very day he escapes he is to be pardoned. He goes to Dorothy's ranch, forces her to come to the cabin in Hell's Hole and makes her write a note to Dell telling him to bring \$20,000, the amount he stole. Dell comes with Pablo, his Mexican accomplice. Tod sends Pablo to the village for the money, and while the three are waiting a storm starts an avalanche. The cabin is completely buried. Pablo has managed to get to the sheriff's, and a posse is sent out. They excavate the cabin and revive Dorothy, Dell and Tod. The sheriff has brought the money and Tod now captures it and Dell and forces him to go to the prison and confess. Tod awakes to find that Dell is still his jolly companion and that Dorothy is the new schoolmistress.

"Hell's Hole" improves as it goes along. The beginning is a bit unconvincing. It doesn't seem likely that even a "wild Westerner" would chase a man out of town for merely flirting with Wild-Westerner's feminine companion. There would probably be a fight, but when the flirt took to his heels Wild-Westerner most likely would devote himself to chastising the lady. The dance-hall crowd would hardly run the flirt out of town.

But the fact that the mob forces Tod and Dell to escape on the train from which they are subsequently thrown off serves as an introduction to the dream. The elision from reality to the dream is done well enough to keep one ignorant of the fact

unsophisticated hero arousing mirth and sympathy in equal proportions, Laura La Plante is a prettily fascinating Mae Day and the support all that could be desired.

"Out of Luck" is a program attraction of considerable merit. It can be exploited with reference to the star's good work in the leading role and marked emphatically as a "laughing hit." The battleship incidents should prove of value in obtaining the co-operation of service organizations, etc.

G. T. P.

Hollywood

Paramount Photoplay in Eight Parts. Author, Frank Condon. Director, James Cruze. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

Angela Whitaker Hope Drown
Joel Whitaker Luke Cosgrave
Lem Leffert G. K. Arthur
Grandmother Whitaker Ruby Lafayette
Dr. Luke Morrison Harris Gordon
Hortense Towers Bess Flowers
Margaret Whitaker Eleanor Lawson
Horace Pringle King Zany
Angela Whitaker and grandfather Joel come to Hollywood, the old man having been ordered West for his health. Angela has movie ambitions. Back in their home in Centerville, Lem Leffert, pants presser and Angela's sweetheart, is taking care of grandmother and aunt Margaret. Joel breaks into

FEATURE FILMS REVIEWED THIS WEEK

"Out of Luck," Universal. "Hell's Hole," Fox. "Hollywood," Paramount. "Homeward Bound," Paramount. "The Eleventh Hour," Fox. "Man and Wife," Arrow. "The Steel Trail," Universal. "Marriage Morals," Weber and North.

pictures. Angela meets Horace Pringle, a scenario writer, who is trying to place a story called "The Avenge Hand." He picks her for the star of the film, and drives a movie magnate almost to distraction by showering on him cards bearing the sinister title of his play. Lem, grandmother and aunt Margaret hear of Joel's debut and come to Hollywood bent on rescuing him from evil influences. But all three drift into the movies ultimately—"The Avenge Hand" is duly produced and makes a tremendous hit. Angela meets scores of screen artists and finally weds Lem, who has become a famous leading man. Angela, her picture ambitions eliminated, is content with the role of Lem's wife.

A big laughing success, with a parade of screen stars to which movie fans of all degree in every section of the country, metropolitan and rustic, will swarm like flies around a honey pot. James Cruze has handled the film with that acute judgment and keen sense of what the public wants, which ranks him as a great directorial genius. The beauty of "Hollywood" is that it puts over a shrewd bit of propaganda in favor of the silent drama without once becoming tiresome or ceasing to provide excellent entertainment.

Director Cruze never allowed the serious mood to predominate, his aim, besides giving patrons a slant on the inside of movie life, was to keep them interested and amused and in this, with the aid of the most brilliant galaxy of artists ever filmed, he thoroughly succeeded.

There isn't much to the story proper—Angela comes to California determined to break into the movies, but finds that something more than good looks is necessary. She fails dramatically but scores matrimonially, inasmuch as her country sweetheart leaps into screen fame at a bound and weds her, while the elder members of her family all obtain work as character types.

But there is plenty of good comedy in evidence and a hundred or more notables of movieland pass in camera review. When the picture was given its initial New York showing at the Rivoli Theatre, you could hear a constant buzz of voices as the members of the closely packed crowd identified the familiar faces of leading actors and actresses. It is this spirit of curiosity and anxiety to pick out one's favorite on the screen which promises to make "Holly-



wood" one of the champion box office assets of the season.

A quick shot shows "Fatty" Arbuckle applying for a job at the casting office and being turned down. This episode was greeted with loud cheers.

Lem's nightmare aboard the train, when he sees the terrible Hollywood of his fancy, with girls hurled into locked rooms, drinking parties galore, harem scenes and risque swimming parties, etc., is a clever satirical hit, which includes some wonderful colorful stuff and elusive trick photography. Exhibitors will not lack material for exploiting this picture. The publication of the list of stars alone should bring men, women and children in never ending procession to see their favorites and the world-famed spot where "big pictures" are made. G. T. P.

The Eleventh Hour

Fox Photoplay in Six Parts. Author, Lincoln J. Carter. Scenario By Louis Sherwin. Director, Bernard J. Durning. Cameraman, Don Short. Running Time, Seventy-Five Minutes.

CAST AND SYNOPSIS

Barbara Hackett	Shirley Mason
Brick McDonald	Charles Jones
Prince Stefan de Bernie	Alan Hale
Herbert Glenville	Richard Tucker
Dick Manley	Walter McGrail
Estelle Hackett	June Elvidge
Submarine Commander	Fred Kelsey
Mordecia Newman	Nigel de Brullier

Prince Stefan, enormously wealthy, conspires to obtain the secret of a new explosive developed in the munitions plant of which Barbara Hackett is proprietor. He wins the aid of Barbara's uncle and the latter's friend, Glenville, who wants to marry Barbara. Employed by the Prince is Brick McDonald, who is really working to help Barbara and foil Stefan. There are many complications, plot-



ting and counterplotting by Brick and his enemies, wild adventures, a motor boat chase, aeroplane pursuit, the capture of Barbara and Brick by a submarine, their escape, Brick's successful fight with lions in a den where the prince has caused him to be hurled, his rescue of Barbara from a threatened elation that Brick is Chief of U. S. Secret descent into a pit of molten steel and finally the reverse. He wins Barbara.

Adapted from a genuine old Lincoln J. Carter melodramatic standby, the sort of thing that kept the gallery gods a'roaring in tumult of applause, "The Eleventh Hour" as a screen attraction completely outdoes the stage attraction in point of lurid appeal and stormy incident. It is bully entertainment of its kind, the exhibitor who books this picture is sure to pack 'em in, provided that his patrons are the kind of folks who want to be amused, thrilled and kept in the seventh heaven of near-hysterical delight by a succession of nerve shocks administered through six reels of wild adventure. And at that, it is a pretty safe bet that even the members of the ultra critical brigade would view "The Eleventh Hour" with considerable glee, if they could be induced to confess the truth.

The picture is splendidly directed, handsomely photographed and cleverly acted; despite the sudden turns and twists the plot takes and the whirlwind action, with one exciting situation crashing right upon the heels of another, the continuity holds together remarkably well, there is all the furious speed of a dynamic serial in evidence, with the additional interest of a compact story.

It is something of a fact that director Durning and his talented associates have accomplished—this the translation of a Carter melodrama to even greater heights of magnificent daring than the author ever fancied in his most ambitious mood, for the limitations of the stage could never permit of such eye-dazzling incidents as the leap from a precipice, the aeroplane destruction, the submarine stuff, the escape of hero and heroine through the torpedo tubes, the destroyer chase, the blowing-up of the laboratory and numerous other devices calculated to

stir the onlookers into spasms of enthusiasm.

Charley Jones plays the role of hero, Brick McDonald with laudable dash and spirit, Shirley Mason, as his sweetheart, has never been more attractive and alluring. Alan Hale is a finely sinister figure as the plotting prince and the other members of the company render smooth, well balanced support. The photography is admirable, the water scenes, the explosion, the submarine and aeroplane incidents are all filmed with unerring skill and faultless technique, and exquisite lighting adds to the picture's artistic lure.

For exploitation purposes, dwell on the tremendous melodramatic strength of the production, its unexampled thrills, quality of suspense, play up the fact that it is a visualization of a Lincoln J. Carter play and call attention to the work of the cast.

G. T. P.

Homeward Bound

Paramount Photoplay in Five Parts. Author, Peter B. Kyne. Scenario By Jack Cunningham and Paul Sloane. Director, Ralph Ince. Cameraman, Ernest Haller. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Jim Bedford	Thomas Meighan
Mary Brent	Lila Lee
Rufus Brent	Charles Abbe
Rodney	William T. Carleton
Murphy	Hugh Cameron
Captain Svenson	Gus Weinberg
Mrs. Brannigan	Maud Gordon
Rufus Brent, Junior	Cyril Ring
Clarissa Wynwood	Katherine Spencer

Svenson, captain of the Newport, turns coward when his ship is in danger. First mate Jim Bedford, aided by his pal, Brian Murphy, takes charge and brings the Newport safe to port. In Greenport Svenson is hailed as a hero for sticking to his ship and Rufus Brent, owner of the Newport, appoints him captain of a yacht he has presented to his daughter Mary. Jim has known Mary since childhood. He threatens to expose Svenson, who quits and Jim assumes command of the yacht. Brent is furious, learns that Mary is in love with Jim and when the latter suspects that his sweetheart's father is trying to doublecross him, he weds her secretly. Jim sails on the unseaworthy schooner Nancy B, in which he has bought an interest. Mary persuades Murphy to smuggle her aboard, unknown to her husband. A storm breaks, Mary is injured by a falling spar and Jim discovers her presence. A yacht is seen, flying distress signals. Jim comes to



her assistance and gets Mary aboard, where she can have medical attention. He tows the yacht safely to port. Brent is still obdurate, but Jim turns the tables on him by collecting salvage money for saving the yacht, thus getting the stake he needs for married life.

A cracking good tale of adventure on the briny deep, with love romance afloat and ashore, the whole ballasted by timely comedy—"Homeward Bound" registers as another pronounced hit for Thomas Meighan, who plays the leading role, and a feather in the cap of Director Ralph Ince. There are a couple of storm scenes, the first in the opening, and second in the closing reel, which for sheer stary realism and genuine thrills could scarcely be surpassed. It is Old Ocean at his worst, a furious medley of roaring waters, ponderous waves, angry

skies and reeling ships, with sailors wrestling desperately with tattered canvas and shattered spars, the atmosphere fairly reeking with danger, especially in the last hurricane, wherein the Nancy B wallows her crazy hulk, but wins to port in the end.

Thomas Meighan, with his infectious smile and generally magnetic personality, is the beau ideal of a gallant young seaman in the part of Jim Bedford. He is ably supported, and particular mention is due the work of Hugh Cameron as Murphy, the Irishman who is Jim's right bower. This Murphy person shows up as a regular Celt, a big, good-humored chap with a lurking devil in his wide grin, whose mascot goat adds greatly to the gaiety of events. It is a fine bit of comedy portrayal. Lila Lee is an acceptable heroine, Charles Abbe scores as the gruff old Rufus Brent and the support is adequate.

The photography throughout is of first grade quality and good lighting prevails. Play up the star's name in exploiting the feature, mention the talented supporting cast and dwell upon the big storm scenes and story's dramatic strength. G. T. P.

Man and Wife

Arrow Photoplay in Six Parts. Director, John L. McCutcheon. Author Not Credited. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Dolly Perkins Gladys Leslie
 Dora Perkins Norma Shearer
 Judge Perkins Maurice Costello
 Mrs. Perkins Edna May Spooner
 Dr. Howard Fleming Robert Elliot
 Walter Powell Ernest Hilliard

Dora Perkins leaves her country home, goes to the city and is wed to a celebrated surgeon. While the latter is away from home he receives the tidings of his wife's death in a fire. The surgeon—Dr. Howard Fleming—while recuperating in the country meets Dora's sister Dolly. He is unaware of her relationship to his deceased wife and marries her. After numerous complications it transpires that Dora is alive, but has lost her mind. Dr. Fleming operates upon and cures her. Dolly is kept in ignorance of what has happened. Dora is told that her husband is guilty of bigamy and again becomes insane. She is operated upon once more, but does not survive. Dr. Fleming and Dolly find happiness together.

sincerely in love. These things don't ring true, nor are the subsequent events, Dora's insanity, the operation which restores her mentality and that which finally kills her, either edifying or likely to occur in actual life.

The players all work hard, but although Gladys Leslie looks as pretty as of yore and impersonates Dolly Perkins gracefully, the role isn't very impressive, nor does Robert Elliott find it easy to make folks believe in the impossible character of Dr. Fleming. Much the same may be said for Norma Shearer's performance as Dora and other members of the cast are similarly handicapped. The photography includes some pleasing exteriors and interiors, with artistic long shots. G. T. P.

The Steel Trail

Serial Directed by William Duncan. Story and Scenario by Paul M. Bryan and George Plympton. George Robinson, Cameraman.

CAST AND SYNOPSIS

Bruce Boyd William Duncan
 Judith Armstrong Edith Johnson
 Frank Norton Ralph McCullough
 Mark Zabel Harry Carter
 Morris Blake Harry Woods
 Col. John Armstrong John Cossar
 Calvin Bitner Frank Whitson
 Arna Mabel Randall
 Olga Cathleen Calhoun

Col. John Armstrong, who heads a group of ranchers, has purchased a right of way to construct a railway through the San Marcos Valley. Mark Zabel, the unscrupulous



president of a rival railroad company, takes every desperate chance to make the building of Armstrong's railway impossible. Armstrong engages Bruce Boyd, a famous construction engineer, to take over and complete the building of the railway. Boyd's fight to complete the road, made against obstacles reared by Zabel's men, is heightened by his love for Judith Armstrong, the Colonel's daughter. She shares his problems and dangers.

The first chapter gets into action swiftly, Judith and Bruce, on the way to Colonel Armstrong's railroad, are duped by Zabel's agents. Judith is trapped in Boyd's limousine which goes over a high cliff into the lake below.

In the second chapter, Bruce rescues Judith from the lake. In an attempt to stop a dynamite car which is running wild, she climbs on to the car's roof. She is unable to stop the car and is in great danger. From his horse, Bruce throws a rope to Judith and after a desperate effort she succeeds in getting down. Through strategy Bruce prevents the runaway car from wrecking a passenger train.

The third chapter finds Zabel endeavoring to get an injunction against Armstrong to prevent him from going ahead with the railroad.

This chapter story will be a delight to serial lovers. Suspense is at a high pitch

throughout and there are enough thrills to satisfy the most pronounced fan. D. R.

Marriage Morals

Will Nigh production for state rights distribution by Weber and North. Story and direction by Will Nigh. Length, 6400 feet.

CAST AND SYNOPSIS

Young Harry Ryan Tom Moore
 Mary Gardner Ann Forrest
 Harry, Jr. Little Russell Griffin
 J. C. Black John Goldsworthy
 Marvin Harry T. Morey
 Harry's Father Edmund Breese
 Molly Mahoney Florence Billings
 John Brink Ben Hendricks, Jr.
 His Wife Shannon Day
 Mary's Brother "Mickey" Bennett
 Harry's Pals Charles Craig
 Tom Lewis

Mary Gardner receives the proposals of marriage from Harry Ryan with apprehension; for Harry has a reputation of being very "fast" and very fond of liquor. But he is rich and therefore Mary's friends and her family urge her to accept. She reads a book "Marriage Morals" and then sees herself as the wife of Ryan. Though he has promised to refrain from drinking, wild parties continue and one broken promise treads upon the heels of another. A boy is born and he later manifests a great talent for music. The boy is Mary's only consolation. Finally some friend of her husband's suggests that Mary also indulge in the drinking bouts Harry so enjoys. She does and the husband roughly reproves her. Mary then leaves the big home. Later she returns to find that Harry is dangerously hurt, the result of a fall. She is told that he will never walk again and there her nerves break. She tries to shoot the man who suggested to her that she take up drinking and fires several shots. But here the spectator finds it was all a dream. In reality she has visualized the book "Marriage Morals."

This is indoor domestic melodrama dealing with a man who simply cannot stop drinking. Harry Ryan is rich and therefore a good catch for Mary, who is poor. As his wife she has beautiful clothes and a luxurious home. But she has a husband who plays host at many very wild parties. The fact that all the unhappiness turns out to be a dream—a nightmare, does not lend any of the heroic color the spectator looks for in some one of the characters in a melodrama. As a story it follows an aimless course, in which the interest spectators



Making all due allowance for melodramatic licence, it must be confessed that the plot of "Man and Wife" is a bit too far-fetched and improbable to pass muster with any intelligent audience. The author of the story has sacrificed logic to his thirst for sensation. "Pile on the heart agony and stoke up the realism fires" would seem to have been the motto adopted for the filming of this production, which runs riot in a sea of emotion but utterly lacks conviction.

It is altogether too much to ask the average citizen to believe that hero Dr. Fleming did a marital tie-up, first with one sister, then with another, with never a suspicion of their relationship to trouble him. And one can hardly fancy that he would accept the tale of his first wife's death by fire, without making any inquiries into the vanishing of a woman with whom he was



may find consists solely of some settings representing the interior of a rich man's home and some very bizarre cabarets.

If there is an audience to relish "Marriage Morals" it must be recruited from the ranks of the lovers of melodrama mulling around a much abused wife and colored with a lot of gaudy people intent upon amusing themselves with the pastime of drinking habitually.

To exploit "Marriage Morals" the old favorite of an essay contest in conjunction with a newspaper suggests itself as a lead.

The subject of the essays, of course, to be "Can a woman reform a man." Or "Does a man keep his promises to reform." The heroine is first seen as an employee in a beauty shop—an incident which may be used for window tie ups with drug stores or dispensers of cosmetics. T. C. K.

THE ABYSMAL BRUTE

(Universal)

BIRMINGHAM, ALA., GALAX.—10-20c. Business fair. Press Comment. — A great production.—News.

WILKES-BARRE, PA., CAPITOL.—Average business. Short Subjects. — Revue; News.

ACROSS THE CONTINENT

(Famous Players)

LIDGERWOOD, N. D., LYRIC. — Very fine business.

AFRAID TO FIGHT

(Universal)

HANCOCK, WIS., M. W. A. — Pleasing business.

ALL THE BROTHERS WERE VALIANT

(Metro)

BIRMINGHAM, ALA., RIALTO. — 10-20c. Business fair. Short Subjects.—“His Royal Slynness. Press Comment.—Fine. — News.

ANNA ASCENDS

(Paramount)

DETROIT, MINN., STATE. — Fair business.

ARE YOU A FAILURE?

(Preferred)

BALTIMORE, METROPOLITAN. — 17-28-49c. Good business. Short Subjects. — Pathe color; “The Pace That Kills”; News; “The Eastern Westerner.” Press Comment.—Light, fairy sort of tale.—News. Good summer film.—Evening Sun. Affords a pleasant hour and a quarter.—American.

KANSAS CITY, MAINSTREET.—22-28-35-50c. Business good. Short Subjects.—Fables; Topics.

BACHELOR DADDY

(Paramount)

WEST CONCORD, MINN., REX. — Was good business getter.

BACKBONE

(Goldwyn)

PORTLAND, ORE., LIBERTY. — 10-25-35-50c. Week's fine business. Short Subjects.—“End of a Perfect Fray”; Fun from the Press. Press Comments.—Interesting with superstition and intrigue to give gripping moments of excitement.—Journal.

BAVU

(Universal)

TOLEDO, TEMPLE. — 15-25-35c. Poor business. Short Subjects. — “A Widow's Mite.” Press Comment. — Crackerjack for any number of reasons.—Times. Remarkable cast.—News Bee. One of the most powerful.—Blade.

BELL OF SAN JUAN

(Fox)

APPLETON, MINN., SCENIC. — Fair business.

SEATTLE, WINTER GARDEN. 10-20c. Short Subjects. — “Won't You Worry?” News. Press Comment.—Real treat.—Times. Very well received.—Star.

A BILL OF DIVORCEMENT

(Associated Exhibitors)

TOLEDO, B. F. KEITH'S.—15-25-30-35-50-75c. Business fine four days. Short Subjects.—News. Press Comment.—One of the best Keith has shown. — Times. One of the finest on any Toledo screen in last several months.—Blade.

BOOMERANG BILL

(Paramount)

LE SUEUR, MINN., STAR. — Very fine business.

THE BRIGHT SHAWL

(First National)

LOS ANGELES, LOEW'S STATE. — 25-30-50c. Capacity. Short Subjects.—Special

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IMPARTIAL because all reports are gathered by paid, experienced correspondents.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what: what the daily press said, admission price, exploitation used and supporting program.

music; Magazine; “Out of the Inkwell.” Press Comments.—Unqualifiedly recommended.—Herald.

BURNING WORDS

(Universal)

OAKDALE, NEB., OAK.—Good business.

THE BUTTERFLY GIRL

(Goldwyn)

PORTLAND, PEOPLES. — 15-35-50-75c. Fair business week. Short Subjects.—Kinograms; World of Dreams. Press Comments.—Wealth of human understanding and natural sentiment, stopping just short of what might degenerate into hogwash.—Telegram. Screamingly original method of developing plot.—Oregonian. Doesn't amuse, engross, or inform.—Journal.

CAN A WOMAN LOVE TWICE?

(F. B. O.)

MINNEAPOLIS, MINN., UNIVERSITY. — Business getter.

CHILDREN OF THE DUST

(First National)

OKLAHOMA, CITY, EMPRESS. — 10-30c. Excellent business. Short Subjects.—Cameo Comedy; Fox.

CHILDREN OF JAZZ

(Paramount)

CLEVELAND, STATE. — 25-35-50c. Fair business. Short Subjects. — “Back Fire.” Press Comment. — Elaborately staged and well acted.—News. About the silliest picture I have seen in weeks.—Plain Dealer. Interesting and engaging.—Press.

OKLAHOMA CITY, CRITERION. — 10-30-50c. Excellent business. Short Subjects.—News; Aesop's Fable; Topics of the Day.

WILKES-BARRE, PA., SAVOY. — Fine business. Short Subjects. — News; Chats; Comedy. Exploitation.—Special cuts with dripping icicles to show how cool playhouse is in mid summer.

CITY OF SILENT MEN

(Paramount)

LA MOURE, N. D., REX. — Good business.

THE COVERED WAGON

(Paramount)

LOS ANGELES, EGYPTIAN.—55c-\$1.50. Capacity fifteenth week. Press Comment.—Depicting trail blazing of the west.—Examiner. The West before the cinema invaded it.—Times.

DADDY

(First National)

LOS ANGELES, CLUNES. — 15-25c. Capacity. Short Subjects. — Kinograms;

Scenic; Koko Hunt and Bump. Press Comments.—Best Coogan yet produced. Altogether charming.—Examiner.

READING, PA., CAPITOL. — Fair business. Short Subjects.—Kinograms; Comedy; News. Exploitation.—Boosting Coogan star.

A DANGEROUS ADVENTURE

LOS ANGELES, ALHAMBRA. — 35-55c. Business fair. Short Subject.—Uneasy Feet. Press Comment.—Thrill after thrill.—Times. Entertaining throughout.—Examiner. The action whizzes along like express train.—Express.

DIVORCE

(F. B. O.)

ALBANY, N. Y., LELAND. — 28c. Satisfactory business. Short Subjects. — Comedy; News. Press Comment.—Well acted and retold.—News. A good moral—Knickerbocker Press. Entertaining. — Times-Union. Well done.—Journal.

DON QUICKSHOT OF THE RIO GRANDE

(Universal)

ALLENTOWN, PA., HIPPODROME. — Good business. Short Subjects.—Fox Comedy.

DOUBLE DEALIN'

(Universal)

KANSAS CITY, GLOBE. — 10-20c. Good business. Short Subjects.—News; Fables; Topics. Press Comments.—Riotous comedy filled with action and thrills.—Journal-Post.

ETERNAL FLAME

(First National)

CORNELL, WIS., LYRIC. — Very fine business.

THE EXCITERS

(Paramount)

BALTIMORE, NEW. — 25-33-50c. Good business. Short Subjects.—“Private, Keep Out”; News. Press Comment.—Acceptable summer entertainment. — Morning Sun. Pleasant midsummer entertainment. — American. Good melodrama, capably acted.—News. Entertaining.—Evening Sun. Excitement is perpetual. Attention not permitted to waver for an instant.—Post.

FIVE DOLLAR BABY

(Metro)

PINE CITY, MINN., FAMILY. — Good business.

THE FLIRT

(Universal)

WILKES-BARRE, PA., ORPHEUM. — Average business. Short Subjects.—News; Comedy.

FOG BOUND

(Paramount)

LOS ANGELES, GRAUMAN'S METROPOLITAN.—30-35-50-65c. Capacity. Short Subjects. — Last Minute News; Novelty Reel. Press Comments.—Some very gripping instances.—Herald.

FOOLISH WIVES

(Universal)

ENDERLIN, N. D., GRAND. — Wonderful business.

FOURTH MUSKETEER

(F. B. O.)

ALBANY, N. Y., LELAND. — 28c. Three days good business. Short Subjects. — News Comedy. Press Comment.—Lively.—News. Worth while.—Journal. Just misses being great. — Knickerbocker Press. Well told.—Times-Union.

INDIANAPOLIS, COLONIAL. — 25-40c. Above average business. Short Subjects.—“The Thoroughbred”; News. Press Comments.—Good entertainment. — The News. Pleasant enough as summer fare.—The Star.

GARRISON'S FINISH

(Allied)

ALLENTOWN, PA., STRAND. — Fair business. Short Subjects. — News; "The Shriek of Araby." Exploitation. — Horse racing boosted in Allentown Fair district did trick to win interest.

GAS, OIL AND WATER

(First National)

OKLAHOMA CITY, ISIS. — Good business. Short Subjects. — Lloyd Comedy.

A GENTLEMAN OF LEISURE

(Paramount)

KANSAS CITY, ROYAL. — 15-35-50c. Good business. Short Subjects. — A Pleasant Journey; Fun From the Press; Magazine. Press Comments. — Light stuff, but will entertain. — Star-Times. Good fun. — Journal-Post.

LOS ANGELES, METROPOLITAN. — 35-55c. Business good. Short Subjects. — News; Novelty Reel. Press Comments. — Too light for Holt. — Times. Only leisure in the picture is the title—Examiner. One of the best in long time. — Herald. Comedy, rollicking sort, with plenty of zip. — Record. Moves along without lagging. — Express.

GILDED LILY

(Paramount)

BROCKET, N. D., OPERA HOUSE. — Very good business.

THE GIRL I LOVED

(United Artists)

SEATTLE, BLUE MOUSE. — 25-50c. Good business. Short Subjects. — Comedy; News. Press Comments. — Genuine passion and surge of soul. — Times. Appealing characterization. — Star.

THE GIRL WHO CAME BACK

(Preferred)

INDIANAPOLIS, APOLLO. — 25-40c. Light business. Short Subjects. — "Before the Public"; News. Press Comments. — A trite story somewhat worthwhile. — The News. Exciting crook drama. — The Star.

THE GO GETTER

(Paramount)

DALLAS, OLD MILL. — 15-25-35c. Fair business. Short Subjects. — News; Comedy. Press Comment. — What American audiences like. — Herald. One of the most popular this season. — Dispatch.

DALLAS, MELBA. — 25-35-55c. Big business. Exploitation. — Hookup with department stores and bathing resorts on bathing girl revue. Short Subjects. — Kinograms; News; Comedy. Press Comment. — Drama, splendid and well played. — Journal. Touches of real life make it enjoyable, in spite of its rather weak plot and abnormal portrayal of childhood. — Herald.

GODLESS MEN

(Goldwyn)

INSTER, N. D., GEM. — Real good business.

GOSSIP

(Universal)

SHELDON, N. D., COMMUNITY. — Very good business.

GRANDMA'S BOY

(Associated Exhibitors)

CAMBRIDGE, MINN., COZY. — Good business.

GREATER SINNER

(State Rights)

GRANVILLE, N. D., GEM. — Pleasing business.

GRUMPY

(Paramount)

ALLENTOWN, PA., COLONIAL. — Satisfactory business. Short Subjects. — "Be Yourself"; News.

HAS THE WORLD GONE MAD?

(Equity)

READING, PA., HIPPODROME. — Fine business. Short Subjects. — "Extra-Extra"; News.

THE HEART RAIDER

(Paramount)

ALLENTOWN, PA., RIALTO. — Big business. Short Subjects. — "Mermaid Comedy"; "Hold Tight"; News.

SEATTLE, STRAND. — 35-50c. Satisfactory business. Short Subjects. — "The Punctured Prince"; Review; Kinograms. Press Comments. — Speed Comedy. — Times. Entertaining. — Star.

HER GILDED CAGE

(Famous Players)

LEROY, MINN., UNION HALL. — 100 percent business.

HEROES AND HUSBANDS

(First National)

ALBANY, N. Y., MARK STRAND. — 30-60c. Light business. Short Subjects. — "The Detective"; Scenic; News. Press Comment. — Jumble of romance, fantasy and farce. — News. Strangely amateurish. — Journal. Beauty of Katherine MacDonald only worthwhile reason for the picture. — Knickerbocker Press. Series of lovely poses. — Times-Union.

HOLE IN THE WALL

(Metro)

LE SUEUR, MINN., STAR. — Good business.

HUMAN WRECKAGE

(F. B. O.)

LOS ANGELES, RIALTO. — 35-55c. Big business second week. Press Comment. — Emotional drama built around the narcotic evil. — Times.

IF I WERE QUEEN

(F. B. O.)

ERSKINE, MINN., STAR. — 70 percent business.

THE LAST MOMENT

(Goldwyn)

BALTIMORE, GARDEN. — 15-25-35-65c. Fair business. Short Subjects. — "Green as Grass"; News; Cartoon. Press Comment. — Hair-raising melodrama. — American. Thrilling drama of the sea. — Post. Well-made melodrama. — News. The film of the month. — Evening Sun.

PORTLAND, ORE., MAJESTIC. — 10-25-35-50c. Fair business. Short Subjects. — News; "Jack Frost." Press Comment. — Thriller. — Oregonian. Entertaining. Fans well pleased. — Journal.

TOLEDO, RIVOLI. — 15-25-30-40-50-75c. Business fine. Press Comments. — Stirring. — Times. Better than average. — Blade.

LITTLE CHURCH AROUND THE CORNER

(Warner Bros.)

CLOQUET, MINN., STRAND. — Wonderful business.

LITTLE MINISTER

(Vitagraph)

CLAREMONT, MINN., OPERA HOUSE. Good business.

LONE WOLF

(Selznick)

KENDALL, WIS., TERRACE. — Capacity business.

LONELY ROAD

(First National)

CLEVELAND, PARK and MALL. — 25-35-50c. Fair business. Press Comment. — Rather conventional, but acceptable. — News. Plot stands up, but the star's efforts are lost. — Plain Dealer.

THE LOVE PIKER

(Goldwyn-Cosmopolitan)

INDIANAPOLIS — 20-40c. Fair business. Short subjects. — "Taking Orders"; News. Press Comment. — Admirers of Anita Stewart will see much to please them. — The News. Fine production for a thin story. — The Star.

LOS ANGELES, MILLER'S CALIFORNIA. — 25-35-55-75c. Week's good business. Short Subjects. — Topics of the Day. Press Comment. — Human interest registers 100 per cent. — Herald.

TOLEDO, PRINCESS. — 25-40. Fair business. Press Comments. — Closely follows story. Will be well liked. — Times. Miss Stewart in one of her well known daughter of luxury roles. — Blade.

THE LOVES OF PHARAOH

(Paramount)

OKLAHOMA CITY, RIALTO. — 10c. Good business. Short Subjects. — Aesop's Fables.

MAD LOVE

(Goldwyn)

SEATTLE, PALACE HIP. — 20-35c. Good business. Press Comments. — One of the most important of the season. — P-I. One of the star's best. — Star.

MAIN STREET

(Warner Bros.)

KANSAS CITY, NEWMAN. — 15-25-35-50-75c. Lively business. Short Subjects. — News; View. Press Comments. — A food film. — Star-Times. Good version of "Main street." — Journal-Post.

THE MAN NEXT DOOR

(Vitagraph)

BALTIMORE, PARKWAY. — 15-20-25-44c. Fair business. Short Subjects. — Comedy; News.

A MAN OF ACTION

(First National)

KANSAS CITY, LIBERTY. — 25-35c. Business fair. Short Subjects. — New Leather Pushers; Capitol Shots; Pathe; Fox News. Press Comments. — Will entertain. — Star-Times. Compares favorably with "Hottentot." — Journal-Post.

THE MANKILLER

(Enterprise)

BIRMINGHAM, ALA., PRINCESS. — 10c. Business good. Short Subjects. — "The Non-Stop Kid." Press Comment. — Regular "Bill Hart" stuff. — News.

MARY OF THE MOVIES

(F. B. O.)

SHELDON, IA., LYRIC. — Good business.

MIGHTY LAK' A ROSE

(First National)

READING, PA., CAPITOL. — Excellent business. Short Subjects. — The Watch Dog; Kinograms; Prizma. Exploitation. — Lavish advertising campaign.

THE NE'ER DO WELL

(Paramount)

BETHLEHEM, PA., LORENZ. — Fair business. Short Subjects. — The Educator.

AN OLD SWEETHEART OF MINE

(Metro)

ALBANY, N. Y., CLINTON SQUARE. — 28c. Poor business. Short Subjects. — Comedy; News. Press Comment. — Just gets by. — News. Fairly entertaining. — Knickerbocker Press. Nothing out of the ordinary. — Times-Union. Fair. — Journal.

ONCE TO EVERY WOMAN

(Universal)

LISMORE, MINN., ROYAL. — 80 per cent business.

ONLY 38*(Paramount)*

BIRMINGHAM, ALA., STRAND. — 10-35c. Business good. Short Subjects.—News. Press Comment.—Delightful romance.—News.

THE PASSIONATE PILGRIM*(Paramount)*

BIRMINGHAM, ALA., CAPITOL. — 10c. Business fine. Press Comment.—Wonderful story well done.—News.

PEG O' MY HEART*(Metro)*

BETHLEHEM, PA., LEHIGH ORPHEUM. — Good business. Short Subjects.—Comedy; News.

BIRMINGHAM, ALA., TRIANON. — 10-35c. Capacity. Press Comment.—Exceptionally pleasing.—News.

PENROD AND SAM*(First National)*

SEATTLE, COLISEUM. — 25-35-50c. Capacity. Short Subjects.—“The Uncovered Wagon”; News; Kinograms; Topics of the Day. Press Comments.—Irresistible humor interspersed with pathos.—Times. One of the most delightful.—Star.

POOR RELATIONS*(First National)*

LE SUEUR, MINN., STAR. — Good business.

PRODIGAL JUDGE*(Vitagraph)*

CASS LAKE, MINN., LYRIC. — Fairly pleasing business.

QUICKSANDS*(American Releasing)*

CLEVELAND, READE'S HIPPODROME. — 25-35-55c. Fair business. Press Comment.—Fast and furious action.—Plain Dealer. Action and acting recommend this rather than the story.—News.

THE RAGGED EDGE*(Goldwyn)*

MILWAUKEE, MERRILL. — 40c. Business good. Short Subjects.—Comedy; News. Press Comments.—Alfred Lunt miscast.—Journal. A little long, but full of meat and not wearisome.—Sentinel.

ROBIN HOOD*(United Artists)*

LOS ANGELES, MISSION.—35-55c. Fine business, fifth week. Press Comment.—Continues to attract.—Times.

SAFETY LAST*(Pathe)*

HAZLETON, PA., GRAND. — Cleanup business four days. Short Subjects.—“In Dutch”; Fun from the Press; News. Exploitation.—Prizes for kids who kept Lloyd Balloons blown up.

LOS ANGELES, MILLER'S. — 35-55c. Capacity, eighth week. Press Comment.—Thrills.—Times. Sensational laughing hit.—Record.

SALOME*(Allied)*

BALTIMORE, NEW WIZARD. — 25-30c. Good business. Short Subjects.—“The Shriek of Araby.” Press Comment.—Unusual and bizarre.—American.

SCARS OF JEALOUSY*(First National)*

KANSAS CITY, GLADSTONE. — 10-20c. Fair business. Short Subjects.—Day Dreams.

SHEIK*(Famous Players)*

CORNELL, WIS., LYRIC. — Good business.

SLANDER THE WOMAN*(First National)*

MILWAUKEE, SAXE'S STRAND.—40c. Business splendid. Exploitation.—Manager Weisfeld engaged several members of stock companies who appeared in Milwaukee, and put on a scene from the picture, continuing the showing of the picture where act left off. Went big. Short Subjects.—Our Gang Comedy; Kinograms; Topics of the Day. Press Comments.—Exquisite and grateful vision when the thermometer flirts with 90.—Sentinel.

THE SPOILERS*(Goldwyn)*

LIBERTY. — 35-50c. Capacity. Exploitation.—Tremendous campaign. Short Subjects.—Aesop Fable; News. Press Comments.—Out of doors tale, finest type.—Times. One of the strongest of the season.—Star.

THE STORM*(Universal)*

GRANVILLE, N. D., GEM. — Exceptionally good business.

SUCCESS*(Metro)*

BALTIMORE, CENTURY. — 25-33-75c. Good business. Short Subjects.—“Green as Grass”; News. Press Comment.—Interesting romance of stage life.—Morning Sun. Melodrama at times interesting and amusing.—News. Interesting and quite entertaining.—Evening Sun. One of the most interesting in some time.—Post. Wasn't at all bad.—American.

TAILOR MADE MAN*(First National)*

BETHLEHEM, PA., LEHIGH ORPHEUM. — Fair business. Short Subjects.—News; Comedy.

TAKING CHANCES*(State Rights)*

TOLEDO, ALHAMBRA. — 20-30c. Business poor. Press Comments.—A few hair raising, breath taking stunts.—Blade. Will give a thrill or two.—Times.

TEMPORARY MARRIAGE*(F. B. O.)*

MILWAUKEE, ALHAMBRA. — 50c. Business excellent. Short Subjects.—De Haven comedy; Topics of the Day; Urban Movie Chats. Press Comments.—Mostly pause and piffle.—Journal.

THORNS AND ORANGE*(Blossoms)*

OKLAHOMA CITY, CRITERION. — 10-20-30-40-50c. Good business. Short Subjects.—News; Aesop's Fables.

TRACY, MINN., COLONIAL. — Good business.

THREE MUST GET THERE*(United Artists)*

MADRID, IA., LYRIC. — Very good business.

THREE WISE FOOLS*(Goldwyn)*

INDIANAPOLIS, CIRCLE. — 30-50c. Capacity. Short Subjects.—“A Jungle Romeo”; Pathe; Kinograms. Press Comments.—The movies have done right by our little melodrama.—The Star.

TILL WE MEET AGAIN*(Associated Exhibitors)*

TOLEDO, B. F. KEITH'S.—15-25-35-50-75c. Business fine three days. Short Subjects.—News. Press Comment.—Good melodrama.—Blade. Thrilling melodrama of trust and betrayal.—Times.

TRIFLING WITH HONOR*(Universal)*

PORTLAND, COLUMBIA.—10-25-35-50c.

Week's fine business. Short Subjects.—Carmen Junior; News; local pictures of Harding. Press Comments.—Behind the misleading cognomen one finds much to amuse.—Oregonian. Interesting, thrilling.—Oregonian.

TRIMMED*(Universal)*

ADRIAN, MINN., PRINCESS. — Good business.

VANITY FAIR*(Goldwyn)*

PORTLAND, RIVOLI. — 15-35-50-75c. Week's excellent business. Exploitation.—Book used as a basis for exploitation, with considerable success. Short Subjects.—Kinograms; “The Dude”; “A Lyin' Hunt”; Topics of the Day. Press Comments.—Succeeds in recreating interest.—Oregonian.

THE VILLAGE BLACKSMITH*(Fox)*

MILWAUKEE, GARDEN. — 50c. Business good. Short Subjects.—Comedy; News; Topics of the Day. Press Comments.—You may like it.—Journal.

WEST BOUND LIMITED*(F. B. O.)*

HAZLETON, PA., FEELEY.—Fine business. Short Subjects.—“The Imperfect Lover”; News. Exploitation.—Railroad featured in railroading community with good reaction.

WHAT'S WRONG WITH THE**WOMEN?***(State Rights)*

WATERVILLE, MINN., GEM. — Very fine business.

WITHIN THE LAW*(First National)*

KANSAS CITY, NEW CENTRE. — 10-20c. Fair business. Short Subjects.—Pathe.

THE WOMAN WITH FOUR**FACES***(Paramount)*

DALLAS, PALACE. — 25-35-55c. Business under average. Short Subjects.—“Extra, Extra”; Topics of the Day; News. Press Comment.—Never a pause in the thrilling plot.—Journal. Has appeal and is full of punch.—Herald. One of the best crime thrillers.—Dispatch.

WILD HONEY*(Universal)*

BERTRAND, NEB., VICTOR.—Nice business.

WOLF LAW*(Universal)*

DETROIT, MINN., STATE.—Very poor business.

WOMAN'S SIDE

NEW PRAGUE, MINN., SAVOY.—Only fair business.

YOU CAN'T FOOL YOUR WIFE*(Paramount)*

INDIANAPOLIS, CRYSTAL. — 15-25c. Fair business. Short Subjects.—Comedy; Pathe. Press Comment.—Adapted from the story by Waldemar Young.—The News.

KANSAS CITY, BONAVENTURE. — 10-20c. Attendance held up well. Short Subjects.—News.

OKLAHOMA CITY, RIALTO. — 10c. Excellent business. Short Subjects.—“Sold at Auction.”

YOUR FRIEND AND MINE*(Metro)*

LOS ANGELES, KINEMA. — 25c. Business fair. Short Subjects.—“Don Coyote”; News. Press Comment.—Theme old but handling is new.—Examiner; Contains very fine acting.—Record. Melodramatic.—Express.

First Runs on Broadway

STRAND

- 1. Overture
2. Here and There
3. Musical Miniatures
4. Mark Strand Topical Review
5. Prologue to Trilby
6. Trilby (First National)
7. New Aesop Fable "The Pearl Divers" (Pathe)
8. Organ Solo

Press Comments

American.—An unusual presentation. Times.—This photoplay is wonderfully good. Tribune.—It was a version of "Trilby" with all of the thrills left out.. World.—Enough remains of the hardy original to make the picture entertaining. Mail.—Those interested in better films will not fail to place this one on their list. Telegram.—The leading honors of "Trilby" at the Mark Strand Theatre this week must go to Lafayette. Sun and Globe.—Miss Lafayette makes an acceptable Trilby and the production throughout has been well cast. Journal.

RIVOLI

- 1. Overture
2. Rivoli Pictorial
3. Dreams
4. Hollywood (Paramount)
5. Serenade (R. Drigo)
6. Felix Calms His Conscience (Cartoon Comedy)

Press Comments

American.—A highly enjoyable picture, Times.—As a smart satire with sparkling with "Hollywood," James Cruze's latest production, overwhelms all other screen efforts in this line. Tribune.—It really is a most entertaining picture and nothing in the least like it ever has been done before. Herald.—Amazing originality, daring subtlety, revolutionary satire Wand 100 per cent entertainment value. World.—Is one of the most interesting films we have ever seen. Mail—Tells a delightful story and is amusing entertainment. Telegram.—The photoplay enthusiast gets all the chance in the world at the Rivoli. Sun and Globe.—Keenly and deftly satirical is its humor. Evening World.—We doubt if there'll be a single soul at all interested in movies who will not revel in the display of real talent that flits across the screen at the Rivoli.

RIALTO

- 1. Overture—Pique Dame (Von Suppe)
2. Riesenfeld's Classical Jazz—March of the Wooden Soldiers
3. Rialto Magazine
4. Oh Come With Me—Soprano Solo
5. Thomas Meighan in Homeward Bound (Paramount)
6. Cielo e Mar from "La Gioconda"—Tenor Solo
7. Wrecks (Educational)

Press Comments

American.—Tom Meighan made a good-looking sailor, too, and Lila Lee was quite too sweet for anything. Evening World.—A mighty enjoyable picture.

CAMEO

- 1. Overture—Along Broadway
2. Pathe News
3. Fables—The Thoroughbred (Pathe)
4. Post Nature Pictures (Merit Film Corp.)
5. Comedy
6. Elaine Hammerstein in Broadway Gold (Truart)
7. Topics of the Day

Press Comments

American.—Makes an interesting picture, because it tells a rattling, melodramatic story, with a mystery in it that is surprisingly solved in the final reel. World.—We can easily imagine it knocking them over when it is shown outside the tight coat belt. Telegram.—It is a mystery story that holds you until almost the final curtain.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

Up To The Minute RELEASE GUIDE

Table listing film titles and prices: The Three Must-Get-Theres 3,824, The Glorious Adventure 6,410, A Woman's Woman 7,892, Garrison's Finish 8,184, Salome 4,993, Suzanna 5,966, The Shriek of Araby 4,357

ASSOCIATED EXHIBITORS

Table listing film titles and prices: Grandma's Boy 4,377, Till We Meet Again 5,822, Breaking Home Ties 5,622, Conquering the Woman 3,887, A Bill of Divorcement 5,819, Head Hunters of the South Seas 4,387, The Tents of Allah 7,864, Is Divorce a Failure? 5,448, Alice Adams 6,361



Table listing film titles and prices: Fishing for Tarpon 1,000, A Jungle Romeo 2,000, Hot Water 2,000, Uneasy Feet 2,000, Kick Out 2,000, Family Troubles 1,000, Green as Grass 2,000, Movie Daredevil 1,000, The Dude 1,000, Take Your Choice 2,000, Winter Has Came 2,000, Exit Stranger 1,000, F. O. B. 2,000, From the Windows of My House 1,000, Roll Along 2,000, Small Change 1,000, This Way Out 2,000, Shooting the Earth 1,000, By Lantern Light 1,000, Mrs. Hippo 1,000, Moonblind 1,000, Jenkins and the Mutt 1,000, Traffic 1,000, Cold Chills 2,000, Speed Demons 1,000, Plumb Crazy 2,000, Their Love Grew Cold 1,000, Between Showers 1,000, Sea of Dreams 1,000, Mixed Trails 1,000, Back to the Woods 2,000, Kinky 1,000, Three Strikes 2,000, A Lyin' Hunt 1,000, Tail Light 1,000, The Gray Rider 1,000, Plus and Minus 1,000, Backfire 2,000, The Cat and the Fiddle 1,000, Golf, as Played by Gene Sarazen 1,000

Table listing film titles and prices: Pride of Palomar 7,494, Singed Wings 7,788, Outcast 7,309, A Daughter of Luxury 4,538, Back Home and Broke 7,814, Thirty Days 7,788, Kick In 7,074, Making a Man 6,000, My American Wife 6,061, Drums of Fate 5,000, The World's Applause 6,326, Dark Secrets 4,337, Nobody's Money 5,584, Java Head 7,865, The Covered Wagon 10,000, Bella Donna 7,905, Adam and Eva 7,153, Racing Hearts 5,600, The White Flower 5,731, Adam's Rib 9,526, Mr. Billings Spends His Dime 5,585, The Tiger's Claw 5,297, Trail of the Lonesome Pine 5,695, The Nth Commandment 7,339, The Glimpses of the Moon 6,562, The Leopardess 5,621, Grumpy 5,621, The Ne'er-Do-Well 7,414, Sixty Cents an Hour 5,632, The Rustle of Silk 6,947, Fog Bound 5,692, The Exciters 5,939, The Heart Raider 5,075, Only 38 6,175, The Woman with Four Faces 6,000, Children of Jazz 6,080, A Gentleman of Leisure 5,096, The Law of the Lawless 6,687, Homeward Bound 6,000

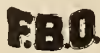


Table listing film titles and prices: Thelma 6,000, When Love Comes 4,808, Captain Fly-By-Night 4,940, The Third Alarm 6,700, Fighting Blood Series 2,000, Canyon of the Poofs 5,180, Stormswept 5,000, Can a Woman Love Twice? 6,100, The Bishop of Ozark 4,852, The Fourth Musketeer 5,000, Crashin' Thru 5,190, Westbound Limited 6,529, Wanderers of the Sea 4,782, Remittance Woman 5,342, Mary of the Movies 6,349, Starland Revues (twice a month) 1,000, De Haven Comedies (monthly) 2,000, Plum Center Comedies (monthly) 2,000, Minnie 6,690, Omar, the Tent Maker 8,090, Bow-Wow 1,856, The Blacksmith 2,000, The Hottentot 5,935, The Woman Conquers 5,102, The Pilgrim 4,000, Mighty Lak' a Rose 8,000, Fury 8,700, Money, Money, Money 5,995, What a Wife Learned 6,228, Voice from the Minaret 6,685, Bell Boy 13 4,940, The Balloomatic 2,152, Day Dreams 5,644, Scars of Jealousy 6,246, Daddy 5,738, The Love Nest 2,000, The Isle of Lost Ships 7,425, Refuge 6,000, The Bright Shawl 7,503, Slander the Woman 6,433, The Sunshine Trail 4,509, Within the Law 8,034, The Lonely Road 6,086, The Girl of the Golden West 6,800, Wandering Daughters 5,619, Children of Dust 5,636, Man of Action 5,636, Penrod and Sam 5,636, Dulcy 5,636, The Brass Bottle 5,636, Trilby 5,636, The Fighting Blade 5,636, The Wanters 5,636, The Scarlet Lily 5,636



Table listing film titles and prices: The Footlight Ranger 4,729, Brass Commandments 4,829, Young and Dumb 2,000, Nearing the End 1,000, Truxton King 5,613, The Five-Fifteen 2,000, Romance Land 3,975, Does It Pay? 2,000, The Net 2,000, The Wise Cracker 2,000, Town That Forgot God 10,461, The Buster 4,587, The Artist 2,000, Good-by Girls 4,746, Hello, Partner 2,000

GOLDWYN

Table listing film titles and prices: The Sin Flood 6,500, Brothers Under the Skin 4,983, Hungry Hearts 6,540, Broken Chains 6,190, The Blind Bargain 4,473, The Stranger's Banquet 8,531, Gimme 5,769, The Christian 8,000, Mad Love 5,518, Lost and Found 6,334, Remembrance 2,000, Sherlock Holmes 8,233, Look Your Best 5,314, Vanity Fair 7,668, Souls for Sale 7,864, Backbone 6,541, Enemies of Women 10,400, The Last Moment 5,442, The Ragged Edge 6,800

PLAYGOERS PICTURES

Table listing film titles and prices: Lonesome Corners 4,622, The Man and the Moment 4,470, The Inner Man 4,914, A Pauper Millionaire 4,804, Isle of Doubt 5,483, A Clouded Name 4,885, The Supreme Passion 5,037, The Fortune of Christina McNab 4,795, Counterfeit Love 4,550

HODKINSON PICTURES

Table listing film titles and prices: Bulldog Drummond 5,000, The Kingdom Within 6,036, While Paris Sleeps 4,850, Dollar Devils 5,000, The Good for Nothin' 4,500, Just Like a Woman 4,900, The Rapids 6,000, Burgl Romances (one a month) 1,000, Col. Heeza Liar Comedies (one a month) 5,787, Movie Chats (every week) 2,000, Fun from the Press (every week) 2,000, Rod and Gun Series (one a month) 4,527, All Star Comedies (one a month) 4,871, Down to the Sea in Ships 8,000, The Lion's Mouse 4,500, The Affairs of Lady Hamilton 7,900

The Man from Glengarry.....	5,200
The Critical Age.....	4,500
Michael O'Halloran.....	6,800
Youthful Cheaters.....	5,700
The Ex-Kaiser in Exile.....	2,000

METRO PICTURES CORPORATION

Rob 'Em Good.....	3,000
Pop Tuttle's Polecat Plot.....	2,000
Where the Pavement Ends.....	7,706
The Famous Mrs. Fair.....	7,000
Your Friend and Mine.....	5,750
The Handy Man.....	2,000
Woman of Bronze.....	5,643
A Noise in Newboro.....	5,200
Her Fatal Millions.....	5,390
An Old Sweetheart of Mine.....	5,063
Snowed Under.....	1,891
Trailing African Wild Animals.....	6,247
Cordelia the Magnificent.....	6,788
Soul of the Beast.....	4,989
One Wild Day.....	
The Fog.....	
High Society.....	
A Wife's Romance.....	
The French Doll.....	7,028
Strangers of the Night.....	
Rouged Lips.....	
Three Ages.....	5,251



Aesop's Fables.....	650
Pathe News (twice weekly).....	
Pathe Review (weekly).....	
Our Gang Comedies.....	2,000
Range Rider Series.....	2,000
Screen Snapshots (twice monthly).....	
Haunted Valley.....	Serial
Snub Pollard Comedies.....	2,000
Topics of the Day (weekly).....	500
Paul Parrott Comedies.....	1,000
Stan Laurel Comedies.....	1,000
Dippy Doo Dads Comedies.....	1,000
Safety Last.....	6,400
Black Shadows.....	5,000
Yellow Men and Gold.....	2,000
The Festive Haul.....	1,000
In Wrong Right.....	2,000
Her Dangerous Path.....	3,000
Nip and Tuck.....	2,000

PREFERRED PICTURES CORPORATION

Rich Men's Wives.....	6,500
Shadows.....	7,040
Thorns and Orange Blossoms.....	6,971
The Hero.....	6,800
Poor Men's Wives.....	6,900
Are You a Failure?.....	5,700
The Girl Who Came Back.....	6,100
Daughters of the Rich.....	6,073



One Week of Love.....	7,000
Pawnee.....	5,000

UNITED ARTISTS CORPORATION

The Ruling Passion.....	7,000
A Doll's House.....	7,000
Fair Lady.....	6,416
Orphans of the Storm.....	11,965
The Man Who Played God.....	5,810
A Tailor Made Man.....	8,469
Tess of the Storm Country.....	9,639
One Exciting Night.....	10,769
Robin Hood.....	10,760
The Birth of a Nation.....	12,000
The Girl I Loved.....	7,180



The Oregon Trail.....	Serial
The Phantom Fortune.....	Serial
Should William Tell.....	1,000
The Eagle's Talons.....	Serial
In the Days of Daniel Boone.....	Serial
Trifling with Honor.....	8,000
Fare Enough.....	2,000
The Drifter.....	2,000
Railroaded.....	5,000
The Jazz Bug.....	1,000
The Widower's Mite.....	2,000
The Imperfect Lover.....	2,000

**Up To The Minute
RELEASE GUIDE**

In Hock.....	1,000
Don't Get Fresh.....	2,000
Naked Fists.....	2,000
Sawdust.....	5,000
A Radio Romeo.....	1,000
Don Coyote.....	2,000
Taking Orders.....	2,000
Forgetting the Law.....	2,000
Shootin' for Love.....	5,000
Bum Slickers.....	1,000
The Shock.....	7,000
Hold On.....	2,000
The Homeward Trail.....	2,000
McGuire of the Mounted.....	5,000
Won't You Worry?.....	1,000
Something for Nothing.....	2,000
Speed Bugs.....	2,000
Tempest Cody Rides Wild.....	2,000
A Self Made Wife.....	5,000
The Host.....	1,000
Buddy at the Bat.....	2,000
True Gold.....	2,000
Dead Game.....	4,819
What Wives Want.....	4,745
Fools and Riches.....	4,904
Crossed Wires.....	4,705
Doubling Dealing.....	5,975
Burning Words.....	4,914
Good Deeds.....	1,000
Columbia the Gem of the Ocean.....	2,000
Tips.....	2,000
False Play.....	2,000
The Victor.....	5,000
Tut Tut King.....	1,000
Spring Fever.....	2,000
Double Suspicion.....	2,000
The Love Brand.....	5,000
Empty Bottles.....	1,000
Barnaby's Grudge.....	2,000
Lots of Nerve.....	2,000
Rustlin'.....	2,000
Out of Luck.....	5,518
Crimson Coppers.....	1,000
So Long, Buddy.....	2,000
The Strike of the Rattler.....	2,000
Legally Dead.....	5,000
The Pencil Pusher.....	1,000
High Kickers.....	2,000
Fighting Fists.....	2,000
Shadows of the North.....	5,000
Sing Sing.....	1,000
The Steel Trail.....	Serial
Carmen Jr.....	2,000
Under the Border.....	2,000

Two-Fisted Jefferson.....	4,564
Peaceful Peters.....	4,690
Streets of New York.....	7,000
The Double O.....	4,720
Lost in a Big City.....	8,000
Jacqueline.....	6,000
The Broken Violin.....	5,840
The Little Red Schoolhouse.....	5,760
The Rip Tide.....	6,176
None So Blind.....	6,311
Man and Wife.....	4,379
Night Life in Hollywood.....	6,056
Western Justice.....	3,977
The Lone Horseman.....	4,471
High Speed Lee.....	4,816
A Woman's Faith.....	4,868
Peaceful Peters.....	4,696
Sheriff of Sun Dog.....	4,949
Spawn of the Desert.....	5,038
Devil's Dooryard.....	4,838
Law Rustlers.....	4,939
Sun Dog Trails.....	4,593
Chain Lightning.....	4,969
The Broken Silence.....	5,929
The Hidden Light.....	4,997
Desert Crucible.....	4,749
Desert Bridegroom.....	4,784
Marshall of Moneymint.....	4,726
Back to Yellow Jacket.....	5,901
The Price of Youth.....	4,995

ARTCLASS PICTURES CORP.

After Six Days.....	8,000
It Might Happen to You.....	5,000
The Woman Who Believed.....	6,000
Candle of Life.....	7,000

ASSOCIATED PHOTOPLAYS

Why Women Remarry.....	
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AYWON FILM CORP.

The Purple Dawn.....	5,000
Love's Old Sweet Song.....	5,000
Unconquered.....	7,000
Drug Monster.....	5,000
Rum Runners.....	5,000
Great Expectation.....	5,000
Adventures of Tom Mix.....	5,000
When a Man Rides Alone.....	5,000
Whispering Smith.....	5,000
Sands of Sacrifice.....	5,000
American Toreador.....	5,000
Bulldog Courage.....	5,000
Boomerang Justice.....	5,000
Barriers of Folly.....	5,000
The Flash.....	5,000
Flames of Hate.....	5,000
Barb Wire.....	5,000
Crow's Nest.....	5,000
Riders of the Law.....	5,000
Back-Fire.....	5,000
Forbidden Trail.....	5,000
Gallop'n Through.....	5,000
Wolf Tracks.....	5,000
Desert Rider.....	5,000
White Hell.....	5,000
Dawn of Revenge.....	5,000
Thundering Hoofs.....	5,000
They're Off.....	5,000
Another Man's Boots.....	5,000
Stranger of the Hills.....	5,000

B. B. PRODUCTIONS

Queen of Sin.....	8,000
How Women Love.....	5,500
The Darling of the Rich.....	5,500
The Truth About Wives.....	5,500
Sinner or Saint.....	5,500

BRAY PRODUCTIONS, Inc.

Unblazed Trails.....	2,000
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CHARLES C. BURR

Sure-Fire Flint.....	6,000
The Secrets of Paris.....	7,000
The Last Hour.....	6,000
Luck.....	6,000
You Are Guilty.....	5,000

C. B. C.

Hallroom Boys Comedies (twice a month).....	2,000
More to Be Pitted.....	6,000
Only a Shopgirl.....	7,000
Temptation.....	7,080
Her Accidental Husband.....	6,000
Passionate Friends.....	6,000
The Lamp in the Desert.....	5,000

CLIFFORD S. ELFELT PRODUCTIONS

Big Stakes.....	4,600
Flaming Hearts.....	4,300
Crimson Gold.....	4,300
The Wolf Man.....	4,300
Danger.....	6,000

EQUITY PICTURES

What's Wrong with the Women?.....	6,000
Has the World Gone Mad?.....	6,047

EXPORT AND IMPORT

Othello.....	6,200
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PHIL GOLDSTONE

Deserted at the Altar.....	
Gold Grabbers.....	4,600
Gun-Shy.....	5,000
Lucky Dan.....	4,700
The Firebrand.....	5,000
Speed King.....	5,000

INDEPENDENT PICTURES CORP.

Flames of Passion.....	4,637
The Power Divine.....	4,671
The Devil's Partner.....	4,360
The Valley of Lost Souls.....	4,350
Crashing Courage.....	4,292
The Range Patrol.....	4,444
The Vow of Vengeance.....	4,606
The Clean Up.....	4,520
Scars of Hate.....	4,360
The Frame Up.....	4,630
The Border Musketeers.....	4,454
The Mine Looters.....	4,627
An Indian's Loyalty.....	1,600

LEE-BRADFORD

Squirrel Comedies.....	2,000
The Unconquered Woman.....	4,611
Is Money Everything?.....	5,800

PREMIER

Einstein Theory of Relativity.....	4,000
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PRINCIPAL PICTURES CORP.

Environment.....	6,000
The World's a Stage.....	6,000
The Spider and the Rose.....	6,563
Mind Over Motor.....	5,000

PRODUCERS SECURITY

The Wolf's Fangs.....	5,000
In the Night.....	5,000
Irving Cummings Series.....	2,000
Just a Song at Twilight.....	5,000
Madame Sans Gene.....	5,000
In the Night.....	5,000

JOE ROCK

The Pill.....	2,000
Little Red Robin Hood.....	2,000

SANFORD PRODUCTIONS

The Better Man Wins.....	5,000
West vs. East.....	5,000
Duty First.....	4,800
Making Good.....	5,000
Smilin' On.....	4,500
Western Blood.....	4,800
Fire! Fire!.....	2,000
Take a Tip.....	2,000
Don't Monkey.....	2,000
Dog-Gone It.....	2,000
3 O'clock in the Morning.....	2,000
Friday 13th.....	2,000

TRI-STONE PICTURES, INC.

Dough & Dynamite.....	2,000
His Trysting Places.....	2,000
Those College Girls.....	2,000
Our Dare Devil Chief.....	2,000
When Ambrose Dared Walrus.....	2,000
His Prehistoric Past.....	2,000
Hogan's Aristocratic Dream.....	5,000
The Americano.....	6,000
I Love You.....	6,000
The Bargain.....	6,000

TRUART FILM CORP.

The Empty Cradle.....	6,600
Women Men Marry.....	5,600
Patsy.....	6,500
Are the Children to Blame?.....	5,000

WEBER AND NORTH

The Curse of Drink.....	5,900
Notoriety.....	8,600

VITAGRAPH

The Man Next Door.....	6,901
Masters of Men.....	6,740
The Ninety and Nine.....	6,795
My Wild Irish Rose.....	6,425
A Front Page Story.....	6,118
The Midnight Cabaret.....	1,878
Playing It Wild.....	5,479
When Danger Smiles.....	4,951
One Stolen Night.....	4,216
Little Wildcat.....	4,945
The Barnyard.....	1,884
No Wedding Bells.....	1,976
The Counter Jumper.....	1,856



Brass.....	8,000
A Dangerous Adventure.....	7,000
Main Street.....	7,500
The Beautiful and Damned.....	7,000
Heroes of the Street.....	6,000
Little Church Around the Corner.....	6,300
Why Girls Leave Home.....	6,000
Your Best Friend.....	6,200
School Days.....	7,000
Rags to Riches.....	6,300

STATE RIGHTS



Impulse.....	4,505
One-Eighth Apache.....	5,634

BARGAIN MOVIES PAYING VENTURE

B. H. Mooney Exploits House and Boosts Summer Receipts With Morning Shows

Birmingham, Ala., July 25.—For the summer months when the moving picture business is not at its best, B. H. Mooney manager of the Trianon and Rialto theaters in Birmingham has found that the "Bargain Movie" is a most effective method of advertising when used on Monday morning.

Mr. Mooney has been following the plan for several weeks past and as a result has had very good houses all the week, the word of month publicity put out by the "bargain" spectators having the effect to draw additional patronage. Said Mr. Mooney:

"If you want people to come and see a thing just set several thousand people to discussing it and the feat is accomplished. That is why I believe so strongly in Monday morning bargain movies."

Co-operation with some man in another line of business is imperative to the success of the "bargain movie." Preferably, the other man should be a merchant operating a department store and doing extensive advertising. The more popular the store doing the advertising happens to be the better for the business of the moving picture theater. The arrangements by which the plans are carried out vary with the various stores.

The "bargain movies" which have been put on by the Trianon have been in co-operative with the Caheen Department store of this city. In the Sunday advertisement run in the Sunday papers coupons bearing an advertisement of the Trianon picture were inserted. These coupons, when presented at the door of the theatre with ten cents were good for one admittance to any morning performance of the show.

So far all bargain performances have been crowded, the sidewalk being jammed with waiting crowds before the show opens. These people go away talking about the picture and draw others who would not make the effort if their curiosity had not been aroused.

BLOCK OF TICKETS

BUYS BIG AD

Portland, Ore.—One of the effective methods of exploiting Cosmopolitan's "Enemies of Women" when it was shown at the Rivoli Theatre in Portland, Ore., was a tie-up with the merchants of that city which resulted in a page of co-operative advertising in the Oregon Daily Journal.

The tie-up was made with the Yamhill Market Merchants' Association. They arranged with the management of the Rivoli to give away, in return for a co-operative page of advertising and their own advertising of the showing, a thousand free tickets to "Enemies of Women." These tickets were to be given away for two days, on Thursday and Friday, preceding the first showing of the photoplay. The merchants of the Yamhill Market Merchants' Association advertised the fact that they were giving away free \$500 worth of Rivoli Theatre tickets.

TRIES MUSIC AS

CHARMER OF PUBLIC

Knowing your audience and getting a flying start are two factors that have kept up attendance at the Royal Theatre, Victoria, B. C., regardless of weather.

To effect this result the manager started off the run of First National's "Refuge"

Profitable

EXPLOITATION

with a Music Lover's Night on Monday, with the idea of making this a permanent feature of the Monday openings if it draws; and the result to date have justified the special event. Inasmuch as Victoria is strongly British in population and sentiment English airs constitute the main part of the musical program. The blending of these two factors in audience appeal have contributed in large measure to the way in which summer business is holding up at the Victoria.

MILLER'S BALLOON ADS

CARRY TO THE STICKS

Roy Miller of Miller's Theatre, Los Angeles, put over a "live wire" campaign for Safety Last that proved unusually successful.

One hundred gas filled balloons with Harold Lloyd's face and glasses on them were sent out from the theatre. Attached to each balloon was a pass to a showing of Safety Last. In less than a week's time over twenty-five passes were presented at the box office; several coming from neighboring towns of a distance of thirty-five miles. This stunt created a great deal of excitement among the residents of an outlying district who rarely patronized a down town theatre.

An interesting story was told to the box office girl by an elderly couple living in the foothill district. The couple told of having been seated in their home, just after dark, when all of a sudden the old lady noticed a strange object as it floated past the window. Frightened she called her husband. The old gentleman went out and to his amazement found caught in the vine surrounding his porch the big Harold Lloyd balloon. This couple said they hadn't been to a show in the "city" for years.

PUZZLES THE MERCHANTS

AGAIN

Bill Robson appears to have a stranglehold on dealers in groceries and all sorts of food products in the exploiting of Goldwyn's South Sea picture, "Lost and Found."

He started this sort of thing when the picture was shown at the State Theatre in Pittsburgh by tying up one of the biggest food dealers in the city. For the showing at the Pegent in Washington, Pa., he tied up with local grocers in a similar campaign. This was based on the "Lost and Found" picture puzzle. Half a dozen of the biggest merchants in Washington wrapped these picture puzzles in every package sent out, offering free tickets to see the picture to the first ten customers who returned the puzzle correctly marked.

SALVATION ARMY LASSIE USED

It is a rather unique idea which the manager of B. S. Moss' Flatbush Theatre, Brooklyn, put across in exploiting the showing of Goldwyn's "Souls for Sale" at that theatre. He arranged for a Salvation Army lassie in the guise of a "four minute man" in the Army's drive for funds, to go up on the stage of the Flatbush Theatre and devote part of her time to the work of her organization in a plea for funds and the other half to a description of the Salvation Army's work in rescuing "Souls for Sale." The girl's appearances on the stage were made, of course, the week preceding the showing of the picture.

PUBLICITY STUNT FOR YESTERDAY'S WIFE

If present plans carry through according to schedule New York is to be the cradle of a publicity stunt which may follow "Yesterday's Wife," a C. B. C. feature, all over the country. The stunt as lined up runs as follows:

Next week in Aeolian Hall, Mrs. Caroline Sohmers, for years a staunch advocate of a national divorce law that will be more amenable and popular than those in existence in the different states of the union, will organize what she aptly terms, "The Yesterday Wife's Protective Association."

Mrs. Sohmers will not only address the meeting but will copiously illustrate the whys and wherefores of the proposed association by the presentation of a new picture, "Yesterday's Wife."

Furthering the interests of the sympathetic body of divorcees, Mrs. Sohmers plans an edition de luxe of Evelyn Campbell's popular novelette from which the picture was adapted, and which deals with the divorce problem in a gripping and realistic way which she will mail to every woman considering a divorce.

Mrs. Sohmers has an extensive trip of the big cities planned and in the formation of branch associations of divorcees, will take along "Yesterday's Wife" in the animated form to carry the big reason why all divorcees should join an organization such as she outlines.

ANOTHER ANGLE FOR CO-OPERATIVE PAGES

J. Raymond Thurston, manager of the Temple Theatre, Lockport, N. Y., worked an effective tie-up with the Lockport Union Sun and Journal during the showing at his house of the Rex Ingram production of "The Prisoner of Zenda."

Co-operating with the advertising manager of the newspaper, Mr. Thurston got fifteen merchants to contribute to an advertising layout of a page, each merchant being assigned a letter from the title of the picture, and the newspaper contributing space for the explaining of the contest. The reader was asked to use the letter as the starting letter for some article sold by the merchant. Tickets to the theatre were the awards for the best answers.

MORGAN'S TIP-OFF

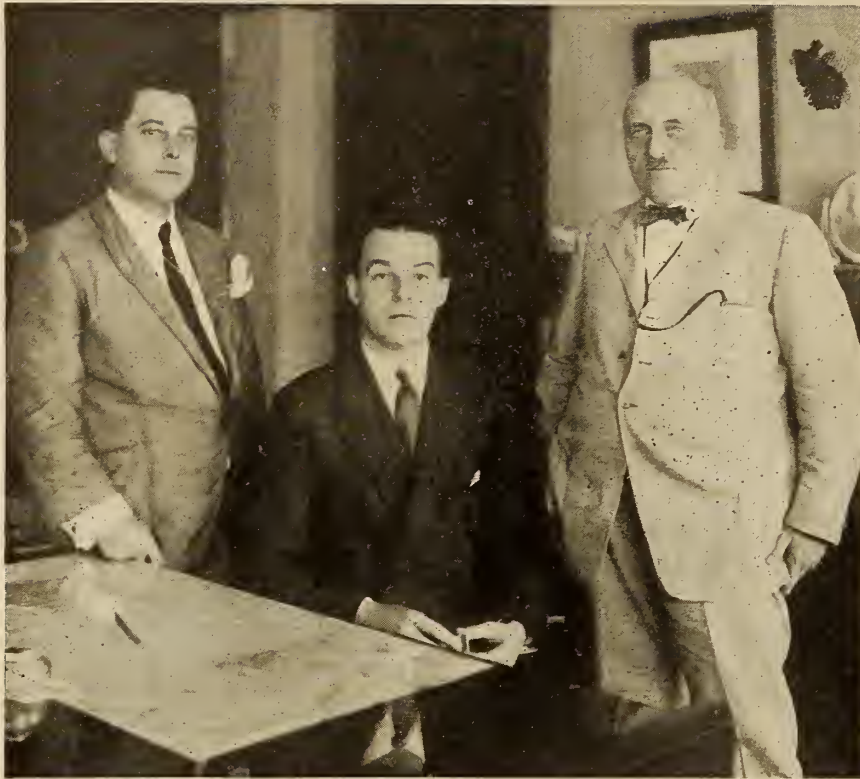
W. H. Morgan, Manager of the Lincoln Theatre, Warwood, W. Va., has invented for exploitation purposes a special, new classification for his regular weekly Aesop Fable attraction. Manager Morgan issued a herald in which his Fable for that week is described as "1-Reel Chicken." Mr. Morgan explains that his patrons know that this classification is awarded only to the "short best bet" on a given program—and they rally to the ticket window on that "tip."

HARDY'S REVIVAL A SUCCESS

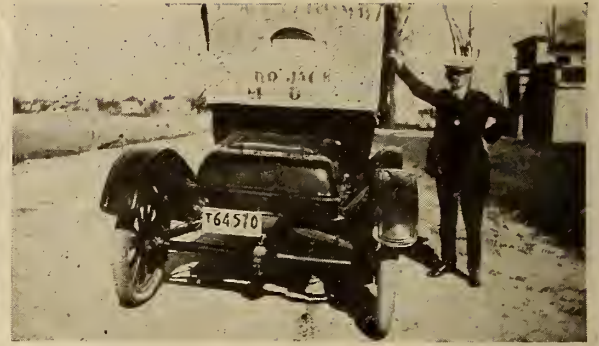
That a revival week can be made as successful in hot weather as in winter was demonstrated by Samuel Harding of the Liberty theatre, Kansas City, last week. "Way Down East," "Through the Back Door" and "The Three Musketeers," used in two-day showings for the week, played to a good attendance during one of the hottest weeks of the summer.

STORE CIRCULATES ROTOS

Marion, Ohio.—By tying up with the largest store in town, S. G. Sladdin, Cleveland Exploiteer, was able to dispense of 500 rotos on "Bella Donna" for the Marion Theatre, when the picture played there. At first the theatre was reluctant to take over as many as 500 of these, but changed its mind when Sladdin "scoped" and lined up a store to aid in putting the picture over.



Alfred Lunt, star of "Backbone" made some personal appearances in connection with the presentation of the Distinctive production offered by Goldwyn. While in Washington to appear at Tom Moore's Rialto Theatre, Lunt visited various officials of the Government. He is shown above with Assistant Secretary of Labor Hon. E. H. Henning. Goldwynner Bill Robson had a finger in this publicity pic—Bill may be seen at the left of the group, Lunt seated, and Assistant Secretary Henning at the right.



Harry Reed, of the Opera House, Versailles, O., does his own ballyhoo work and has a flivver to help him. The photo above reveals Harry in the act of exploiting Pathe's "Dr. Jack" with a banner featuring Harold Lloyd's most prominent feature, the goggles.



Manager W. D. Fulton of the DeLuxe Theatre, Hutchinson, Kansas, played Goldwyn's "Souls for Sale" all over town—exploiting in newspapers, mail campaigns and street stunts. Above is one of Mr. Fulton's ballyhoo ideas. The boy enjoyed the job and consequently did it well.



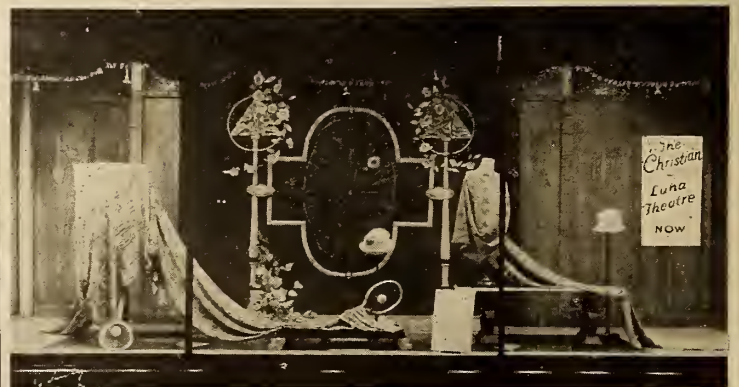
"Dr. Jack" had an office at the Joy Theatre, Cloverdale, Ind., when the Pathe comedy starring Harold Lloyd played there. The Joy used one of the black bags designed as a novelty for the feature and plenty of lobby stands out on the street line.



The Western Union-"Backbone" tie-up started in New York has traveled extensively. The stunt was used in Washington, D. C., when the Goldwyn offering was presented at the Rialto Theatre. Window cards featuring a photo of Edith Roberts and a message stating that the "Western Union night letter is the 'Backbone' of business" were displayed in all W-U offices.



The 24-sheet Pathe has made up for the Hal Roach serial featuring Edna Murphy. The title registers and there is a suggestion of the thrills in which the serial specializes.



A fashion window in which the tie-up with the presentation of Goldwyn's "The Christian" at the Luna Theatre, Lafayette, Ind., was based on the display of dress materials used by Mac Bush in her gowns.



A stunt not new or startling, but one which proved the value of appealing to youngsters and letting the show ride along on their enthusiasm. The parade was organized by the Dawn Theatre management for the opening episode of the Universal serial "Buffalo Bill."



A "Daddy Movement" offers possibilities. The group shown above is a Jersey City family interested in the "Daddy Club," organized and carried along as a part of a national club to further the interests of children with regard to betterment of housing, schools and playgrounds. The stunt was launched by First National in connection with the Jackie Coogan feature "Daddy."



The Jackie Coogan impersonation stunt. Still good for pictures starring child stars or comedians. The array of Jackies we show here was the result of a drive for First National's "Trouble" at the Rex Theatre, Greeley, Co. The star impersonator won a new suit and several complimentary were included as inducements for a turnout.



You can make an impression on the whole city with a crowd, and the way to get a crowd is to hold some special show for children. That was the way the New Fillmore Theatre, San Francisco, produced this jam out front when a drive for Pathe's "Nanook of the North" was instituted.



The old circus paste car made a good ballyhoo for Universal's "In the Days of Buffalo Bill" in Des Moines, Ia. Novelties in the form of feathered caps were distributed to the kids, and how they did gather 'round the old wagon and whoop things up!



An after school performance for children only was worked up through cooperation with school authorities when First National's "Trouble" played the Queen's Square Theatre, St. John's, N. B. The cooperation is easy to get and the results in a majority of cases makes it worth going after.



A "Go to Movie Week" was one of the special exploitation drives used by the Stanley Company of Philadelphia to stimulate interest in the picture theatres during the hot weather. At the Victoria, Vitagraph's "Masters of Men" was the attraction and plenty of color was used in the decorations on the front of the house. The tie-up with a naval recruiting drive brought a supply of signal flags.



The "jazz" front especially designed by Milton H. Russell, manager and exploitation man, for the Olympic Theatre, Altoona, Pa. The Paramount feature "Children of Jazz" was made the main item of a "jazz week program." There was an added attraction in the form of a 10 piece jazz band. In reporting the stunt Mr. Russell says "for hot weather the results were highly satisfactory."



The electric sign over the entrance to Grauman's Million Dollar Theatre, Los Angeles, was slightly elaborated for the presentation of Associated Exhibitor's "Tea-With a Kick!" Not letters alone were used in a trick sign in which the Kick was illustrated. It does not look as if everybody stays away from the picture theatres during the summer.



Usherettes wore duck uniforms and a model ship was displayed in a glass case in the lobby when the Victoria showed "Masters of Men" during "Go to Movies Week" in Philadelphia. The Navy, which worked with the theatre in a tie-up stunt furnished some armament in addition to the show case in the lobby.

The MODERN THEATRE

Building — Equipping — Operating

SOME interesting effects can be obtained by the use of phosphorescent paint on scenery, properties and gowns. Objects painted with Balmain's paint (calcium sulphide) glow for awhile with a bluish light after being exposed to the bare carbon arc or quartz mercury arc. Paints with certain salts of zinc, strontium, cadmium and barium as part of their composition, give other phosphorescent tints, such as yellow, red and green. Combinations of these colors can be used to good effect when the stage is darkened.

Switchboard and Wiring

The switchboard for controlling all the stage lights, as well as the house circuits, should be located in such a position that the electrician can view the entire scene as in Fig. 11. It should be of the dead front type, with all live parts out of reach. Each circuit should be clearly indicated by a suitable legend on the face 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 and selective types of dimmers offer special advantages in convenience and smoothness of control.

A very important feature of the equipment of the modern stage is the installation of one or more high current services or cutouts known as "company switches." Most of the recent productions employ their own lighting equipment entirely (as shown in Fig. 12) placing no dependence on the regular house apparatus. These lights are controlled by portable switchboards and dimmers, often very intricate and complete, as evidenced by Fig. 13. These portable switchboards are connected at the company switch and the regular board used only for control of the auditorium lights.

Amateur Productions

Amateur dramatic societies with limited sums available for lighting equipment can obtain satisfactory results with comparatively crude apparatus.

Deep bowl steel reflectors such as used in industrial plants equipped with the high wattage Mazda C lamps often serve as excellent substitutes for bunch or olivette lamps. It is a simple matter to rivet strips of sheet tin cut in the proper shape to serve as guides for color filters.

Color screens can be easily made by mounting sheets of gelatin film between two pieces of wire mesh in a wooden frame.

The standard floodlighting projectors with concentrated filament Mazda lamps are especially serviceable where it is desired to flood a scene from considerable distance. Color modification can be obtained with screens such as just mentioned.

If standard dimming devices are not available, slide wire resistances of suitable capacity will serve. For "out of doors" productions, a water barrel such as is used for a "load" in electric machine testing has frequently been utilized for dimming.

The Stage and Its Lighting

By A. L. POWELL
Edison Lamp Works

Part Three

Hints On Lamp Operation—Heat

The total heat emitted from Mazda C (gas filled) and Mazda B (vacuum) lamps is virtually the same for a given wattage. In the Mazda C lamp, however, more heat is localized at the bulb giving this a relatively high temperature. Hence, greater precaution should be taken to prevent Mazda C lamps resting against fabrics, painted surfaces and the like.

Bulb Shape

The regular Mazda C lamps for general lighting are so well standardized that it is not necessary to describe these. The following list enumerates the various concen-

trated filament Mazda C lamps which are usually employed in theatrical work. In most cases these are not the standard projection lamps which are made in the tubular (T) bulb. This bulb, while allowing the lamp to be closer to the lens as is desirable in regular stereopticon service, limits the burning position to within fifteen degrees of tip up—a disadvantage in theatrical work. The round (G) bulb construction is, therefore, generally more suitable.

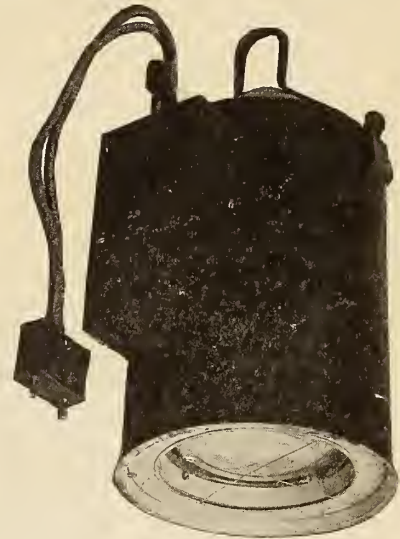


FIG. 8

A Suspension Type Lens Spot Lamp for 500 or 1000-watt Concentrated Filament Mazda C Lamps



FIG. 9

So-called Baby Lens Spots

Footlight type for 250-watt concentrated filament Mazda lamp
Lens lamp for 250-watt concentrated filament Mazda lamp mounted on stand, with dimming device

110, 115, 120 VOLTS

Wattage	Base	Diameter	Overall	Base
100	G-25	3 1/8	5 1/8	Medium
250	G-30	3 3/4	5 5/8	medium
400	G-30	3 3/4	5 5/8	Medium
500	G-40	5	7 5/8	Mogul
1000	G-40	5	8 5/16	Mogul
2000	G-48	6	9 1/16	Mogul

These lamps are designed to have an approximate average life of 100 hours. Complete information on the Mazda lamps for motion picture projection will be found in Bulletin Index 2.

Burning Position

Mazda B lamps can be operated in any position. Mazda C lamps from 50 to 200 watts have a so-called "ring" filament and can be burned in any position. Regular Mazda C lamps from 300 to 1000 watts have "loop" filaments with one set of anchors and are designed for operation in the tip down position. If such a lamp is burned tip up or horizontally, it is obvious that when hot, the filament will soften, sag, interlock, short circuit and the lamp will have a short life.

When these lamps are to be used in a tip up position, they should be ordered for tip up burning, and will be supplied with the anchors at the lower ends of the loops instead of at the upper, at no additional cost. Wherever such lamps are likely to be burned in any position, they should be ordered for universal burning, and two sets of anchors are then used.

The concentrated filament Mazda C lamps for projection purposes (floodlighting and stereopticon) cannot be burned with the base up for the hot filament is so close to the supporting button that this is soon softened by the heated gas and the lamp fails. They can be burned in any position except within forty-five degrees of vertically tip down.

One cause for unsatisfactory performance of concentrated filament lamps may be explained as follows: A given lamp is operated for a considerable time in a horizontal position and the filament acquires a permanent sag or loop. This lamp is then burned tip up and another shape of sag may occur causing interlocking of the loops and short circuiting.

Handling

The advantage of a concentrated filament is that the light source can be placed at the focus of the optical system. If care is not exercised in adjusting the lamp, then this advantage is lost. The filament should be at the correct height and neither to the right nor left of the center of the lens system. Where spherical mirrors are used, they should be placed in such a manner as to reflect the image back on the filament itself. By this means, efficient utilization of light and an even field will be secured. More detailed instructions on focusing will be found in Bulletin Index 21, Fundamentals of Projection.

While the Mazda lamp will stand reasonable handling, it is obvious that the rather fine filament may be broken with severe shocks, particularly after having been burned for a while and become crystallized.

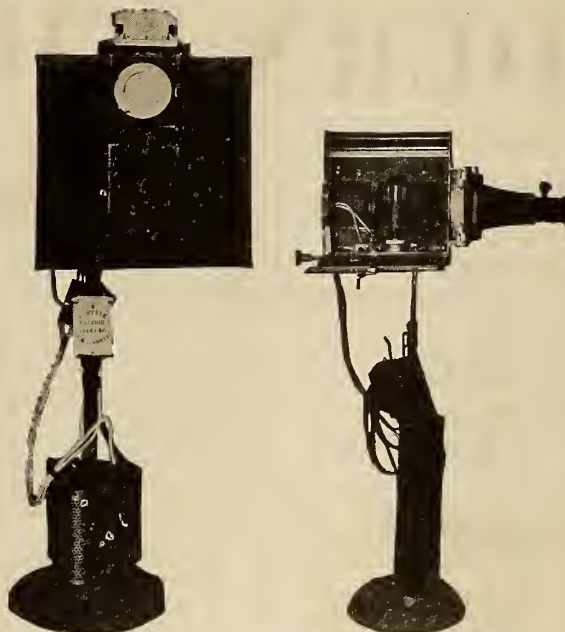


FIG. 10

Typical Effect Apparatus

An arc type effect machine with painted revolving disk, clockwork mechanism and objective lens
Lens lamp for 1000-2000 watt concentrated filament Mazda lamps with double condenser, lantern slide carrier and objective lens

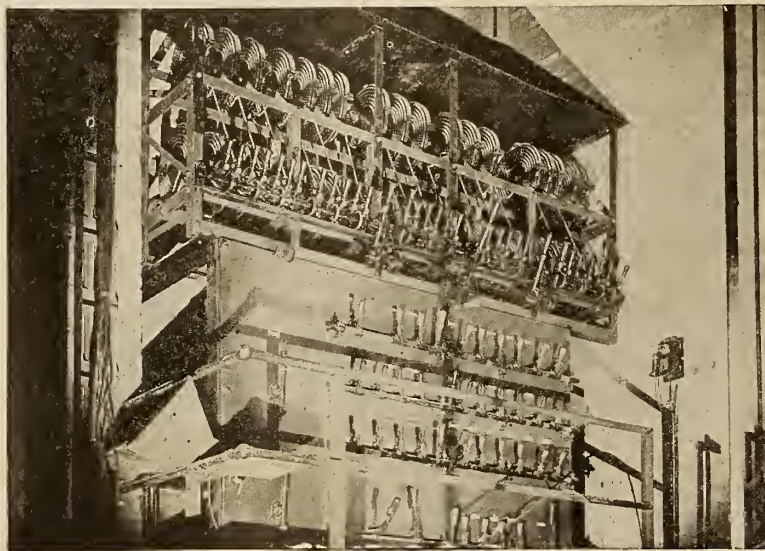
ticular part or parts we desire to lose. A piece of real glass or gelatin, for example, absorbs orange, yellow, green, blue and violet light, transmitting red light. A green screen may absorb red, orange, blue violet rays, giving a yellowish-green light. It is impossible to add anything to the light emitted by the lamp filament and all that can be done is to get rid of some portion that is not desired. Hence, all color changes of this character involve a loss of light, the exact amount depending on the color obtained. This means that to obtain the same illumination with colored light, two, three or fifty times the wattage must be used in comparison with that used for unmodified often called white light. The following table gives some approximate figures on the absorption or loss of light necessary to obtain various colors of light from the Mazda lamp. These values are subject to considerable variation, depending on the purity of color secured and other factors.

Ordinary Designation	Absorption Per Cent	(White) Light Per Cent	Wattage to Produce Same Illumination as with Unmodified
Red	85-75	15-25	400 to 600
Orange	70-50	30-50	200 to 300
Yellow	40-20	60-80	125 to 150
Green	80-90	10-20	500 to 1000
Blue	95-90	5-10	1000 to 2000
Purple	98-95	2-5	2000 to 5000

Fortunately, as will be pointed out later, we rarely require a high level of colored lighting.

The next point concerns the mechanical means of obtaining colored light. There are several methods which possess certain advantages and disadvantages which will be analyzed.

A — Superficially colored lamps are inexpensive and effective. If the bulb becomes broken, the lamp is useless, but the general color effect is not marred. Dipped lamps have what is called a transparent coating, and purity of color can be secured in this manner. It is a rather unpleasant task to apply the dip, and breakage of lamps during the process is likely to be rather high. Very few of the lamp dips are permanent, fading from the heat of the lamp and requiring new coatings at



A Well Designed Dead Front Switchboard and Interlocking, Selective, Dimmer Bank so Located that a Clear View of the Stage can be Had Had at All Times.

Men handling lighting apparatus should be cautioned to use care.

The Production of Colored Light

The light emitted by the Mazda lamp has a continuous spectrum, in other words, all the colors of the rainbow are present. Hence since all colors are available in the "raw or unmodified" light we have a fortunate condition for obtaining any effect.

Suppose red light is wanted, it is necessary to "subtract" or screen out the orange, yellow, green, blue and violet rays or in other words, the complementary color (blue-green). If blue green light is wanted, then red, orange and yellow rays are absorbed. If the effect of orange is to be obtained, the green, blue and violet portion is screened out. To remove any of these rays is a comparatively simple matter. It is only necessary to pass the light through some medium which will absorb the par-

requent intervals. Where lamps are located in inaccessible places, this is an expensive proposition. Small relatively inefficient lamps must be used, for none of the transparent colors or standard dyes will stand up under the higher temperature of the gas-filled of Mazda C lamp.

Mazda C lamps are available with sprayed coatings of a permanent nature. So-called opaque colors are the foundation of the coating. As a result, the emitted light acquires a tint through successive selective reflections from one particle to another of the opaque coating. It is obvious that such a process is relatively inefficient, compared with the selective transmission absorption of the transparent dye and further, that purity of color cannot be secured. Sprayed lamps, however, have a definite field of application and find considerable use where "tinted" illumination is required.

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Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

GENESEE, N. Y. — Directors of the Genesee Theatrical Enterprises, Inc. have elected the following officers: President, Nikitas D. Dipson; vice-president, Judge E. A. Washburn; secretary and treasurer, John R. Osborne. The new theatre will be opened about October 1st as an expenditure of about \$100,000 in addition to the present building, same being rebuilt. The Pope-Jones pipe organ company of Tonawanda will build the special organ to be installed in the new theatre costing \$16,000.

ALBANY, N. Y. — The Hudson, Albany, N. Y., owned by W. W. Berinstein of N. Y. was almost totally destroyed by a \$150,000 fire, recently.

BUFFALO, N. Y. — Mr. Jas. Cardina has purchased a large Marr & Colton Concert Organ for the new Cardina Theatre now under construction on Bailey Ave., Buffalo; also one of their Grand Pianos.

MARSHFIELD, ORE. — Marsden & Noble, well known exhibitors, are installing a large Marr & Colton Concert Organ in their theatre in Marshfield, which, when completed, will be one of the finest theatre organs in the Northwest.

SCHENECTADY, N. Y. — T. E. Loomis, Manager of the Cozy is installing a radio costing approximately \$800.

ELMIRA, N. Y. — The Mozart Theatre is closed during the summer months, during which time it is undergoing remodeling and will be reopened on or about September 1st.

BUFFALO, N. Y. — The Premier Theatre, Main Street and Leroy Avenue, has been closed for the summer months and will be opened early in September.

LOCKPORT, N. Y. — Robert Thurston of the Hi-Art Theatre has closed that theatre so that same may be remodeled.

BROOKLYN, N. Y. — Wyckoff Theatre, 247 Wyckoff Street is now under the personal management of Sidney Rotschild.

LAMBERTVILLE, N. J. — G. B. TenEyck, head of the United Theatres, Inc., has announced the completion of their plans for the new 1500 capacity theatre to be erected on Bridge Street, work to be started immediately.

CHICAGO, ILL. — A. S. Liska and J. Eberson, 212 N. Superior Street, Chicago, have completed plans for the \$1,500,000 theatre soon to be erected at 7941 S. Halstead Street by owner, National Theatre Corporation. M. Cooney, 79th St. & Cottage Grove Ave.

MILFORD, ILL. — L. P. W. Stuebe, 415 Adams Bldg., Danville, Ill., has completed plans for the theatre soon to be erected by C. P. McDonogh, Milford.

NEW YORK, N. Y. — G. Nordham, 18 W. 34th Street, City, has completed plans for the theatre to be placed on N. W. corner Dyckman St. & Post Avenue by owner, care architect.

BOSTON, MASS. — Architects Funk & Wilcox, 26 Pemberton Square Assoc. Archts. Jas. A. Tuck, 1948 Prospect Avenue have completed plans for the \$300,000 theatre to be erected by Harry Freeman, Salem St., owner.

NEW HAVEN, CONN. — R. W. Cooté, 185 Church Street has completed plans for the \$50,000 theatre to be built on Congress St. & Redfield, by H. W. Endowe, 744 Congress, New Haven.

NEW HAVEN, CONN. — Rudolph Ludwig, 70 E. 45th Street, New York City, has completed plans for the theatre soon to be erected by Board of Trustees, Yale University, New Haven.

TRENTON, N. J. — Walter Hankin, 33 E. State Street, Trenton, has completed plans for the theatre to be placed on Olden & Walnut Aves., by Owner, George E. Ten Eyck, care architect.

PHILADELPHIA, PA. — H. H. Kline, Bulletin Bldg., Philadelphia, has completed plans for theatre soon to be started. Owner withheld.

PITTSBURGH, PA. — Rubin & VeShancey, Union Arcade have completed plans for the \$75,000 to \$100,000 soon to be erected on Fifth Avenue, near Magee St., by Owner, The Majestic Theatre Corporation, Jos. C. Marcus, 2014 Fifth Ave.

WASHINGTON, D. C. — Waggaman & Wardmen, 1430 K. Street, N. W., have completed plans for the \$200,000 theatre soon to be started by Owner, Wardman Construction Company, same address.

BETHANY, W. VA. — J. Roy West, 1101 Buena Street, Chicago, Ill., has completed plans for the \$10,000 theatre Tehany College, will erect shortly. Board of Dir., Rev. Goodnight, Bethany.

STEBENVILLE, O. — Geo. Shafer, Wheeling, W. Va., owner is contemplating a \$300,000 theatre for Steubenville.

BARNESVILLE, O. — M. F. Giesey, McClain Bldg., Wheeling, W. Va., has completed plans for the \$50,000 theatre to be built by J. Modi, care Acme Theatre, Barnesville.

MECCA, IND. — Thomas & Allen 25½ S. Fifth Street, Terre Haute, Ind., have completed plans for the \$10,000 theatre to be built by F. Jacks, Mecca, Owner.

EUREKA, KANS. — W. G. Charles & Company, 601 Schweitzer Bldg., Wichita, Kans., have completed plans for the \$25,000 theatre soon to be erected by T. B. Ingalls, Eureka, Owner.

KANSAS CITY, MO. — Pantages theatre to reopen August 4th with a \$150 ton ice plant installed by the Kiltz Engineering & equipment Company of Los Angeles.

KANSAS CITY, MO. — The Apollo has been purchased by the Ralph Amusement Company, Ralph Fink, President. Jack Roth, manager of the Isis, has been made manager of the Apollo and Strand Theatres as well.

OVERLAND PARK, KAS. — The Airdome was opened recently by Wilson & Weldon, former owners of the Gem at Olathe, Kas., while E. W. Buchanan of the Emerald Buckner, Mo., announces the opening of the Elm theatre, Bristol Station, Mo., shortly.

PORT ARTHUR, TEX. — The new Star will be opened at Port Arthur, shortly.

RUSK, TEX. — E. G. Weldon will reopen the Jewel Theatre shortly.

SINTON, TEX. — A new theatre is to be opened shortly at Sinton.

CORSICANA, TEX. — W. F. Box has opened his new American at Corsicana.

POTTSBORO, TEX. — K. P. Pearson has reopened the Community.

MARIETTA, OK. — Messrs. King and Wallace of the Liberty are installing an organ in their theatre at Marietta.

LAREDO, TEX. — William Epstein, has taken over the Royal from Wm. Valdez, Laredo and same has been closed temporarily.

TAHOKA, TEX. — E. L. Howard, Star Theatre is enlarging his house to double its capacity.

HOLIDAY, TEX. — Holiday Theatre recently opened here under the management of Mr. McBroom.

FERGUSON CITY, TEX. — The Main Theatre under the management of Joe Seale formerly of Tulsa, Okla. has recently been opened.

WICHITA FALLS, TEX. — The Majestic Theatre is closed for remodeling.

Building Notes

The Strand theatre, Kansas City, recently purchased by Jack Roth, has been closed for repairs and will be re-opened early in September. The Strand, one of the largest suburban houses, will be equipped with a \$10,000 Hope-Jones organ, 800 new seats, stage and ceiling decorations. The Isis theatre, Kansas City, another of the larger suburban houses, also has closed for remodeling. New decorations will be made and the house completely refinished. It will re-open in about five weeks.

J. F. Willingham, recently with American Releasing Corporation, has been appointed booker for Metro at Dallas, Texas.

John Miller has taken over the management of the Cozy Corner Theatre at Thurber, Texas.

H. C. Manning expects to reopen the American Theatre at Enid, Oklahoma.

L. A. Goodwin is now advertising manager of the Capitol theatre, Dallas, Texas.

C. E. Peterson, former manager of Southern Theatre Equipment Co., Dallas, Texas, has established a business of his own at 1911 Commerce Street, Dallas, known as Texas Theatre Supply Co.

The new Star will be opened at Port Arthur, Texas, shortly.

E. G. Weldon will reopen the Jewel at Rusk, Texas, shortly.

GERMANY STRONG IN WORLD MARKET

*We Are Largest Customer, With
Italy Second and Sweden
Third*

Berlin, Germany.—Official statistics of the Board of Trade just published show a considerable falling-off in film imports, accompanied by a remarkable rise in export figures. The difference between imports and exports is especially striking as regards raw film. Not less than 11,280,000 metres (1 metre about 3 ft.) were exported in March, 1923, as against 1,050,000 in the corresponding month of 1922. This means an increase of about 1,000 per cent. The exports for January last were 4,455,000, in February 5,565,000 m. More than 20 million metres raw film have been thus sold abroad in the first quarter of 1923. Most of this quantity went to U. S. A., Italy being second. Third place was taken by Sweden, which imported 9,500 kilo raw stock, then follow Denmark, Japan and Argentina. The growing figures of these two last-named countries point to gradual development of home production.

Austria has, on the other hand, lost her former position as best customer of raw stock. Production in this country is crippled by high expenses and lack of enterprise. Most of the Austrian stars and directors emigrate to Munich and Berlin. Raw stock imports are quite infinitesimal.

Exports and Imports Figures

The quantity of exposed films exported in March, 1923, is given as follows:—11,000 kilos, measuring 1,650,000 metres, as against 6,800 kilos, or 1,020,000 metres, in March, 1922. The total export figures for exposed films for the first quarter of 1923 show a doubling as against the first quarter of last year—namely, 7,050,000 metres, against 3,165,000 m. The principal buyer of exposed films is still Austria, which took about one-fifth of the exports during the first quarter of 1923. Second place is taken by Poland and Baltic States. Exports to Spain show, on the other hand, a decrease against the last quarter of 1922—viz., 2,500 kilos in January-March, against 7,400 in October-December.

The imports of exposed films amounted in March, 1923, to 180,000 metres, the corresponding figure for March, 1922, being 425,000 m. The figures for the first quarter of this year are 3,900 kilos, measuring 585,000 metres, as against 6,000 kilos, or 900,000 m., respectively, in the same period of 1922. This decrease is chiefly due to the depreciation of the mark.

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Vol. 14
No. 12

August 18, 1923

Price
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PRESENTED BY
JESSE LASKY

WITH "Hollywood" and the muggiest week of the season as opposition, "Bluebeard" is playing to absolute S. R. O. at the Rialto, New York. And it has been held over another week—on merit.

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Screen version by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play.

A Paramount Picture



Standard Service

How · he · said · it

The solemn hush that followed Lincoln's Gettysburg address was not alone a tribute to the beauty and simplicity of his message. The multitude, in silent meditation, paid homage to the President as one of the most eloquent speakers of all time. What he said will never be forgotten, but the way he said it, his power of presentation, gave his words added weight. It matters little to an audience what a public speaker says, if they can not hear him or if he does not speak distinctly. Even a poor speech, well delivered, is more effective than a powerful message that is hard to understand.

In motion pictures a classic of the screen loses much of its value if it is not properly presented photographically. The artistic and dramatic merit may be there, but the audience fails to appreciate it if the laboratory making negative and prints has not retained all the producers have put into the picture. The West's foremost makers of motion pictures have learned that STANDARD SERVICE and STANDARD PRINTS give their productions greater screen value. The camera-to-screen service of STANDARD LABORATORIES guarantees them better photography and assures exhibitors that the audience sees to best advantage all the producers have put into their pictures.



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EXHIBITORS TRADE REVIEW



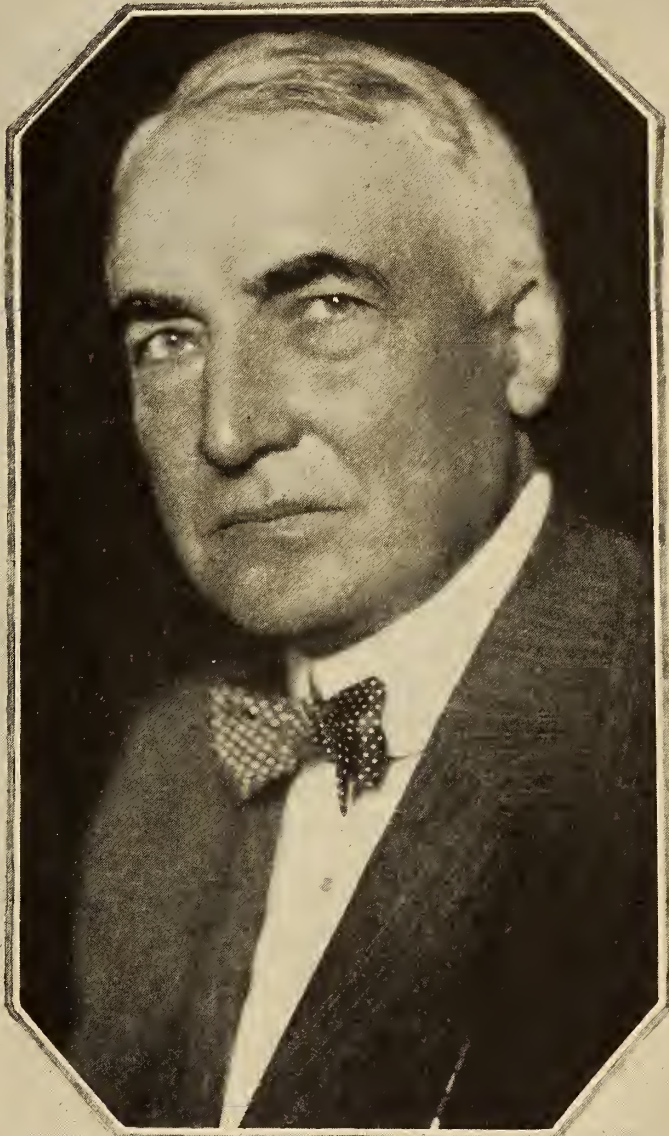
CALVIN COOLIDGE

UPON the shoulders of Calvin Coolidge has been placed a great responsibility. That he will meet that responsibility in a manner befitting a President of the United States is the conviction of those who have followed his career.

That he will prove to be as great a friend of the motion picture industry as was his predecessor is the hope of those whose present and future is bound up in it.

Mr. Coolidge's character, his simplicity, his true democracy, his insistence even when in high position in remaining close to the soil and in maintaining his comradeship with those who toil with their hands—all these constitute the best evidence that this son of the Old Bay State will encourage in every proper way the fostering of an amusement that contributes so greatly to the happiness and the welfare of the larger number of America's millions.

And each of these millions will join with Mr. Coolidge in saying, "I have faith that God will direct the destinies of our nation."



WARREN G. HARDING

IT may be too early to appraise the position of Warren G. Harding in the history of his country, but it is not too early to realize his position in the hearts of his countrymen.

There his memory is secure. Although harassed by some of the greatest problems that ever have fallen to a President he maintained his poise, his serenity, his kindness, his humanness.

The tributes of the silent millions who for four days in all weathers and at all hours lined the rails over which were being borne all that was earthly of the late President, were not without deep significance.

In the motion picture industry Mr. Harding was respected greatly as he was loved deeply. The expressions of some of the leaders in that great business field vividly reveal the affection in which he was held by them and their associates in common with all Americans.

Motion picture men and women mourn the passing of a great man and a good friend.

(Copyright Underwood & Underwood)

By Will H. Hays

I AM inexpressibly shocked and grieved. The President gave his life to his country. The sacrifice of this great man should not have been. He is another victim of the cruel system surrounding and controlling the office of the Chief Executive, the system which condemns to early death or invalidism those men most honored by the nation.

By Adolph Zukor

The death of our beloved President is a loss that will be felt keenly by the American people. Kindly, understanding, human, he had the love of all true Americans, not only because of his great character and ability but also because of that great heart which stopped the other day.

Especially will the motion picture business feel the loss of his passing. While always desirous of seeing motion pictures advance in art and popularity, at the same time he had a sympathetic understanding of our problems and was always ready to help.

A great man has passed, and the American people are poorer at a time when he could ill be spared.

By Arthur S. Friend

We bow our heads in grief! The passing of Warren G. Harding is a world sorrow. America will cherish his memory: calm, human, wise, tolerant, he stood for the finest type of citizenship. His attitude of encouragement toward the motion picture industry bespoke his earnest interest in the clean and proper entertainment and advancement of the great masses of the common people from whom he sprang, and as one of whom, despite power, prestige and authority, he lived.

By W. E. Shallenberger

Warren Harding was, above all things, a man's man—kindly, generous and just. He was a sincere and true friend of the motion picture and in his death the industry suffers a real loss.

It is but fitting that we should unite in paying a tribute to one whose every action and every thought was given to the fulfilling of the many duties of his high office, and who held always to the highest ideals of American tradition.

In the passing of President Harding, not only the motion picture industry, but the world at large, loses a man it could ill afford to spare.

By Harry Asher

It would be impossible, in this small space, fully to express our grief and sorrow in the passing of Warren G. Harding. He will long be remembered as a man who was sincere in his striving for a higher ideal of integrity and honor than had ever before been conceived.

In his releasing of Will H. Hays from his cabinet that the motion picture industry might profit thereby, could be seen his self-sacrificing devotion to the problems of progress. His whole career was marked with this same unflinching farsightedness which will make his memory a cherished possession of the American people.

*Motion picture industry
mourns the passing of
President Harding . . .*

Great

Expressions from Producers

By R. H. Cochran

I never realized how deep a respect and how full an affection I had for President Harding until he passed on. I did not vote for him, but I have regretted it ever since I had the honor and good fortune to meet him personally. His personal charm and his general bearing then made me proud to know that he was the nation's chief executive. My heart, like millions of others, goes out to Mrs. Harding in keenest sympathy.

By B. A. Warner

The death of President Harding was a great shock to me, as I am sure it was to everyone else in the motion picture industry and the entire amusement world. I always considered him a he-man president and an all-around American, investing his powers to the interests of the people in the best manner in which he saw fit. Of our late presidents, he seemed to lean particularly toward all popular forms of entertainment, especially the motion picture; and he seemed to keep the industry at his fingertips, watching for the forthcoming productions of importance and expressing his desire to see them as soon as the opportunity availed itself. Mr. Harding was a "regular fellow" and this country should place him on a pedestal as a man who was more than a President.

By Elmer Pearson

For the wise exercise of the great power he held; for the honesty and sincerity which endeared him to the whole people of the United States and won for him the esteem of foreign nations; and for his avowed belief in and an encouragement of motion picture entertainment as foremost among the world's enlightening agencies, our lamented President, Warren G. Harding, will live forever in grateful memory.

By Al Lichtman

Because he was keenly interested in all humanity, Warren G. Harding appreciated the great part the motion picture is playing in the lives of every human being, and we in the motion picture industry have suffered the loss of a sympathetic, lovable friend and all of us mourn his passing.

By Arthur S. Kane

I found President Harding to be a most genial, kindly, friendly man. The world knows he was a substantial, solid, firm and wise statesman. The situation and outlook of the United States is proof of that. Our industry has lost a true and good friend. He was natural, without pretense, and frankly delighted in the relaxation and recreation of motion pictures.

Let us forever help to keep his memory green.

By W. E. Atkinson

The loss of Warren G. Harding is the nation's loss, but one feels a personal loss as well. Even to those who never met him, the dominant impression was of a man who was always a friend as well as an executive. President Harding was never an abstraction, but an individual intensely real,—lovable, full of charm, able, and appreciative. To serve such a man always lent charm and zest to the idea of service.

Never austere or forbidding, he set a worthy example to the people of the country by his keen enjoyment of simple pleasures, by his tolerant spirit and efforts to promote good understandings everywhere.

We in the motion picture industry feel particularly this loss, for President Harding was one of the best friends the industry had. Himself an ardent picture fan, never hesitating to express his delight with the better photoplays, he was aware of the industry's problems and encouraged their satisfactory solution. Metro Pictures Corporation will always feel a sense of service, for its production of "The Four Horsemen of the Apocalypse" was viewed by Mr. Harding three times, at his own request, and "The Famous Mrs. Fair" and other Metro pictures, projected aboard the Mayflower and at the White House, were reported officially as having pleased the President thoroughly. There could be no better aim for a producing corporation than to please such a man as the late Warren G. Harding—to do this is to feel that one has been of service.

Thus we add our own sense of bereavement to that of the nation's.

By J. D. Williams

As a great American and the Leader of the Nation, President Harding was a frank and avowed friend of the Motion Picture. He was friendly to the industry and he was an ardent enthusiast over the pictures for his own as well as the public entertainment. In his death we as picture men have suffered an especial loss. Regardless of political affiliation, he held a firm hold on our affection because of his manliness, his broad, human sympathies and his high character.

By Richard A. Rowland

No industry in the entire world will miss President Harding any more than the motion picture industry. He has been a consistent friend and has recognized the picture industry as a great force for good from the day he took office. He was an ardent picture fan. This, combined with his qualifications as an American and a gentleman and his admirable qualities in taking this nation safely over the shoals and obstacles that followed the war brings a definite loss home not only to the country at large, but to each and every individual.

Lovable Harding

ADIEU!

Expressions from Exhibitors

Sidney S. Cohen

PRESIDENT HARDING was a practical executive devoted to duty and capable of appreciating and understanding the various elements entering into the official life of the nation and for the benefit of the people he took advantage of such new phases of publicity and demonstration as were afforded by the motion picture theatre screens. It was in this relation our officers and directors came in close contact with the President and his clear vision of the great service the screen could render to the government made the co-operation of the theatre owners. In conjunction with theatre owners I deeply deplore his death, realizing that in his passing the nation loses a statesman of the highest order and a patriot of the purest type.

Atlantic City, N. J.

R. T. Woodhull

Life's rougher edges were always rendered softer and situations made more agreeable through contact with President Harding. He was a real American of the high type which so wonderfully dignify the history of this great nation. He died in harness, serving his country in the highest position within the gift of man to bestow. He made duty his guide and a loftiness of purpose his life's rule. He is gone but he kept the faith and left a rich heritage of real American accomplishments to advantage and cheer his fellow countrymen.

Dover, N. J.

H. M. Richey

In the passing of Warren G. Harding the motion picture industry in common with every other industry in the United States lost an executive whose judgment was tempered with that sincerity of purpose that made his every effort one of a conscientious desire to give the American people the very best he had in him. That he was a friend of the motion picture industry he evidenced many times; that he appreciated the power it was to our government was shown in his frequent uses of the screens of the country. In his passing what more can be said than has been said, "We have lost a true friend who through his sincerity has endeared himself to us."

Detroit, Mich.

Samuel I. Berman

The motion picture industry has lost a friend in President Harding. At all times he has proved to be a staunch supporter of the silent drama. The impression when I first had the honor of meeting him, was "A Real Man," and a great character that will go down in history.

Ralph Talbot

The entire nation is mourning the loss of its chosen leader and those citizens interested in the motion picture industry feel the additional loss of a true friend. All of us who were privileged to meet Mr. Harding when he so graciously received our executive committee remember his words of appreciation and encouragement. Our sympathy goes out to Mrs. Harding.

Tulsa, Okla.

Joseph Quittner

The motion picture industry has indeed lost a genuine friend in the passing away of our late lamented President. He died a martyr to his country and a soldier on the field of battle, as a man loved and revered by all, a true American in every sense of the word, as our chief executive one who has safely and sanely steered the rudder of our government.

Middletown, New York

William Brandt

President Harding was one of the best friends the industry ever had. He was always ready to praise the movies whenever the occasion arose. His general lovable character and radiant personality, engaged in the tasks of his office as depicted on the screens of the country, gave assurance to the American people that their leader was steering the ship of state right. Now that he is gone all will miss him. May his soul rest in peace.

M. E. Comerford

President Harding's plain, simple, unaffected but simple processes of reasoning and acting always appealed to us as having executive attributes of the highest order. This was the real measure of his official and personal merit accepted by the people as was evident whenever the picture of the President appeared on our theatre screens. Such a man is always safe. The solid, substantial and honest way is the best and this was Harding's way.

C. J. Musselman

The picture industry mourns loss of one of its most loyal friends truly representative of the American people always doing service in behalf of human brotherhood. President Harding did not believe in impractical extremes. He was above all else an American to whom the name was not a party badge.

Paris, Texas

M. J. O'Toole

The special line of association I sought to establish in my connection with the Motion Picture business was to link the screen and the newspaper, the former as the Screen Press of America. That the screen was a most powerful medium of expression and a great publicity element was readily seen and appreciated by President Harding in our conferences with him and through his official acts the Motion Picture theatre screens have been of invaluable service to many government departments. This is a distant accomplishment of our late President and will continue to gain force and effect in Governmental affairs.

Scranton, Penna.

H. A. Schuermann

A sincere friend of the motion picture industry has departed with the death of President Harding. Every question pertaining to it coming before him was handled with sympathy and understanding. His kindness, his practical viewpoint on all matters, his cheerfulness, his lovable qualities have made his memory imperishable in every patriotic American heart. The exhibitors of this nation keenly feel his passing, want to express their condolence to his courageous wife and wish for his successor the greatest success.

East Stroudsburg, Pa.

L. J. Dittmar

In the middle west we liked President Harding. His long experience as a newspaper editor may have given him the superb bearing and balance which enabled him to comprehend the needs of all the people. Harding was always welcome everywhere. There was nothing about him which suggested opposition and everything that spoke eloquently for helpful co-operation. As an executive he was clean cut, honorable and dignified.

Louisville, Ky.

Theatre Owners Ask for Right of Preview

Playdate Problem Goes to Will Hays

Chamber of Commerce Members Hold Lively Session and Discuss Two Large Problems

NATIONWIDE in interest was the weekly meeting August 2, of the Theatre Owners Chamber of Commerce, held as usual at the Hotel Astor. When the gathering was called to order by President Charles L. O'Reilly, at the close of the luncheon, there were seventy-five members present.

The topics uppermost in the minds of the Theatre Owners were those on block bookings in so far as these prevented exhibitors from seeing a production before engaging to buy it and the effort of the distributor to impose on the exhibitor an arbitrary playdate at the time of the signing of a contract.

Other matters discussed were the controversy with Goldwyn-Cosmopolitan regarding "Enemies of Women" and "Little Old New York," to exhibit which some members held contracts with Famous Players executed at the time that company was releasing Cosmopolitan productions, and the new scale presented by operators' union No. 306.

Up to Thursday, Aug. 9, the meeting between a committee of the Chamber and the office of Nathan Burkan, attorney for Goldwyn-Cosmopolitan, had not taken place. This conference had been suggested by Lee Ochs.

As to the right to examine a picture before contracting to buy it the meeting decided to send the committee on business relations to confer with Will H. Hays in an effort to secure a change in the custom.

In regard to the playdate situation it was voted to refer the whole question to a committee with authority to negotiate a change in the ruling if the present agreement is defective.

Among the speakers at what proved to be a gathering of unusual interest and importance were Mr. O'Reilly, William Brandt, president of the Theatre Owners of the state; Fred G. Wilson, Arthur Hirsch, Sam Berman and Bernard Edelhertz.

Marked attention was given to the remarks of Mr. Edelhertz for two principal reasons. In the first place he was the chairman of the exhibitor committee that negotiated the uniform contract, to which document he has given continuing study, and secondly he is a lawyer by profession.

The first business brought before the meeting were two resolutions, which later were combined.

Demand Right of Selection

One set forth the responsibility of the exhibitor to his public and declared that the members of the chamber should go on record as being opposed to the present system of purchasing pictures before they are produced or while production is only

contemplated; to the purchase of pictures in group form or any form without the right of selection or before an opportunity is given to review the finished product.

The second resolution asserted attendance at picture theatres had declined during the past two years and attributed the condition to the system of buying before examination and asked that the matter be presented to Mr. Hays.

"There is a tendency, by propaganda and otherwise," said Mr. O'Reilly, "to intimate that more money is needed for rentals next year. In this zone there are 200 theatres closed, forced to close because of insufficient business. There has been a steady drop in receipts in the past two years, according to statistics of the Department of Commerce.



Charles L. O'Reilly

President Theatre Owners Chamber of Commerce

"In my judgment if this organization, after discussion and deliberation, goes on record as favoring this resolution or amendment of any kind because of our belief that it will promote the welfare of the public, that Will H. Hays is big enough to take that into consideration and give as sane and consistent an inquiry and investigation as he did in the case of the uniform contract."

Mr. Brandt, declaring the distributors were going back to the old system of block booking, named several companies that are offering pictures in groups.

Buying Unseen and Unseen

The speaker declared the talk of high rentals was only a repetition of what usually is heard at this season of the year. Also he said that in no other industry do you buy unseen and unseen.

Mr. Edelhertz likened the exhibitor to a sleeping giant and said he had slept on his rights so long that he had forgotten he had any.

"Our great tragedy," said the speaker, "is the fact that this business has not been regulated by any business principle, but purely by the establishment of custom. It seems that custom has managed every angle and every line of the exhibitor's business. Custom was established for the exhibitor by the other side, and he adopted that custom, and for some reason took it for granted he must abide by it.

"Just consider the unjust things from which the exhibitor has been suffering. Year after year we have seen nothing else but the exhibitor singing his name on the line, never knowing he possessed rights.

"The exhibitor conferred and transferred all his rights when he signed a contract for a picture—never until this little body here, recognizing the inequity, dared to go out into the open and demand what we consider the first bill of rights of the exhibitor. At least when he now signs a contract for pictures he gets some rights by that instrument.

"We are waking up little by little as to our rights. What we are demanding today is nothing new in all other industries. Are we demanding anything unreasonable by that resolution? Just as we demanded our rights when we sign a contract it should have been established long ago. I am heartily in favor of this resolution."

"There is a way in which we can buy pictures in blocks and still protect ourselves," said Mr. Wilson. "There is no reason why you can't buy a lot of pictures at one time if you write into your contract that you may reject anything that does not fit in your house. There is your solution."

One of the members suggested that in the event an exhibitor insisted on the insertion of any such clause a salesman would go to the opposition house and offer the block at less money, taking the chance that if accepted by the first exhibitor on his own terms some of the pictures would be rejected. The speaker asked Mr. Edelhertz what would happen if the resolution went through.

Split Market Wide Open

"We are not going out with a club," said Mr. Edelhertz. "On the contrary, we would do as we did with the uniform contract, sit down at a table and along practically legal lines negotiate and discuss the question with the other side, which we believe will bring a better understanding."

"This resolution," said Mr. Brandt, "is

a real declaration of principles. How can you ask us a definite amount of money for a product that you yourself know nothing about?

"If the resolution is effective it is going to split the market wide open. Every independent producer is going to have a chance to come in. If everybody releases pictures sight and seen and the exhibitor buys wisely everybody will get the biggest benefit, because then only can he book the biggest pictures of the market."

The Way to Help Hays

"I don't think this organization can hold up a man who does not know his business," said Mr. O'Reilly later on. "This organization is a tool to make the rules of the road fair and equitable so that those who know how to run their business can survive."

"The way to help Mr. Hays get the best standards of production is to tell him what we want," said the president at another time.

"The trade papers know that outside of their editorials the most interesting thing is their reviews. That is what we want, to review before buying.

"I don't think there is any theatre owner in this room who won't pay money for a picture that will make money.

"We want the opportunity to be able to judge and buy for our own business.

year by Famous Players," said Mr. Brandt. "Those of you who bought the thirty-nine will remember that at the time you signed the contract and were asked to name the playdates some of the pictures were not in the works.

"As a rule the exhibitor gave playdates on the whole thirty-nine, the period extending for nearly nine months. Paramount could not deliver according to the dates they took. They had to move back several of the pictures, thereby causing great inconvenience to the exhibitors who had scheduled them.

"Lo and behold, this year every other company wants immediate playdates on the signing of a contract. Whether pictures are delivered or not makes no difference. If they are successful in carrying through this idea it will be absolutely the most detrimental thing that ever happened to the exhibitor.

"It will close the market tighter than a clam. The independent producer won't have a chance to make pictures and find playdates. A few companies will control the entire field.

"It often happens that a company can't deliver pictures on the appointed date because of accidents. I believe this question should be taken up right now.

"You have got certain rights conferred upon you which make it absolutely impossible for any producer to force you to give dates unless you consent."

Enter Old Man Availability

The speaker quoted the language of the clause, declaring the meaning was that there must be mutual consent between the parties.

"But the contract says that where dates are not fixed they have got to give you a certain notice of availability," continued Mr. Brandt. "How can they give you that unless they have it?

"Unless the exhibitor wants to give dates you can't force him. The contract protects him."

"What they are now trying to do is to force the dates into the contract," said Mr. O'Reilly.

"You can give dates if there is mutual consent," said Mr. Edelhertz. "If the picture is not available until three or four months from date they can't force you to give dates until the date of availability arrives."

"Suppose the exhibitor is being forced to give dates how does Clause 8 protect him?" asked Mr. O'Reilly, looking toward Mr. Edelhertz.

"I would advise any exhibitor to refuse to give dates," promptly responded Mr. Edelhertz.

Sam Berman, executive secretary of the state organization, was given the floor. He had been in a restive mood for some time. Mr. Berman is a combination of the leather-lunged Magnus Johnson and the gentle Mark Sabre, of "If Winter Comes," one of whose claims to fame was his ability to see things as the other fellow views them.

"I have always said that 95 per cent of our troubles we make ourselves," said Mr. Berman. "Let's be just, with everybody.

We know what we have got to contend with on the arbitration board.

Three Pictures to a Day.

"I say they are absolutely right from their standpoint when they try to force men to sign contracts. Exhibitors use so little ability in conducting their business that they buy three pictures for every day in the year, for one reason to keep their competitors from getting them.

"When they get pictures for every day how can they keep dates? They are going into arbitration boards with enough pictures for four days instead of one. I do say all men don't do that."

It was decided by the meeting to appoint a committee of three to obtain more information about Clause 8. Those named were Messrs. Mannheim, Edelhertz and Jame, with instructions to report at the next meeting whether exhibitors can be forced to give playdates and to negotiate for a change in the phraseology if necessary.

Suggest Goldwyn Conference

President O'Reilly made a report on the Goldwyn-Cosmopolitan situation precipitated by the change in the releasing arrangements on the part of the latter company after some contracts had been executed to release "Little Old New York" and "Ene-



Samuel I. Berman

"If this resolution meets with your approval I believe Mr. Hays will take it just as seriously as he did the uniform contract."

"Fox made a fortune on a picture costing less than \$50,000 and lost a fortune on one that cost more than \$400,000," said Mr. O'Reilly in discussing another phase of the question.

The resolutions were carried, and the committee on business relations was instructed to take up the matter with Mr. Hays.

Attack Playdate Signing

"The giving of playdates at the time of signing the contract was originated last



Bernard Edelhertz

mies of Women" through Famous Players, the company which formerly had distributed Cosmopolitan productions.

Lee Ochs suggested a conference with the office of Nathan Burkan, the attorney for Goldwyn, in an effort to straighten out the tangle, and it was decided to instruct the committee handling the subject, with Mr. Ochs added, to make the visit.

Mr. O'Reilly said he was prepared to take up the entire matter with W. R. Hearst and expressed the view there would be a settlement of the controversy. In the meantime the president said that no expense would be spared by the body to protect those holding contracts from infringement, even by Chamber members. He added he would welcome a test case in court.

Reported by the Still Camera



Branch Managers and Home Office executives of Educational Film Exchanges, Inc., held their second national convention at the Hotel Pennsylvania, New York City, July 30 to August 1. Top Row (standing) left to right—R. L. Hoadley, J. B. Dumestre, Jr., J. Wolf, E. D. Tate, M. Stahl, J. H. Morgan, J. A. Bachman, H. F. Brink, Jack Skirboll, Lee Goldberg. Middle Row (seated) left to right—A. M. Hersee, Harry R. Skirboll, I. M. Schwartz, H. C. Dressendorfer, A. W. Kahn, Hal Hodes, D. J. Chatkin, E. W. Hammons, President, A. S. Kirkpatrick, C. S. Goodman, A. O. Bromberg, O. R. Hanson, Joseph Kaliski, F. A. Tomes, C. H. Messenger, N. P. Eberley, J. J. Scully. Bottom Row — left to right—S. J. Hankin, J. L. Merrick, J. R. Wilson, G. C. Blumenthal, L. V. Calvert, M. H. Starr, C. F. Senning, Gordon S. White.



Marion Davies in one of her "Little Old New York" costumes. In the new Cosmopolitan production Miss Davies has her greatest role according to New York newspaper critics.



Wesley Barry devils it in his next starring vehicle for Warner Brothers "The Printer's Devil." In the upper case, 'as it were, Wes has a tilt with Harry Meyers, while in the lower we show him getting into the thick of his adopted trade.



POTASH AND PERLMUTTER

Samuel Goldwyn's initial independent production for distribution through First National. Barney Bernard plays the part of Abe Potash. Alexander Carr and Vera Gordon have the other important roles.



Milton Sills, left, and his director William Parks, right, take a moment away from the cameras making Universal's "Legally Dead," to have George C. Frolick, centre, explain the wonders of Adrenalin, science's new life-giving fluid.



Herman Raymaker, director, Jerry, the canine star, and Ena Gregory, leading lady, an assistant director and one goose (check, that accounts for everybody) gather for an off-stage conference at the Grand Studios where the Monty Banks comedies for Grand-Asher are being filmed.



Netta Westcott, former English stage star, who is to make her film debut in Preferred Pictures production of "Maytime."



J. S. Woody who recently assumed the duties of General Sales Manager of Associated Exhibitors.



Estelle Taylor, whose next feature will be "Forgive and Forget," in which she will be starred by C. B. C.



"Harbor Lights" is the title of the new Associated Exhibitors offering starring Tom Moore. So much for titles; or, perhaps, the lights grew dim in the harbor and thus this scene.



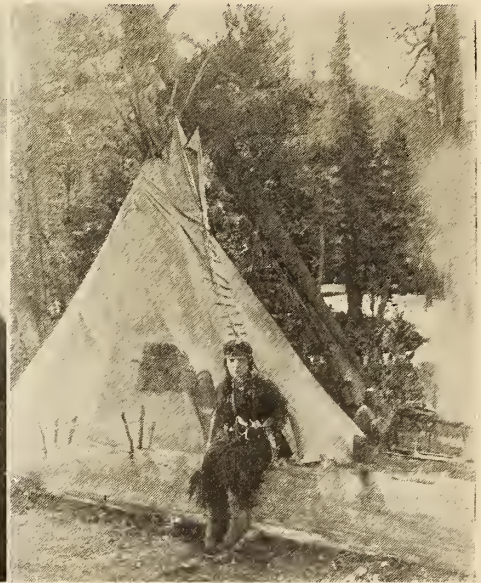
And more light—but this time it means the parting of the ways, temporarily of course, for McTeague and Trina. Gibson Gowland and AzSu Pitts, in a scene from "McTeague," which Von Stroheim is directing for Goldwyn-Cosmopolitan.



Evidently two can occupy a horse's back more comfortably than one. Anyway that's how it looks from the attitude of the "rival" (cuss 'im) who looks on at this love interlude in "Warned in Advance," a two-reel Pathe offering with Leo Maloney as the hero.



A Wilderness Tale as it is pictorially told by Robert C. Bruce in "Dark Timbers," an Educational release.



Atmosphere and two stars. At the left is a dramatic episode in "The Huntress," a First National feature produced by Thomas H. Ince. The center panel shows George Marion who will play the role he created on the stage in the Ince production of "Anna Christie." On the right we have Colleen Moore on the porch of her Indian bungalow, a scene from "The Huntress."



Finis Fox, who plays the triple role of author, director and producer of "The Man Between," an Associated Exhibitors feature.



William Desmond as a hero of the famous "Mounted" finds his love in a log cabin in the Canadian wilderness and thereby there is benefited both plot and spectator of "McGuire of the Mounted," a Universal offering.

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Starting an Argument

A LOS ANGELES director, one incidentally possessing an unusual share of keenness and a broad education, has issued instructions that so far as his particular company is concerned there shall be given out no advance publicity that will in any degree destroy the illusion of those who will later witness the showing of the completed production.

We can see from this distance that immediately William De Mille is in all probability starting an argument with whoever may be assigned to secure from him everything possible in the way of early information regarding any picture that is in process of photographing or finishing.

The distributor always is seeking material that will acquaint the exhibitor with pictures that are "on the fire." Advance news that will in any way increase interest in or inquiries from theatre owners means in the final analysis increased bookings when the print comes into the exchange. And that means money.

Whether uncovering "secrets of the trade" militates against the interest of the public is a disputed question. Mr. De Mille may be right, but if he cares to submit the question to the determination of twelve men selected by lot it will be well for him to keep the names of his company's exploitation department employes out of the wheel. For it's a pretty safe bet they will be "ag'in him."

Quickly Spiked

NEW YORK newspapers of August 7 and presumably those of the rest of the country printed a story under an Atlantic City date-line setting forth that beginning in September a substantial advance in admission prices for motion pictures might be expected.

The articles set forth that a flat rate of \$2 would be charged in the Broadway motion picture houses—twelve of them, it was stated—and that the same prices would be charged at out-of-town houses controlled by the interests responsible for the increase.

To those with any knowledge of the situation the story carried its own refutation. Famous Players, through Harold B. Franklin, said the dispatches seemed to confuse special film presentations in so-called legitimate houses with regular presentations. There would be no advance in prices in the company's Broadway picture theatres, he said.

The officers and board of directors of the Motion Picture Theatre Owners of America, in session at the Ambassador Hotel in Atlantic City, issued a distinct and emphatic denial that admissions were to be increased.

Advance in admission prices is a question of grave importance to theatre men and to the industry. Those exhibitors who have gone on record as to their position in the matter seem to have been of one mind—with a single notable exception—that it cannot be done without affecting attendance.

The motion picture theatre owner is dependent upon volume business, the patronage of the mass. His clientele is a thing apart from that of the stage showhouse.

The picture man must have the crowd, and to make the crowd he must have not only father and mother on occasions of domestic celebrations but he must have father and mother at least once a week and with them must come the children. We are speaking of the everyday house, not the first run.

It may be possible for a theatre owner to increase his admission prices if he accompanies that action with a more elaborate program, one containing larger entertainment value.

This involves a question of greater overhead, a subject on which the average owner of a theatre has decided opinions and on which he will talk as a rule if permitted to indulge in profanity.

For the average house, however, it would seem to be out of the question unless it happen to be one of those theatres that has not been developed to its reasonable possibilities, where the showman up to that time has not made it a point to "go get 'em."

But the sure-enough showman is trying just as hard to sell his clients at 22 cents as he would at 33 cents. And if he can't sell them at the first it is unlikely he will on the second.

One Leech Put Away

OVER in England the authorities have convicted and sent to prison a man who has devoted a large part of his misdirected energy to taking money from motion picture men as well as from the outside public without giving anything in the way of service in return. He was just a thief.

Out of the West, Robert C. Bruce, the well-known producer of scenic subjects, has been put to a great deal of annoyance by reason of the activities of some one using a name similar to his and it is reliably asserted trading on the name and reputation of Mr. Bruce.

The foregoing is just one instance of the many that have taken place, and in which as a rule exhibitors are the chief sufferers.

Coming back from the North Carolina convention the writer fell in with a most companionable chap whose business is building stout jails. Incidentally he remarked that business in his line is good.

So there is hope that some of the leeches who have preyed upon the film industry may in time to come find a haven where their activities will be most effectively narrowed.

PHIL GLEICHMAN, president of the Broadway Strand Theatre Company of Detroit, says that business in his city has been better by far this summer than it was last. While there has been some hot weather the duration of the "spells" were short. Mr. Gleichman says he believes his town from the motion picture viewpoint is in better shape than any other in the country with the possible exception of Los Angeles.

"All the factories are working full tilt," said the Detroitier the other day when seen in the Warner offices; "the men are getting good wages and are spending some of their money on amusements.

"From what I have seen of the wonderful line-up of the different producers I think we are going to have a whale of a season. The producers have done themselves proud.

"Although I have not seen all the pictures that have so far been shown I believe already I have looked at more big pictures than were put out all last season."

Mr. Gleichman named nine good ones that seemed to substantiate his contention. But he certainly was enthusiastic.

HARRY CHARNAS, who when speaking to producers and distributors is accustomed to being accorded the respect usually given to four men, was equally as optimistic as Mr. Gleichman. Mr. Charnas, of course, talks for territories centering in Pittsburgh, Cincinnati, Cleveland and Detroit.

"I never saw things look so good in my life," declared Harry. "I think the independent producers will come into their own this year. It is surely one fine outlook."

COMING down in the elevator at "1600" we bumped into Bobby North. In reply to an inquiry as to how everything was moving Bobby took us to one side in a way indicating the uncovering of a secret.

"I'll give you the low-down," said Bobby. "If you've a bad one you can't break down their doors to get in to talk about it. And if you have a real one you can't put stiff enough doors on your vaults to stop them from getting in and just taking it away."

LESTER SCOTT, who travels the U. S. A. from end to end and back again showing independent exchangers what Charlie Burr has made for the amusement of photoplay patrons, has canceled his visiting list for a fortnight. He has gone away on vacation. Our understanding is he has not gone to Canada. But of course you never can tell.

COLONEL VARNER, president of North Carolina Theatre Owners, has been obliged to defer a planned trip to New York. Word from Lexington is to the effect that North Carolina is getting along nicely and that the state organization is growing as never before.

Just Between Ourselves

JOSEPH C. REICHENBACH—yes, it is a brother—has opened general brokerage film offices in 723 Seventh avenue, just adjoining the film curb. He has been established nine weeks. "We've got to step a bit, you know, to keep up the family reputation. Get me?" said Joe as he introduced another brother, Howard. We did, the first time.

IN the office of Arrow the other day we again met Jane Thomas, charming and wholesome and altogether a fine type of the new screen player. Miss Thomas is making preparations for her departure for the coast on the 20th, where she will take up work for Elfeltd Productions. Exhibitors soon will have an opportunity to see a recent example of the work of this young woman—that is "Lost in a Big City," which will give a measure of her calibre. The player seems to possess what we'll take a chance in describing as an unbeatable quartet: Ability, charm, a cool head and good looks. Her friends expect her to go far.

CARL E. MILLIKEN, known always to his friends as "Governor" because of his service through several terms as chief executive of the Pine Tree State, was in the city last week on business.

Asked as to his production intentions the Governor said he was resting during the summer, having taken his family to the northern Maine woods, but that Pine Tree Pictures would begin active operations in the fall. The company has produced five pictures, three of which are on the velvet side and the two others are in smooth water.

"We have made some mistakes," said the governor, "but we don't intend to make those particular ones again."

AL LICHTMAN is off for a visit to four mid-west cities. Just before his departure he declared in a chat in his office there would be more big pictures on the market this fall than ever before.

"Here is the situation as I view it," said Mr. Lichtman. "In his desire to obtain the best product the exhibitor will buy any good picture, no matter who makes it, but the marketing methods on the part of the distributors are such that everybody is trying to sell a complete output before they or the exhibitors have had a chance to see the pictures.

"When a majority of the distributors go out and offer the exhibitor a bulk proposition under these circumstances the theatre owner will make a deal if he thinks he can strike a good average price and take a chance on the ability of the producer to deliver the goods.

"Such action precludes the possibility of dealing on absolute merit. The whole industry would be better off if exhibitors contracted only for pictures they were able to see and not beyond that period.

"The present method results in the exhibitor really buying more pictures than he needs when he buys in bulk, which will lead later to difficulty in obtaining playdates. In my opinion everybody would be better off if they waited until a picture's merit is established."

BLAIS.

SCHMIDT RESIGNS FROM UNIVERSAL

E. J. Smith, of European M. P. Co., of London, Appointed in His Place

Art Schmidt, for the past two years General Sales Manager of the Universal Pictures Corporation, has resigned. Carl Lammle, Universal head, has appointed Edwin J. Smith, a former Universal executive, as the new general sales manager. For the past year and a half, Smith has been general manager of the European Motion Picture Company, Ltd., of London, distributors of the Universal product in the British Isles.

Schmidt has severed his connection with Universal in order to take over the active direction of a motion picture enterprise of his own. He is at present out of town for a few days, but it is understood he will make an announcement of his future plans shortly after his return.

Although in the film game less than six years, Smith has jumped from salesman to exchange manager, from exchange manager to division manager from division manager to sales manager of the London Corporation and now into the highest sales position in the Universal Corporation.

Smith is one of the youngest general sales managers ever to take the sales reins at the Universal home office, being yet in his thirties.

HODKINSON TO OFFER PURITAN PASSIONS

W. W. Hodkinson announces for release early in the fall a picturization of Percy MacKaye's "The Scarecrow" under the title of "Puritan Passions." The picture was produced by the Film Guild under the direction of Frank Tuttle. Glenn Hunter will be starred as Lord Ravensbane and in the support Mary Astor, Osgood Perkins, Maude Hill, Frank Tweek, Dwight Wiman and Thomas Chalmers will appear.

Percy MacKaye, the author, has just completed a lecture tour during which he lectured on the drama at universities in which "The Scarecrow" is one of the subjects of study in the dramatic courses. This play is one of the most successful MacKaye has written.

Two Preferred Pictures Well Received in England

"April Showers," a Preferred Picture featuring Colleen Moore and Kenneth Harlan, had its first trade showing in London, and was enthusiastically received by exhibitors. The greatest feature of the film is said to be the fighting bouts which incidentally bring into the limelight the intrigue associated with certain prize fights. The picture will be released October 21.

"The Hero" another Preferred Picture was also well received in England where it has been released under the title, "His Brother's Wife." The change of title was made because the famous American play from which the picture was adapted is not known in England.

MORENO ENDS SUIT

Antonio Moreno has dropped his suit for \$129,000 against the Vitagraph Corporation and accepted a cash settlement of \$22,500. Declaring the \$129,000 money due to him for an unfilled contract, the star filed suit in January, 1922, after being discharged from the company.

It was stated at the time that the dispute between the star and Vitagraph arose over the fact that he was asked to play heavy

roles, when he wanted to play leads. Moreno reported at the studio every day for several months and was paid although he was not permitted to perform.

ELMER HARRIS STARTS HIS NEXT PRODUCTION

Actual production work has started on "No More Women," an Associated Authors' feature for Allied Producers and Distributors Corporation release. The picture has been titled definitely "No More Women," and is an original screen story by Elmer Harris, one of the trio of Associated Authors who will supervise the direction by Lloyd Ingraham. Matt Moore, Madge Bellamy, Cathleen Clifford, George Cooper, Stanhope Wheatcroft, H. Reeve-Smith are some of the prominent players in an all-star cast.

"No More Women" will be the third Associated Authors' feature for Allied Producers and Distributors Corporation, the first being the Frank Woods "Richard, the Lion-Hearted," a screen version of Scott's "The Talisman," and the second the Thompson Buchanan production of "Loving Lies," a film story of Peter B. Kyne's famous sea story, "The Harbor Bar," which was just recently completed.

PREVIEW OF GOING UP

"Going Up," Associated Exhibitors' feature starring Douglas MacLean, was given a preview at the Writers' Club in Hollywood, recently, and was acclaimed to be the very best picture shown there. A few of those who saw the film are: Mrs. Leslie Carter, Wm. De Mille, Josephine Quirk, Theda Bara and her husband, Helen Rowland, Tom McNamara, May Allison, Chas. Brabin, Madge Bellamy, John B. Ritchie, Hope Loring, Louis D. Leighton, Clara Beranger and Zoe Beckley.

Covered Wagon at Pavillion

E. E. Shauer, director of the Foreign department of Famous Players-Lasky Corporation stated that arrangements had been completed for the opening of "The Covered Wagon" at the Pavillion Theatre in London early in September. John C. Flinn of the New York Paramount office, who has supervised the picture's openings in New York, Chicago and Boston sailed for London to supervise the exhibition.

Open Cincinnati Branch

Under the management of William Bein, a new United Artists Corporation branch office has been opened at No. 503 Broadway, Film Building, Cincinnati, Ohio. The branch will be under direct supervision of Maurice Safer, head of the Cleveland office.

Mr. Bein is one of the youngest branch managers in the industry and has worked his way up in the Ohio territory from a job as shipping clerk.

To Choose Beautiful Girls

Waldemar Young, screen writer on the staff of Preferred Pictures has been appointed to head a committee to discover Hollywood's twelve most beautiful girls among those playing extra parts or minor roles. Mr. Young is President of the Screen Writers' Guild. He will be assisted in his work by Joseph Jackson, President of the Wampas and Phil Rosen, Chairman of the Executive Committee of the Director's Association.

The Huntress Completed

Production was completed this week on "The Huntress," a First National Picture, featuring Colleen Moore in a film version of Hulbert Footner's story of the same title. It was directed by Lynn Reynolds.

SCARAMOUCHE ON STAGE AND SCREEN

Ingram Film and Spoken Version to Run Simultaneously In New York

At the same time that the Rex Ingram film version of "Scaramouche" will have its premiere at the Forty-fourth Street Theatre New York, there will also be a stage presentation of the Rafael Sabatini romance. It is expected the two premieres will react favorably upon each other.

Ramon Novarro has the title role in the Ingram production. Sydney Blackmer will enact it in the stage version, which will be presented by Charles L. Wagner, from whom Metro secured the film rights.

As "Scaramouche" progresses through the cutting and titling stages, the belief is more and more expressed by Metro officials that this Rex Ingram production will be a sensation of the year. This opinion is based upon the fact that the Sabatini romance of the French Revolution has more inherent drama and "punch" packed in it than any store material previously used by Rex Ingram.

Star and President of Ritz Heavily Insured

Insurance in the name of the Ritz-Carlton Pictures, Inc., has been taken out on the lives of Rudolph Valentino, first Ritz star, and Mr. J. D. Williams, President of Ritz Pictures, in the sum of one million dollars for Mr. Valentino and \$500,000 for Mr. Williams.

Mr. Williams is a great believer in insurance. He stated: "When I say I am a believer of insurance I mean in several kinds. We insure a good picture production by assembling the right sort of organization units, we insure the exhibitor by providing great pictures and we insure our own business future by the square deal policy which is part and parcel of the Ritz organization."

PATHE'S RECORD BREAKING NEWS REEL "SCOOP"

By an unexampled feat combining foresight and coordination of all departments, Pathe News enabled all theatres in eastern cities to screen Harding's death and funeral train scenes filmed as far east as Omaha, at their Tuesday shows.

Negatives rushed from Omaha by special airplane service were developed and printed at the Pathe New Jersey City factory late Monday night and prints delivered to New York theatres at 9 o'clock Tuesday morning. Other prints reached Washington, Baltimore, Philadelphia and Boston by noon of the same day.

Pathe News claims for this feat credit for the biggest news reel service "scoop" in the history of camera news reporting. It was accomplished by means of swift airplanes which out-distanced the fast air-mail service.

Not only theatres in the eastern cities, but throughout the middle west as far as Chicago, gained at least 24 hours in their presentation of the all-absorbing news event of the week.

THEATRE OWNERS GATHER BY SEA

National Board and Regional Association Meets in Atlantic City

Two exhibitor bodies, one regional and the other national, convened in Atlantic City, N. J., Monday. The meeting of the Executive Board of the M. P. T. O. of America, with President Sydney S. Cohen presiding, was held at the Ambassador Hotel.

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware took place at the St. Charles with H. J. Schad, of Reading, president of the organization, in the chair.

Both organizations prepared the way for a drive to eliminate the 10 per cent. amusement tax. A report in New York and Philadelphia dailies on Tuesday to the effect that efforts were made by the theatre men to increase admissions in all picture houses, drew emphatic denials from both conventions the following day. Also both passed resolutions deploring the loss sustained by the country in the death of the president.

National Board Meets.

The executive board of the national exhibitor body brought together thirty-five theatre owners from various parts of the country.

Wednesday's session brought an emphatic denial that theatre admissions were to be increased as stated in newspapers Tuesday.

Monday, November 19, was unanimously designated as national motion picture day for the purpose of further advancing and dignifying the motion picture business generally.

The theatre owners of Canada sent a personal representative to the meeting and applied for a charter which was authorized and arrangements made for the officers to attend a convention to be held in Canada in September to present the charter.

A nation wide campaign was inaugurated for the purpose of eliminating the admission taxes now being paid by the American public.

Action was also taken on the death of President Harding, and resolutions passed deploring the loss to the Nation and the people generally. A committee of twenty-five Ohio theatre owners was named to attend the funeral of the late president at Marion, Ohio, Friday.

Theatre insurance was taken up next and a line of activity projected by which the regular insurance rates in certain sections of the country were reduced.

A committee with power to act was appointed for the purpose of making it effective throughout the country.

A committee was appointed to confer with Goldwyn Cosmopolitan Corporation to secure all theatre owners the pictures "Little Old New York" and "Enemies of Women" contracted through Famous Players-Lasky.

As a tribute of respect to the late President, the following resolution was adopted:

RESOLVED, by the officers and board of directors of the Motion Picture Theatre Owners of America in session assembled at the Ambassador Hotel in Atlantic City, August 7, 1923. That we deeply deplore the death of our beloved President, Warren Gamaliel Harding, realizing that in his death the American Nation lost a true, upright and conscientious chief executive, the people generally a noble, honorable and self effacing fellow-citizen whose highest purpose and great desire was to be of the greatest possible service to his fellow countrymen and women, no matter how

great the personal sacrifice and in the pursuit of these purposes he did give up his life.

RESOLVED, That we join all other divisions of the theatrical business and our fellow citizens generally in the nation in the general mourning occasioned by his death and in memory of his accomplishments in this relation utilizing the theatre in the advancement of government enterprise, we rededicate ourselves and the use of our theatre screen to the service of this great nation to which he gave the most valued years of his life and recommend that as tribute of special respect to the memory of our late president that all motion picture theatres in the United States be closed during the afternoon of Friday, August 10, 1923, the date of the funeral in the late president's home city of Marion, Ohio, or in conformity with such local memorial services as may be arranged.

RESOLVED, That we further recommend that the theatre owners tender the use of their theatres to the Mayor or other executive officers of their cities or town or to a committee of clergymen or other citizens for the purpose of holding public memorial services during the afternoon of the funeral.

The Resolution was signed by the entire board of directors.

Theatre Observes Mourning Services

A hearty response on the part of theatre owners in the city and State of New York, greeted the notices urging special observances of the period of mourning Friday, issued by President William Brandt of the Motion Picture Theatre Owners, of New York State and Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, the New York City organization.

Legion Joins Movement

Taking advantage of the offer made by President William Brandt of the Motion Picture Theatre Owners of New York State, Major Albert F. Callam, Commander of the American Legion in New York State instructed approximately one thousand legion posts to hold public memorial services on Friday, in the motion picture theatres which were closed by their owners, out of respect to the late President Harding. In every village, town and small city throughout New York state the motion picture theatre under the auspices of the American Legion in conducting these services showed its grief and affection for the late President.

It was planned to have the local American Legion post parade and then in co-operation with the local exhibitor give first an organ recital then the hymn "Nearer My God to Thee," sung by the school children and a eulogy by the mayor, local congressman or some other prominent person.

Memorial Service at Rialto

Special memorial services under the auspices of the Motion Picture Industry in memory of the late President, were held at the Rialto Theatre, Broadway and 42nd Street, at 1 P. M., Friday.

An elaborate musical program appropriate to the occasion was given under the supervision of Dr. Hugo Riesenfeld.

Sophie Braslau, the operatic star, sang Gounod's "Ave Maria." The principal address was made by Senator James J. Walker.

Changes in Sales Force

The Sales Department of the Selznick New York Exchange announces that Irving Gamber will succeed Anthony Ricci, resigned, in the Jersey territory. Seymour Schussel has been made assistant to Mr. Adler and J. D. Jameson will have the South Brooklyn territory formerly handled by Mr. Schussel.

CARR & SCHAD GET TWO MORE HOUSES

Reading Motion Picture Concern Acquire the Capitol and Colonial

Carr & Schad, Inc., one of the successful motion picture enterprises in the country, and which has previously devoted its efforts exclusively to Reading, Pa., closed an important deal with the Penn Steitz Amusement Co., of Lebanon, Pa., whereby Carr & Schad, Inc., will take over the Capitol and Colonial theatres of that city. The Lebanon theatres will pass under the personal management and direction of Carr & Schad, Inc., about Sept. 1.

The Capitol, located on Cumberland street, has a capacity of 800. The Colonial, at the corner of Ninth and Cumberland streets, now being completed, has a seating capacity of 1,800.

The announcement of the transaction was authorized by H. J. Schad, president of Carr & Schad, Inc., at his office at the Colonial Theatre.

The Carr & Schad, Inc., chain of theatres embraces the Colonial, Arcadia, Lyric, Princess, Strand, San Toy and Schuylkill Avenue theatres in Reading, and the Capitol and Colonial in Lebanon.

THREE FEATURES IN WORK AT WARNERS

The Warner Brothers' Studio is now abuzz with activity, according to reports from Jack Warner, Production Manager, as elaborate preparations are being made for the immediate production of "Lucretia Lombard," "How to Educate a Wife" and "Daddies."

The Harry Rapf production of "Lucretia Lombard" will probably be the first to get under way. Sets are already completed for this story by Kathleen Norris. Monte Blue and Irene Rich will star, and Marc McDermott will appear prominently.

"How to Educate a Wife" by Elinor Glyn, is also nearly ready for the cameras.

It is planned to make this an elaborate production, with plenty of lavish and glamorous sets and beautiful clothes. William A. Seiter will direct.

Mae Marsh will make her bow as a star under the Warner banner under Harry Blaumonts direction in "Daddies," a Belasco production from the play of the same name by John Hobbles. Claude Gillingwater has been signed up for an important role in this play.

Stallings Joins Mayer Staff

Charles P. Stallings, formerly production manager for over two years at Universal City, has been appointed in a similar capacity at the Louis B. Mayer Studios where he will be in charge of all stage preparations for the John M. Stahl and Reginald Barker Productions. While at Universal, Mr. Stallings handled the making of over fifty productions, finishing with "The Hunchback of Notre Dame."

Wide Advertising for Preferred

The national advertising campaign prepared by Preferred Pictures on the Preferred Fifteen scheduled for release next season will reach fifteen million people, it is estimated, through the mediums of the Saturday Evening Post, Photoplay Magazine, Motion Picture Classic and Picture-play. Each advertisement will list all the Preferred Pictures. There will be one advertisement a month in each of the five publications.

Gossip

Conway Tearle and Corinne Griffith will have the principal parts in "Black Oxen," Frank Lloyd's initial production for First National.

"Zaza," has been completed at the Paramount Long Island Studio. In the character of Zaza, Gloria Swanson is said to rise to the heights of dramatic acting.

The title for William de Mille's latest Paramount production has been definitely changed from "Spring Magic" to "The Marriage Maker." Agnes Ayres and Jack Holt are featured.

Thomas Meighan's supporting cast for Paramount's "Woman-Proof" includes the following: Lila Lee, John Sainpolis, Louise Dresser, Robert Agnew, Mary Astor, Edgar Norton, Charles A. Sellon, George O'Brien, Vera Reynolds, Hardee Kirkland, Martha Maddox and "Bill" Gonder.

In "Stephen Steps Out," Douglas Fairbanks, Jr.'s first starring picture, Theodore Roberts is featured with the young player. The supporting cast includes Noah Beery, Harry Myers, Frank Currier and Bertram Johns.

Cecil B. De Mille and a number of featured players in Paramount's "The Ten Commandments" have returned from San Francisco where important scenes in the modern story were filmed on the structural work of a church now being built.

Paramount's "Ruggles of Red Gap" has been completed. Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway, Charles Ogle and Louis Dresser are featured.

After more than a year's absence from the screen, Regina Quinn will return in Paramount's "His Children's Children."

Zazu Pitts and Anne Schaefer have been added to the cast of Glenn Hunter's first Paramount picture, "West of the Water Tower."

Richard Thorpe will play opposite Constance Binney in her first starring feature for C. C. Burr, to be released by Associated Exhibitors.

The August 12 offering of Associated Exhibitors is "Harbor Lights," a melodrama taken from the stage success of the same name by George R. Sims and Henry Pettitt.

Doris May has been engaged to play opposite Johnny Hines in his second Warner picture, tentatively titled "Conductor 1492." Dan Mason, creator of the role of the Skipper of "Toonerville Trolley" fame, will have an important part in this picture.

"George Washington, Jr.," the George M. Cohan stage success in which Wesley Barry will star for Warner Brothers, will present a lot of well known screen personalities in support of the star. Gertrude Olmstead, Leon Barry, Charles Conklin, Otis Harlan, Edward Phillips and William Courtwright, are the players so far selected. Mal St. Clair will direct the picture.

Marc McDermott, one of the screen's veteran actors, left New York for Los Angeles, where he will play an important role in "Lucretia Lombard," which Harry Rapf is making for Warner Brothers distribution.

Winifred Dunn, Metro's scenarist, is preparing scripts for "The Eagle's Feather" and "Held to Answer." The cast of the former includes James Kirkwood, Mary Alden, Rosemary Theby, Lester Cuneo, Elinor Fair, George Seigman, Crawford Kent, John Elliott, Charles McHugh, Wm. Orlamond and Jim Wang. House Peters is featured in "Held to Answer." In his supporting cast are Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, Bull Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and Charles Mailes.

A big set in Mae Murray's forthcoming

Metro photoplay, "Fashion Row," shows Broadway at night. While in New York recently, Miss Murray was filmed in some Broadway exteriors. A reproduction of the night scene was built in a Hollywood studio.

Viola Dana will enact the role of a little Apache in her third Metro vehicle "In Search of a Thrill."

After an absence of several months, Arthur Bernstein has rejoined Jackie Coogan Productions as production manager.

Malcolm McGregor, in addition to being an intercollegiate swimming champion, a first class boxer and a capable leading man has undertaken to show his skill as a dancing master by teaching a number of extras some steps for Viola Dana's Metro picture, "The Social Code."

The continuity of "Pleasure Mad" a Reginal Barker production for Metro release, is being prepared by A. P. (Billy) Younger. The cast will include Huntly Gordon, Mary Alden, Norma Shearer, Winifred Bryson, Wm. Collier, Jr., and Joan Standing.

July 25 Paramount started production on "Woman-Proof." This is adapted from an original story by George Ade, the American humorist. Thomas Meighan is starred.

Robert T. Kane, general manager of production for Famous Players-Lasky, sailed for Europe on Saturday, August 4. He will visit London, Paris and Southern France and will be gone about six weeks.

CALLS HALT ON PUBLICITY MATTER

William De Mille Stops Stories Which Tend to Reveal Secrets

Declaring that realism is one of the greatest factors in motion pictures as entertainment, William De Mille has issued an order to his publicity representative requesting an immediate and perpetual halt on all stories and photographs tending to destroy illusion in photodramas.

At the same time this producer of Paramount pictures appealed to the publicity departments of the entire industry to cease broadcasting art or stories which call attention to methods employed in the production of motion pictures.

Mr. De Mille's action came as a result of two letters from admirers of his pictures. Both stated that much of the pleasure to be found in photoplays was taken away because they had read stories giving away the "behind-scenes" means employed to get certain effects.

The De Mille order prohibiting such photographs and stories takes effect on his current production, "Spring Magic," Clara Beranger's adaptation of "The Faun," Edward Knoblock's stage success, and on all future William De Mille productions.

UNHAPPY ENDING FOR NEW TOURNEUR PLAY

Ever a foe of the unreal, Maurice Tourneur will close "Jealous Fools" with an unhappy ending.

"I shall see now whether the declaration that the public demands the conventional, bromidic climax for a fade-out is true," said Mr. Tourneur.

The picture which is now in the making at the United Studios for First National release, runs true to life's realities, for it has a little sadness, a little gladness, much misunderstanding and a touch or two of gaiety for the lives of its characters.

It ends with the reunion of husband, wife and son, who have been separated by a misunderstanding, and closes with the death of the son's chum, victim of his love for the family.

U. B. O. BOOKS UNIVERSAL JEWELS

Entire Half-Year's Product Contracted for New York Territory

Universal's outlook in the metropolitan territory for the coming season is almost double what it was last year. The United Booking Offices have booked the entire Universal Jewel output for the coming seven months—eleven Jewels, including "Merry Go Round."

The booking of the U. B. O. on "Merry Go Round" alone is for 81 days' showing. It will appear in the Keith, Moss and Proctor houses shortly after the completion of its run at the Central Theatre.

The eleven features contracted for include, besides "Merry Go Round," "A Chapter in Her Life," "A Lady of Quality," "The Spice of Life," "Drifting," "Morality," "Thundering Dawn," "The Man About Town," "The Acquittal," "Beauty at Bay," and "White Tiger."

REWARDED FOR THEIR TIME AND PATIENCE

A sea picture is the most difficult type to produce, according to Thomas Meighan, Paramount star, who has just completed "Homeward Bound." The principal reason is because most of the dramatic moments in the story are tied up with storms and the sea is as uncertain as women.

Mr. Meighan and a company of players spent five weeks in New London, Conn., filming scenes on the Thames river and on the ocean, but in all that time there was not sufficient rough weather for the storm scenes. It was necessary for the company to spend a week off Seagate, N. Y., before the proper weather conditions prevailed.

The company was rewarded for the time and patience it took to make these scenes. When the sea did oblige the cameraman she did it in magnificent style, sending huge waves over the bow of the schooner.

H. B. Crooker With Warners

Warner Brothers announce an addition to their publicity staff in Herbert Crooker, formerly with Pathe, where he served in the publicity department for four years.

Before joining Pathe, Mr. Crooker was associated with numerous motion picture concerns. He was on the New York Globe editorial staff, worked with the Triangle Film Corporation and after his discharge from the United States Navy did theatrical publicity for Charles B. Dillingham. He is a contributor to many periodicals and has composed songs to publicize feature pictures.

Crosland to Direct Glyn Play

Alan Crosland director of "Enemies of Women," has been selected to direct Goldwyn's "Three Weeks" from the novel by Elinor Glyn.

Mr. Crosland is a former newspaper man, and has been stage manager of Shakespeare productions and acted in juvenile roles. He began his career as a director at the age of twenty-one.

Early Release Scheduled

Selznick's melodrama "Wife In Name Only" is scheduled for early fall release. The cast includes Edmund Lowe, Florence Dixon, Mary Thurman, Arthur Housman, Tyrone Power, Edna May Spooner, Ora May Jones and William H. Tooker.

TASK OF FINDING FUTURE LOCATIONS

Open Spaces Once So Common on Coast Becoming Alarm- ingly Few

Where will the "location" for big feature productions of the future to be found?

With the tendency of film production running toward the elaborate, location hunters for Los Angeles producers have found that the big open spaces once so common in and about the city are becoming alarmingly few.

The location question has been raised through the difficulties that arose during the filming of B. P. Schulberg's picturization of "The Virginian," which required a reproduction of the town of Casper, Wyoming, just as it looked when Owen Wister first visited it to write his epic of the West. A conscientious effort to actually reproduce the proper atmosphere called for rolling country that was absolutely free from dwellings or even shrubbery.

Los Angeles real estate boosters, however, had made this practically impossible. Open spaces that are not already being converted into subdivisions are so nearly ready for such improvements that no real estate man would permit it to revert to days of "The Virginian" for even a short time.

Six weeks search throughout Southern California finally revealed just the variety of site needed on the outskirts of the town of Alhambra. A part of a tract of two hundred and forty acres of clear, rolling land was acquired for a period of one year.

The longest street built on it is one thousand feet from end to end. It includes two side open saloons, rooming houses and livery stables.

Director Tom Forman has begun shooting his exterior scenes on the street with a complete population of cowboys, bar tenders, gamblers and other essentials of a Western town.

"This has solved the 'location' problem for us temporarily, but there is no denying that it is getting to be a serious one," said Mr. Schulberg.

WOODY APPOINTED GENERAL MANAGER

Arthur S. Kane, last week confirmed the appointment of John S. Woody to the post of General Manager of Associated Exhibitors. This renews a business alliance dating back to the O. T. Crawford Organization in 1908 when Mr. Kane was general manager and Mr. Woody was in the sales rank.

"Jack" Woody passed through the grades of salesman, branch manager and district manager. He was General Sales Manager of Select Pictures Corporation, 1918-19 and Manager of Selznick Pictures Corporation, 1922-23.

In connection with the appointment, Mr. Woody said, "I am mighty enthusiastic over the outlook of Associated Exhibitors. I am gratified to be again in close association with Arthur S. Kane and I look upon this new affiliation as my big opportunity."

Mr. Kane stated that Mr. Woody is "a man of judgment and vision both as a sales executive and business administrator."

Grey Story Filmed in the Great Open Spaces

Filmed in the least civilized spot in the United States and telling the story of a grim war among cattlemen which had re-

mained secret for nearly forty years, "To the Last Man" Paramount picture made from Zane Grey's story is said to be one of the most dramatic western stories ever screened. Director Victor Fleming took his company to a location 200 miles from a railway station. Some of the scenes were filmed at the edge of the "Rim," a rocky promontory rising 1500 feet above the valley. The whole face of the "Rim" was blown away with 35 pounds of dynamite.

The featured players are Richard Dix, Lois Wilson, Noah Beery, Frank Campeau and Hobart Edeson.

MANY NOTABLES ATTEND OPENING

The New Cosmopolitan Theatre Scene of Wonderful Reception

"Little Old New York," starring Marion Davies, which opened the new Cosmopolitan Theatre on Columbus Circle last week, received one of the greatest receptions ever accorded a photoplay on Broadway by the smartest audience ever assembled for a premiere, and, following its opening, was unanimously hailed by critics of the metropolitan dailies as one of the foremost pictures of history. In praising the picture itself, unstinted praise was heaped on the star and the rare excellence of her work and also on the beautiful new theatre in which the picture is framed.

Universal Buys Underworld

Story for Herbert Rawlinson

"Clay of Ca'lina," a recent popular Saturday Evening Post serial by Calvin Johnston, has been purchased by Universal for Herbert Rawlinson. It is an underworld story, in which an unsophisticated Southern boy gets mixed up with a trio of New York crooks.

This feature will be put into production as soon as the Universal City scenarists can put it into screen form. The strength of the story and the probability of its success as a picture have induced Universal executives to schedule it for release late in the fall, so it will be available to exhibitors during the holiday slow-up.

Production Started

Production has been started on "The Leavenworth Case," Vitagraph's dramatization of Anna Katherine Green's mystery story. The cast will be headed by Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker and Paul Doucet.

Dickens Story Coming

"The Cricket on the Hearth," Paul Gerson's screen adaptation of Charles Dickens' immortal story, will shortly be released by Selznick. The story which depicts English rural life, has been strictly adhered to. Josef Swickard, Fritz Ridgeway and Virginia Brown Faire play the principal roles.

Prisoners See Daring Years

"The Daring Years," the latest Daniel Carson Goodman special, distributed by Equity Pictures Corporation, was shown to the inmates of Sing Sing Prison and was enthusiastically received.

New Borzage Film Arrives

Arthur H. Jacobs, who is presenting Frank Borzage productions through First National, arrived in New York last week with a print of "The Age of Desire," a screen adaptation of the Dixie Wilson novel.

ORGANIZE TEN ROAD COMPANIES

Will Start Tour of the Covered Wagon August 15—Film Breaking Records

Ten road companies were organized for the presentation of James Cruze's Paramount production, "The Covered Wagon." They will be started on tours of the leading cities of the country about August 15. Full orchestras of from twenty to twenty-five pieces are now being selected and assembled one to accompany each print on tour and the road itineraries for the companies have been laid out for practically the entire season of 1923-24.

Meanwhile, the indefinite runs of the picture in New York, Hollywood, Chicago and Boston show no diminishing of popularity and every indication points to long-run engagements in those cities. At the Criterion in New York the picture is now in its nineteenth week, having eclipsed all records for the house in both length of run and receipts.

At Grauman's Hollywood Theatre, in Hollywood, it is now playing its fifteenth week. According to Sid Grauman, the picture is a fixture there until the first of next year at least.

At the Woods Theatre in Chicago, where the picture is now in its thirteenth week, and at the Majestic in Boston, where it is playing its ninth week, the heat of the summer has caused no abatement of popular interest.

NEW STUDIO OPENS

San Diego has its first large workable motion picture studio. There have been other studios there at various times, but the very first complete plant was dedicated recently by Arthur S. Sawyer on a twenty-acre valley site at Grossmont, just outside the city.

Stage No. 1, a 256x90 foot structure, was put in operation with appropriate ceremonies and is one of the largest in California. It is the first of three to be constructed at the plant and cost \$125,000. Two cement tanks, twenty-three dressing rooms, a carpenter shop, small laboratory and cutting and projection rooms are part of the building.

Film officials and stars from Hollywood attended the opening which was featured by a dance. The first producer to use the studio will be Bert Lubin, brother of Sawyer's partner, Herbert Lubin, who is to start soon on a Zane Grey story.

BLACKTON PROGRESSING

J. Stuart Blackton is making rapid progress with Vitagraph's "On the Banks of the Wabash." The all star cast is headed by Mary Carr, Burr McIntosh, James Morrison, Lumsden Hare, Mary MacLaren and Madge Evans.

The exteriors will be taken on Long Island where a special set is being constructed.

The story is laid in a little village on the Wabash river where Paul Dresser, the writer and composer of the song, was born.

Start Dust of Desire

Preparations are under way at the Joseph M. Schenck quarters of the United Studios, for the filming of Norma Talmadge's next starring vehicle, "Dust of Desire," which First National will release.

"Dust of Desire" will be rehearsed the same as a stage drama before filming is started by Directors Frances Marion and Chester Franklin. Norma Talmadge will play an Arabian dancing girl.

Looking Ahead In Hollywood

By Will C. Murphey

Rex Ingram is busy cutting "Scaramouche," and upon its completion will go to New York with Alice Terry. From there he will flit to Europe where he expects to make "The World's Illusions." Before leaving this country, however, he will make a five-reeler in the east from a story by a young Spanish writer. It is understood Ramon Novarro will make one more picture with Ingram, probably the one to be produced in Europe.

Hal Roach has signed Blanche Mehaffey, Follies beauty, as leading woman for his comedies. Roach saw the girl in the Follies, and was struck with her screen possibilities. She never has appeared before a camera, but is twenty-years-old, red headed and Irish, all of which helps. She will be featured in two reels.

Word has been received from Betty Blythe that she is just finishing "Chu Chin Cow" on Berlin, and expects to make another picture for the Graham Wilcox Productions of London before returning home in the fall. The new picture will take her to Algiers and Austria.

Ben Conlon, who has been in Hollywood for sometime left for home this week accompanied by George Hackathorne. That actor will make personal appearances in connection with the showing of "Merry-Go-Round."

Dorothy Phillips is considering two offers to make pictures in Europe from producers over there. She says she will have to decide pretty soon, and if she concludes not to go abroad, will remain in Hollywood and make a production here.

Victor Fleming, director, and Zane Grey, novelist, whose "The Call of the Canyon" is to be done by Lasky, are off on a hunting trip in Arizona during which they will map out the production, and will start work at the Lasky lot as soon as they return.

Belasco Productions, formerly located in San Francisco, has brought its production equipment to this city where its future film making activity will be confined. An all-star cast is to be assembled and work on a new production started in two weeks.

Viola Dana's next production for Metro will be a Parisian story called "The Spirit of the Rose." Oscar Apfel will direct. Plenty of underworld and Apache stuff is promised, and it will be a new type for the Metro star.

Arthur Kelly, assistant business manager of First National's own production unit at the United Studios, has tendered his resignation in order to become Charles Chaplin's personal representative.

Zena Keefe came out to the coast quite recently and was here no time before she was engaged for the lead in "The Heart of the Range." This is Miss Keefe's first picture experience in California.

Tyrone Power has just completed "The Pilot" an independent production, which is to have an early release.

Guy Russell, formerly of "Maytime" and other musical comedies, dropped into town this week and has two picture offers. He says he may abandon the stage if he likes the work.

Captain M. McKenzie has completed four short features for educational release. They are "The Land of the Everlasting Snow,"

"From Forest to Mill," "The Land of Burned Out Fires" and "Modern Whaling." They are four of twenty-five to be made for Balmac Educational Film Company.

A three year contract to play opposite Harold Lloyd in his feature comedies was signed this week by Jobyna Ralston, nineteen years old, and one of the screen's outstanding beauties. The contract was given to the young woman as the result of her work in "Why Worry," Lloyd's newest six-reel feature. Miss Ralston is recently of the stage, playing in musical comedy.

Mildred Harris, former wife of Charles Chaplin, is to wed again. Miss Harris confirmed the report this week, but refused to give out the name of her husband to be. She says he is an eastern capitalist and will arrive here in September when their plans will be announced.

Herbert Grimwood received a wire this week from Inspiration Pictures, New York, offering him the role of Savanarola in Geo. Elliott's "Romola" in which Lillian Gish will be starred. He is playing the part of Christ in "The Pilgrimage Play" here, but will close Saturday night and leave for New York on Monday.

WARNERS GET MORE PARAMOUNT RUNS

Texas Houses Added to List Booked for Forthcoming Independent Product

Following the announcement that Paramount theatres have booked the next year's product from the Warner Brothers, including first run showing at the Rialto and Rivoli theatres in New York and houses in the Paramount chain in the South, comes the news that additional Paramount theatres have made reservations and bookings for the coming output.

For the Texas territory, W. G. Underwood, President of the Specialty Film Company, consummated the deal to place the Warner product in Paramount houses. L. Berman, President of the Independent Film Corporation in Philadelphia, succeeded in booking the forthcoming Warner features with the Stanley Circuit. "Main Street" will be the first of the Warner features to be shown.

The Warner officials attach considerable significance to these important negotiations with Paramount, as proof that the independent field is gaining the high recognition it deserves.

NOVEL SELECTED FOR BARTHELMESS

Star Will Have Modern Setting in Screen Version of Wild Apples

"Wild Apples," a novel by Grace MacGowan Cooke and Alice MacGowan, has been selected for the next Richard Barthelmess picture to be produced by Inspiration Pictures under the direction of John S. Robertson, for First National release. This production will follow "The Fighting Blade" which Barthelmess has just completed and which has been scheduled by First National for October release.

This new story, unlike "The Bright Shawl" and "The Fighting Blade" will take Barthelmess out of costume into a modern setting. Dorothy Mackaill, who has completed the leading feminine role in "The Fighting Blade," has been selected by Mr. Robertson to play an important part in "Wild Apples."

Production will start at the Fort Lee studio within the next two weeks. The story has already been published in novel form. It concerns the struggles of a young man brought up under circumstances calculated to make him a genuine snob, but who finds himself and achieves his goal.

CAREWE TO COME EAST WITH THE BAD MAN

With only a few more scenes to be taken Edwin Carewe who had been directing First National's "The Bad Man," for the past ten weeks, expects to be finished within the next seven days. Immediately after the concluding scenes are taken Carewe will pack up the negative and master film and leave for New York City.

Holbrook Blinn, the original "bad man" of both stage and film, has been finished with his part for some time and is now in New York City. Because his presence was demanded there, all his scenes were finished first. Carewe and the other members of his company have returned from Victorville where the concluding exterior scenes of the production were taken.

It is said that with the exception of a short prologue, which he found absolutely necessary, Carewe has produced "The Bad Man," exactly as it was written by Porter Emerson Browne as a stage play.

Tourneur Starts Production

Maurice Tourneur has started production of M. C. Levee's "Jealous Fools," a First National release. Earle Williams will play the husband and Jane Novak, the wife, around whom the plot revolves. Bennie Alexander and Carmelita Geraghty have been added to the cast.

Midnight Alarm Booked for Rivoli

Dr. Hugh Riesenfeld, Director General of the Rialto and Rivoli Theatres in New York City has booked Vitagraph's special Production "The Midnight Alarm" for the Rivoli Theatre beginning with Sunday, August 19.

ROBERTSON-COLE STUDIOS CHANGES TO POWERS

The Film Booking Offices announce that the official name of their studios in Los Angeles, on Gower street, will no longer be known as the R-C Studios, but will be known as the Powers Studios.

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PYRAMID PICTURES ISSUES STATMENT

President Smallwood Says Company Will Not Contest Action of Attorney General

The action of the Attorney General of New York in applying for an injunction to restrain Pyramid Pictures, Inc., from the sale of its proposed \$2,000,000 issue of 8% participating bonds in the State of New York, will not be contested by this company and no Pyramid securities of any kind will be offered for sale.

"Our company has completed six productions up to the present time," said Mr. Smallwood, President of Pyramid, "representing a production cost of about \$750,000, five of which have been released through American Releasing and the sixth is ready and will go out through the Selznick Distributing Corporation.

"The failure of the American Releasing Corporation to secure returns on our pictures in keeping with their commercial value was a principal factor in causing our company to offer to retire syndicate shares on individual productions for bonds, offering a participating in all profits to be made on the company's future activities, as well as sharing in the returns on pictures already made. This action was taken for the protection of Pyramid investors.

"Over 50% of the company's syndicate shares were converted into bonds prior to the issuance of the injunction. This Pyramid bond is in reality a profit sharing certificate offering the holder an equal share of all earnings with the company's shareholders and guaranteeing 8% interest. The security was made in the form of a bond in order that the holders might be secured by a first mortgage on all present and future assets of the company.

"Pyramid Pictures, Inc., has a number of new productions in preparation and expects to continue indefinitely to make pictures. The fact that our company loaned the American Releasing a sum of money in excess of \$100,000 and that company owes us an additional sum nearly equal in amount for film rentals has not shaken Pyramid's solvency.

"Pyramid capital stock has been very closely held since the organization of the company. Less than 8,000 shares out of a total authorized issue of 200,000 shares are held by the general public. Since the resignation of Walter E. Greene as president of Pyramid in May and the return of his stockholdings to the treasury of the company, about 90% of the company's outstanding capitalization is owned by Smallwood & Co. These shares are not and will not be offered for sale."

TIGER ROSE COMPANY BACK FROM LOCATION

After working on location in Yosemite Valley, Lenore Ulric has returned to the Warner Studios to film interior scenes for the Belasco production, "Tiger Rose."

Forrest Stanley plays the leading masculine role opposite Miss Ulric and in other important roles Claude Gillingwater, Joseph Dowling, Andre de Beranger, Sam de Grasse and Theodore Von Eltz will appear. The photoplay is being filmed under the direction of Sidney Franklin.

HAYAKAWA SUES R.-C.

Hollywood—Alleging breach of contract, Sessue Hayakawa, has brought suit against Robertson-Cole Pictures Corporation for \$92,000. The complaint has been on file for

ALL PARAMOUNT OFFICES CLOSED LAST FRIDAY

Out of respect to the memory of President Harding, all of the offices of the Famous Players-Lasky Corporation throughout the world were closed Friday, Aug 10, the day of mourning set aside by President Coolidge.

Not only were the Company's offices closed, but all theatres controlled by Famous Players also observed the day by closing from one to five in the afternoon.

some time, but was not made public because it was an attachment suit.

Hayakawa alleges he made an agreement with Robertson-Cole July 15, 1921, whereby he was to star in a series of productions calling for, at least, four pictures a year. For this, he says, he was to receive \$20,000 for each picture. After two pictures had been produced, he alleges, the company paid \$40,000 to him and terminated the contract.

The company filed an answer to the charge asserting that the star was not entitled to receive any further money under the contract. The case came up in Superior Court, Hollywood, Calif., but was stricken from the calendar to be heard at a later date.

MERRY-GO-ROUND'S WEST COAST PREMIER

The western premier of "Merry-Go-Round," with Mary Philbin and an all-star cast, took place at the Mission Theatre, Los Angeles, and was a triumph for Universal. All of the local papers spoke of it as a picture packed with entertainment, and gave to Miss Philbin a full meed of praise for her splendid work. In fact all of the cast came in for commendation for its splendid uniform performance, and laudatory comment was handed to Rupert Julian for his exceptional handling of the story.

The premier was put on at a special performance and the Mission was packed at \$3 and \$5. Stars of Universal were present and introduced by Mr. Julian. Universal Exchange here had charge of the presentation and had the street in front of the theatre flooded with arc lights.

Hepworth's New York Office

The New York offices of the newly organized Hepworth Distributing Corporation have been opened in the Loew State Theatre Building, 1540 Broadway.

The Los Angeles offices are in the A. G. Bartlett Building, while the London quarters remain at 2 Denman Street, Piccadilly Circus.

TOM KENNEDY JOINS ROACH STUDIOS

Tom Kennedy is leaving the Atlantic Coast and Exhibitors Trade Review to join the forces of Hal Roach in Los Angeles. While expressing our own regret at the same time we extend our felicitations to Mr. Roach and the Pathe organization in the acquisition of a regular fellow, one who has a habit of doing better than making good in any task he takes up.

Mr. Kennedy will act as press representative on the West coast for the Roach studios and also will keep close the contact between the studios and the exploitation department of the Pathe office. And we will register a guess it is only a question of time before Mr. Roach will find even more important work for our recent associate editor.

SCORES HITS ON THREE FIRST RUNS

Three Wise Fools Has Played to Big Business in New York, Chicago and Washington

"Three Wise Fools" opened its New York engagement at the Capitol Theatre on July 22nd in the very heart of the summer's hot weather. Despite that handicap, its business kept growing so rapidly during the early part of the first week that Manager S. L. Rothafel decided to hold it over for a second week. In the middle of the second week came one of the summer's hottest waves, but the business equalled the receipts of the first week. The attendance of the theatres was also cut down by the death of President Harding. No other production that has been shown at the Capitol Theatre in the summer time has done the business that "Three Wise Fools" did.

The production opened at Balban & Katz' Chicago Theatre in Chicago and at Tom Moore's Rialto Theatre in Washington the same week and in both of these cities it duplicated the big hit which it made in New York.

PLAYERS CHOSEN

Miss Dupont and Wanda Hawley have been selected for important roles in David Smith's next production "The Man From Brodney's," Vitagraph's picturization of Geo. Barr McCutcheon's novel.

"The Man From Brodney's" is said to lend itself admirably to screen dramatization. The story is laid on the Island of Japat in the South Seas.

Jackie Finishes First Metro

Jackie Coogan has finished his concluding scene on "Long Live the King," the Mary Roberts Rinehart story which will be his first release under the Metro contract. This sequence shows the newly crowned boy king falling asleep on his throne in the midst of the long-winded reading of his coronation proclamation.

The story has been mounted most lavishly at a cost said to exceed to \$650,000.00. Among the sets is the capital city of Lavonia, for which over 2,500 persons were employed, and which contained 38 buildings, representing an outlay—with extras' salaries—of \$250,000.00.

Casting Board a Success

The casting board which took the place of the casting director at the Schulberg studios in Los Angeles a year ago, is such a success that practically every studio on the West Coast has adopted this method of selecting its players. The board consists of producer, director and author of the story who review the merits of all available players and choose the most desirable by the process of elimination. This does away with prejudices and favoritism.

Paul Goldman Nominated

The Republican nomination for Member of the Lower House of the New York State Legislature was unanimously accorded to Paul Goldman in the Seventeenth Assembly District. Mr. Goldman is in charge of the Educational Department of the Famous Players-Lasky Corporation in the New York territory.

Christie Returns to England

Charles H. Christie, general manager of the Christie Film Company is in New York and will sail on his second business trip to England and the Continent.

Happenings in the Independent Field

LESSER PLANS EUROPEAN TRIP

Will Arrange Distribution of Principal Product and Estab- lish Foreign Offices.

Sol Lesser, president of Principal Pictures Corporation and vice president of the West Coast Theatres, Inc., and Associated First National Pictures, Inc., is preparing for a trip to Europe. He will leave the West Coast within a few days, and will sail for England late in August.

Lesser's European tour will be for the purpose of arranging for the distribution of all products made and to be made by Principal Pictures Corporation whose productions will mount into the millions of dollars. He will also establish a foreign sales department for the West Coast, with Los Angeles as the "hub" of the enterprise.

The film official will visit all of the principal film exchanges in Europe and confer with the managers on the current and future activities of the motion picture industry insofar as First National Pictures are concerned, and attend to important business for many of the film producers in the West.

Mr. Lesser expects to remain in Europe two months and during this time, will confer with film executives in England, Italy, Spain, Germany, France and Russia.

Another important mission that Lesser will consummate while abroad is the bringing to America of all latest ideas and European effects for stage presentations. These will be utilized by the West Coast Theatre chain on the Pacific Coast. Lesser's departure from his production activities at Principal Pictures Corporation's studios in Hollywood, will not interfere with the principal production schedule as now outlined. Prior to sailing, Lesser will confer with his brother, Irving M. Lesser, manager of the New York offices of Principal Pictures Corporation. He will remain in New York two weeks before departing for London.

TRUART FRANCHISE WELL ESTABLISHED

Alexander S. Aronson, general manager of sales for Truart Film Corporation has closed a contract with Skouras Brothers, operating the St. Louis Film Exchange, St. Louis, Mo., for the franchise of the series of five Elaine Hammerstein productions, for the territory of Southern Illinois and Eastern Missouri. The first of the series is "Broadway Gold," which is to be followed by "Drums of Jeopardy," now in production.

With the consummation of this arrangement the Truart Franchise has been definitely established in approximately seventy-five per cent of the United States territory. This was accomplished between the release of the first picture under the new franchise plan.

C. B. C. WILL STATE RIGHT SNAPSHOTS

Screen Snapshots, one of the most popular of single reels, is to be distributed on the State Right Market this year, and will be handled direct through the C. B. C. Film Sales Corporation.

Announcement to this effect comes from Jack Cohn, who originated the idea of

Screen Snapshots, and in conjunction with Louis Lewyn, has made it the success it has been for three years past. During the year just past it was released through Pathe.

Owing to the fact that C. B. C. has decided to remain absolutely Independent this year regarding its feature program, Jack Cohn has decided that the demand for good short releases was as great as that for features, and accordingly decided to State Right the single reel as well.

Contracts are now being closed which will dispose of a major part of the territory at once, he says.

The first issue of the 1923-24 series will be released around August 20th and he has lined up an issue for the initial release with many great stars represented in it.

SAX SAYS THIS IS AN INDEPENDENT YEAR

"This is an 'Independent year,'" says Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, "and we're going to take every advantage of it, too.

"We now have 'Marriage Morals' and 'Don't Marry For Money' ready and even before our formal announcement of these pictures we had a host of inquiries on them. Three territories were sold upon a screening of these pictures. That's a pretty good indication that the market is eager for independent pictures—if they're right.

"Will Nigh assembled a cast that's unusual to enact 'Marriage Morals.' To that he added a lavish production and his own capable direction.

"B. P. Fineman has every reason to be proud of 'Don't Marry For Money.' One of the best balanced casts ever seen on the screen is seen in this picture and Fineman spared nothing on the sets.

"There are some of the reasons why picture-wise buyers like Ben Amsterdam of Masterpiece Film Attractions of Philadelphia, Sydney Sampson of Bond Photoplays Corporation of Buffalo and Sam Grand of Federated Film Exchange of Boston bought 'Marriage Morals' and 'Don't Marry for Money' upon looking at them."

Blumberg on Buying Tour

Mr. H. H. Blumberg, Managing Director of the A. E. A. Film Co., Johannesburg, South Africa, arrived in New York for the purpose of procuring product for the coming season.

Mr. Blumberg has arranged with Arthur A. Lee, President of the Lee-Bradford Corporation, to look after the interests of the A. E. A. Film Co., in the United States. While here he will make his headquarters at the office of the Lee-Bradford Corporation.

Music Score for "Othello"

Hugo Riesenfeld has prepared a music score for "Othello," starring Emil Jannings and offered in the state rights market by Export and Import Film Company. It was under Riesenfeld's direction that the Shakespearean pictureplay was first presented, the premiere taking place at the Criterion Theatre. A cue sheet of the Riesenfeld score will be a feature of the press book on this production, which Export and Import Film Company announce for general release in the Fall.

Angeles Feature Ready

Bert Angeles has completed "Ask Daddy," a feature in which Stanley, Walpole, Ruth Gale, Buddy Armstrong and Bruce MacGowan will appear. The picture is scheduled for release September 7.

ELFELDT TO OFFER EIGHT FEATURES

Jane Thomas to Star—Novem- ber Date of First Release in New Independent Group

Eight special productions starring Jane Thomas constitute the release program of Clifford S. Elfeldt Productions. The eight productions, to be released through independent exchanges at the rate of one every six weeks, are as follows: "The Third Warning," "Something For Nothing," "The 19th Amendment," "Free," "Dangerous Men," "The Home Trail," "Beyond The Law" and "Dangerous Women." The first production will be released about Nov. first.

Production on the first feature starts on August 25. Miss Thomas accompanied by Mr. Elfeldt and his production staff will leave New York for Los Angeles on August 20.

The concern has leased a suite of four offices in the Candler Building to handle the distribution. The Elfeldt studios are located at 4500 Sunset Boulevard in Hollywood, Cal.

GRAND-ASHER TRIO COMPLETING SERIES

Three more comedies each for Monty Banks and Sid Smith and four for Joe Rock, will complete the series of a dozen two-reelers produced by each of these stars for Grand-Asher.

Here is a complete list of titles to date: Monty Banks: "The Covered Schooner," "Paging Love," "Taxi Please," "Southbound Limited," "Always Late," "The Boy in Blue," "Hot Sands," "Wedding Rings," "Home Cooking."

Sid Smith: "A Man of Position," "Making Good," "Mama's Baby Boy," "Hats," "The Lucky Rube," "Don't Play Hookey," "Hollywood Bound," "Husbands Wanted," "The Midnight Watch."

Joe Rock: "Rolling Home," "Mark it Paid," "The Sleepwalker," "One Dark Knight," "Some Nurse," "Laughing Gas," "The Love Birds," "It's a Bear."

Form New Producing Firm

The Herbert Productions have been formed on the West Coast, with offices at 933 Seward Ave., Hollywood. Production will start on August 15th, with Big Boy Williams as the star on the first production. The first picture will be made at the Universal Studios, under the supervision of George M. A. Fecke.

Rhodes Feature Started

Ben Wilson is making elaborate arrangements for the forthcoming production of "Leave it to Gerry" starring Billie Rhodes for Grand-Asher. Efforts are being made to have the set showing the interior of a Chicago mansion equal of anything that has been used in a feature picture by any concern. Work started August sixth.

New Head of Burr Publicity

Rutgers Neilson, who recently joined the publicity staff of Mastodon Films, Inc., has been placed in charge of the department by President C. C. Burr. Neilson joined the Burr organization after four and a half years as publicity editor for the Amedee J. Van Beuren Enterprises.

Short Subjects and Serials

SNUB POLLARD VISITS AUSTRALIA

Personal Appearance Increases His Popularity and Benefits Industry

Eighty Australian theatres joined in their appreciation of Snub Pollard's recent visit. B. Cowen, General Manager of Union Theatres, Ltd., Melbourne, in a letter to Pathe, said: "Allow me to bear testimony to the good effect on the picture industry in Australia of the recent visit of Mr. Snub Pollard. Although an Australian, he was known to our picture world only through his pictures, which are released through your agency.

"Popular as these made him, he is now even more popular through our public having been afforded the opportunity of personal acquaintance. His genial personality was keenly appreciated, and is now esteemed not only through his pictures but also as a man and a fellow worker in the interests of the picture industry.

"If other well known picture artists could be induced to visit Australia, it would conduce to the mutual benefit of all concerned."

Haunted Valley Brings Business

Art Kolstad, proprietor of the Rialto and Liberty Theatres, Hood River, Ore., declared that Salesman W. E. Green of the Portland branch was "an honest film hound" for selling him "Haunted Valley." Mr. Kolstad stated that business has increased about 30% over the regular Wednesday and Thursday average since he started using the serial.

To Have Baby Peggy Day

August 16 will be Baby Peggy Day at Erie Beach, near Buffalo, New York. This well known resort, only fifteen cents ferry fare from Toronto, Canada, has designated that this day be set aside in honor of the four year old Century Comedy starlet.

Mr. H. Conboy, head of the Erie Beach Amusement Company, is responsible for this idea, and on this day Baby Peggy comedies, Baby Peggy contests, and the distribution of the Baby Peggy Dolls, as well as the singing of "That's My Baby" (which was recently dedicated to Peggy) will compose part of the entertainment offered that day.

REVIEWS OF CURRENT SHORT SUBJECTS

Rolling Home, Grand-Asher

This is the story of a happy family whose experiences in finding a place to live offer some diverting incidents. Joe Rock is the star and Billie Rhodes the leading lady. They depend mostly on ingenious settings and stage fixtures. The touring home—a cottage equipped with folding showers, disappearing beds and a variety of other things which enable the housekeepers to change from parlor to bedroom to bath in a twinkling—is the scene of most of the humor. The moral of the play is that it is easier to go to jail than try to find a home when you have a family of three. This makes a rather good ending, with the family all wearing

prison stripes and cheering when the warden tells them that the Governor has granted their request and they may remain in jail for two more years. It is a fairly good comedy offering.

Rustlin' Universal

Jay Morley and Margaret Morris are starred in this two-reel western drama. Judge Jennings agrees to aid the boys in playing a joke on the deputy sheriff, Jack Alden, in order to test his mettle. The Judge tells Jack that the sheriff has been murdered and that he can have the job if he catches the criminal. Jack is in love with the Judge's daughter, Helen, and the judge promises to consent to their marriage if Jack gets his man. Although he is led to believe that Helen is involved with the murderer he catches him. He is surprised to find that it is his own brother but his sense of duty forces him to give up the criminal. Jack learns that a joke has been played on him but he wins Helen and has convinced the judge of his ability to take the place of the sheriff, who has resigned. The film has action and will no doubt satisfy those who like westerners.

Dark Timber, Educational

You will get a thrill out of this. It is one of the Robert C. Bruce Wilderness Tales in one reel and has to do with the caretaker of a one-horse saw mill, which is closed for the summer and whose only companion is a black and tan dog. A stranger passing through the camp is confronted by the dog and immediately sets to work to get rid of him. After several well placed kicks he kills the dog. The owner is infuriated and starts out to hunt the killer. He meets him on top of a hill. A stiff fight ensues, the victor being the stranger.

From this point on the thrill starts. A Game Warden and the caretaker have an exciting ride on a sluiceway which is used for the transportation of lumber. There are many pretty views from the high trestle over which this sluiceway runs. This one reel will entertain in any house.

The Mystery Man, Pathe

Snub Pollard is a "thousand eyed detective" in this two reel comedy. When it comes to relating his exploits, he has a wonderful imagination. He is given a chance to prove his ability by catching two thieves who have made off with a bag of money belonging to his sweetheart's father. Our hero retrieves the bag and Father gladly hands over his daughter (Marie Mosquini). But Snub's happiness is short-lived, for instead of the money the bag contains a hornet's nest. A chase ensues. By accident Snub catches the thieves and is reinstated in the good grace of father and daughter. This satire on Sherlock Holmes is good entertainment. It will keep your audience smiling throughout.

A Man of Position, Grand-Asher

Sid Smith is the star of this unusually entertaining comedy. There is a certain amount of characterization in the play and a bit of human interest, which is only too often neglected in pure comedy of the screen. Smith is seen as a clerk who drudges away at his books. There are some bonds which disappear and he is falsely accused. Later he inherits a fortune and as a bell hop in a fashionable hotel (a role he plays in order to find if the girl really loves him) he vindicates himself, locating the robber of the bonds and winning the girl. There is a lot of good extravagant comedy and a good sup-

ply of gags. "A Man of Position" is an altogether fine two reel comedy offering.

Paging Love, Grand-Asher

Monte Banks does some fast work in this two reeler, the first of his series for Grand-Asher. As a "pot" he has the story of an ardent suitor who must make good as a book salesman in order to win the consent of the girl's father. The publisher turns him loose on a book that has been in stock for years, and our hero then proceeds to hustle around and provide some good knock-about comedy while trying to make the sale. There are some thrills on a skyscraper and any number of ludicrous incidents. He finally makes good. It is a good action comedy and provides fairly amusing pastime. In the support Lois Boyd, William Blaisdael and Jack Dawn appear.

The Busher, Educational

This two-reel Mermaid Comedy, supervised by Jack White, does not hold up to other comedies of the same brand we have seen. It is adapted from the "You Know Me Al" stories by Ring W. Lardner. There is an abundance of slapstick stuff on the baseball diamond which will take with the fans. Lee Moran, the Busher, portrays some wonderful curves and at times seems to be tied in a knot, while Mike Donlin, the ball player, gives him plenty of trouble. Taken all together it is a fairly good comedy.

Pathe Review No. 33

In this reel are beautiful views of the Treasure Temples of Siam, trick photographic modeling of the Man and the Little Brown Jug, and scenes depicting the different processes in the making of a bell. The intricate method of counting blood cells is also explained. The Pathecolor section shows the different species of gorgeously colored panots.

The Bad Bandit, Pathe

Milton Mouse leads Henry Cat and Farmer Al Falfa a merry chase in this Aesop's Film Fable. After traveling over hill and dale and through water and various mishaps, the farmer and Henry manage to catch the bandit, only to have him escape again. Farmer Al Falfa warns Henry to "Never Give Up the Chase" and so they start off once more.

Lots of Nerve, Universal

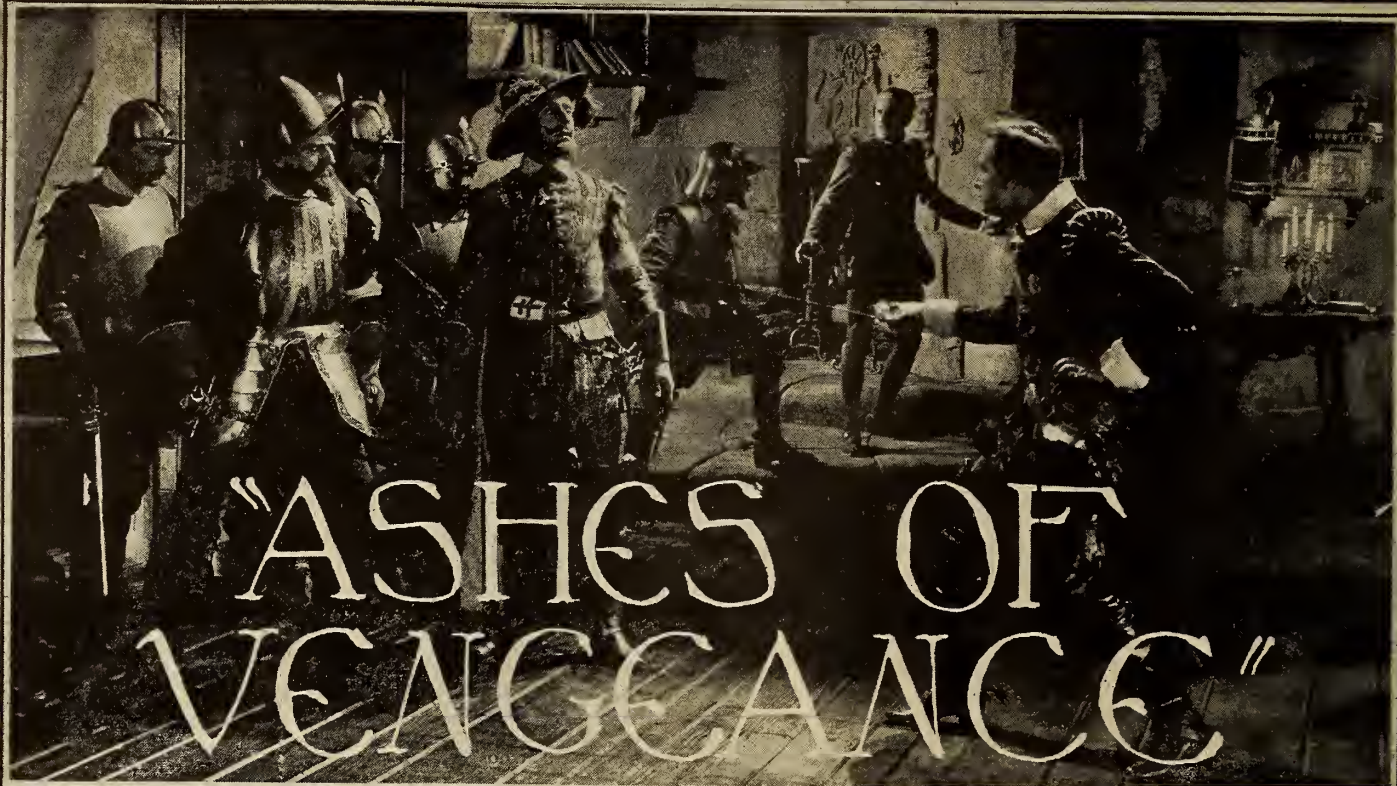
Henry Murdock and the dog, "Pal" are featured in this two-reel Century comedy. Pal outwits the landlady looking for the rent and aids his master in winning the girl he loves, by keeping away his rival. Pal's remarkable intelligence brings about some amusing incidents.

Be Honest, Pathe

Two monkeys, a dog, a mule and a flock of geese are the players in this "Dippy Doo Dad." The "Bad Guy" monkey has a habit of pilfering eggs which the "Good Guy" monkey tries to break him off. "Good Guy" gets the worst of it for awhile but the culprit is finally punished. Snappy titles add to the humor of the reel. The children will probably "eat it up."

Warned in Advance, Pathe

This two reel western of the Range Rider Series, starring Leo Maloney is concerned with an elopement and the mistaking of the girl in the case for the daughter of the County Judge. The picture contains humor and plenty of action.



Norma Talmadge Superb in Magnificent Production

REVIEWED BY GEORGE BLAISDELL

A MAGNIFICENT production is First National's "Ashes of Vengeance." It is a simple thing to say that it is one of the greatest subjects ever thrown on the screen. It is a difficult thing to attempt much less adequately to convey to the fortunate ones who not yet have seen it a reasonably faithful word picture of its beauty, its majesty and best of all its genuine appeal.

For behind all the wealth of staging and costuming, of delving and filming, there is a love story the romance and the charm of which will live long in any memory.

Director Frank Lloyd with one bold sweep lifts his house into the sixteenth century atmosphere right at the start of the story and holds it without a lessening of the cumulating tension straight through to the climax.

It is a brave man who will uncover his most spectacular scene in the first few hundred feet—that of the marvelous ballroom in the great castle, a replica of the famous Louvre, with its hundreds of richly garbed dancers. But the result vindicates his judgment.

Dramatic moments, situations as strong as also they are logically conceived, are packed many in each of the ten reels.

NORMA TALMADGE as Yoeland de Bruex, daughter of an aristocratic family at war with the house of Vriac, easily sustains the claims of her partisans as being the peer of the screen's best.

Miss Talmadge plays with distinction throughout a role that none but a great artist could approach with any chance of measurable success. There are a surety of touch, a deftness, a delicacy, a finish withal, that is most satisfying.

Sustaining the heroine and contributing their full share to the dramatic quality of the production are Conway Tearle as Rupert de Vriac, Courtenay Foote as Comte de la Roche and Wallace Beery as Duc de Tours.

Wallace Beery as the alternating craven and bullying Duc de Tours strongly portrays a brutal aristocrat. Josephine Crowell as Catherine de Medici, the infamous enemy of the

Huguenots, recalls her previous remarkable performance in "The Birth of a Nation."

The work of the remainder of an unusually long cast testifies to the skill of the individuals and the judgment of the director.

The whole theme of the tale is conveyed in one brief subtitle, which is in effect that of a great love which outweighs a great hate.

DE LA ROCHE offends de Vriac, they fight and the latter wins, sparing his enemy's life. Later when the massacre of the Huguenots is ordered the Comte agrees to safeguard the fiancée of de Vriac if his enemy swears to act as the Comte's servant for five years.

Under the pleading of the girl de Vriac consents. In the home of the Comte the prisoner meets Yoeland, the Comte's sister. The family feud cannot stop the growing regard of the one for the other, but both conceal their feelings.

Situations of sternness and tenderness alternate. In the latter category are the scenes between the crippled little sister of Yoeland and her "Sir Knight," the servant.

WHEN the little one gives to her knight as a token a lock of her doll's hair she lays the groundwork for several moving scenes.

Yoeland, mending the doublet of de Vriac following his stiff battle on the stairs in defense of the unspeakable de Tours, finds it and assumes it is a memento of the fiancée who has betrayed de Vriac by marrying another.

The revelation of the truth later removes the last barrier between the two and brings the cancellation by the Comte of the servitude, following the appeal of Yoeland.

The subject is written by H. B. Somerville, produced by Joseph Schenck, photographed by Tony Gaudio, and edited by Hal C. Kern. And the art director—put a pin here—is Stephen Goosson.

"Ashes of Vengeance" is an action picture in the true sense of the term. And it reveals the motion picture at its highest estate.



The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

Bluebeard's 8th Wife

Paramount Photoplay In Six Parts. Adapted From Alfred Savoir's Stage Play of Same Title. Scenario by Sada Cowan. Director, Sam Woods. Cameraman, Alfred Gilks. Running time, sixty-five minutes.

CAST AND SYNOPSIS

Mona de Briac	Gloria Swanson
John Brandon	Huntley Gordon
Robert	Charles Greene
Lucienne	Lianne Salvor
Marquis de Briac	Paul Weigel
Lord Henry Seville	Frank R. Butler
Albert de Marceau	Robert Agnew
Alice George	Irene Dalton

Facing bankruptcy, the Marquis de Briac sees salvation ahead when John Brandon, American millionaire, falls in love with his daughter, Mona. The latter accepts Brandon, though she does not love him. She is unaware that Brandon has been married seven times before. Alice George, ex-secretary to Brandon, sends for the seven ex-wives, setting their arrival for the day before the marriage, with a view to preventing it. Mona, sets the marriage one day ahead. The seven wives arrive when the ceremony is over and Mona realizes she has wed a modern Bluebeard, determines that she will not be his eighth divorced spouse, but later changes her mind.



She writes a series of letters telling her husband that she is unfaithful to him. Brandon discovers that Mona is the author of the missives. He decides to call her bluff, enters her apartment and finds Albert de Marceau there drunk. Though her last resort has succeeded, Mona, cannot decide to let her husband believe that she has really betrayed him. She begs him to look into her eyes. He does so, sees honesty and love in her gaze and reunited, they go away upon their long delayed honeymoon.

Gloria Swanson scores again in this one. An adaptation of a lively French farce, toned down to suit the American screen, so that it registers as frisky, but certainly not risqué, "Bluebeard's Eighth Wife" is sure-fire laughing stuff with just enough of sentimental shading introduced to keep a suspicion of romance tinging the atmosphere.

Also Miss Swanson fits into the leading role as though the author evolved it with this particular star in view. And Sada Cowan did a right good job in preparing a scenario from the original. The continuity is perfect, the action never drags and the subtitles are terse, witty and to the point every time.

There's not a thing in the whole picture which could offend the moralists. Even the scene where wilful Mona contrives to have a youthful suitor drunk and reposing in her apartment, with the express purpose of having her husband discover him, thereby furnishing material for the divorce she wants, is staged so craftily and with such entire

absence of coarseness or ill suggestion that its effect on the audience is to start them yelling in jocular appreciation.

It's all in the way these things are done that counts; your wise director, backed by clever players, can always preserve a certain delicacy of treatment when handling such subjects.

And we'll say that Director Sam Wood has done so in this particular instance. Moreover, his work throughout is of sheer 18 karat calibre. Not a hitch in the action, his grouping admirably performed, the wedding and Egyptian festival scenes are marvels of luxury and with oodles of lovely ladies disporting themselves in lovely gowns.

Which brings to mind the fact that feminine patrons are going to flock to this feature in thousands for the purpose of sizing up the magnificent costumes worn with such grace by the star, a point which exhibitors will do well to stress when exploiting it.

Nor should the showmen overlook the hot weather factor in their advertising. We know of no cooler way to while away a sultry hour than watching Gloria Swanson taking that high dive from a towering crag into the arms of old Ocean and swimming joyously until her angling admirer catches her in his line instead of the fish he had hooked.

Among the many situations which provoke unbounded merriment none is more effective than that in which the modern Bluebeard's seven ex-wives appear, just as his marriage to Mona is finished, and are duly introduced to the panic-stricken bride.

But this is only one of various trenchant humorous hits, as appetizing and numerous as plums in a pudding.

Gloria Swanson plays the part of Mona de Briac with bewitching abandon and unlimited dash, never missing a single comedy point and just now and then showing what a capable actress she is in depicting situations calling for the serious, melting mood.

Huntley Gordon is immense as the cocksure John Brandon, the millionaire who is noted for getting whatever he goes after, but who finds his eighth bride rather "a handful" so to speak, and able to best him at his own game.

Robert Agnew, a youthful actor of considerable promise, is excellent in the drunken scene and the support is adequate. There is any amount of gorgeous photography, handsome interiors and beautiful exteriors abound, and the lighting is faultless.

To sum up, "Bluebeard's Eighth Wife" can be listed as a good bet for any kind of theatre, large or small, a peach of a summer attraction.

G. T. P.

Loyal Lives

Vitagraph Photoplay presented by Whitman Bennett. Story by Charles G. Rich and Dorothy Farnum. Directed by Charles Giblyn. Running time, 65 minutes.

CAST AND SYNOPSIS

Dan O'Brien	Brandon Tynan
Mary O'Brien	Mary Carr
Peggy	Faire Binney
Terrence	William Collier, Jr.
Michael O'Hara	Charles McDonald
Lizzie O'Hara	Blanche Craig
Tom	Chester Morris
Brady	Tom Blake
Mrs. Brady	Blanche Davenport
Judkins	John Hopkins
Terrence, as a child	Mickey Bennett

The widow Brady daily pleads with Daniel O'Brien, a letter carrier, for a letter from her son who ran away. Taking pity on her, O'Brien writes a series

of letters to her himself. Michael O'Hara, a fellow-worker, proposes to Daniel that they quit the mail service and start a mail order business with their savings. Mary O'Brien tells Michael that they are going to spend their savings to educate their son, Terrence, and Daniel refuses to leave the service. Daniel finds a baby girl on his doorstep and in spite of their poverty the O'Briens decide to keep her. Seventeen years later, Michael O'Hara is a mail order king and Daniel O'Brien, retired from the service on account of physical disability, is unable to find work. His pension is so small that he is forced to mortgage his home. O'Hara helps him when he can no longer meet the payments. Peggy, the O'Brien's adopted daughter, and Tom O'Hara are secretly married because Mrs. O'Hara will not hear of the match. Widow Brady's son, a mail thief, returns and takes a room with the O'Briens. Before he leaves he puts a bill in the teapot. O'Brien gives the bill to O'Hara as a part payment of his debt. The bill is marked and O'Brien is arrested for robbing the mails, but Tom goes bail for him. Brady and his pal attempt to rob the mail train on which Terrence is clerk. Terrence dives off the train into the river with the mail bag. After a struggle with the bandit Terrence manages to get ashore but he cannot get to the nearest farm until the next day. Daniel O'Brien, upon hearing that Terrence is suspected of robbing the mails goes to his old friend, the night clerk of the postoffice, for comfort. He finds robbers looting the safe and fights them. Terrence, who has brought the mail back in the farmer's car, comes to his



father's aid. One of the thieves proves to be Brady who confesses. O'Brien receives the personal thanks of Postmaster General New and the O'Haras give their approval to the marriage of Tom and Peggy.

Pathos, humor, thrills, deft human touches and a message that all can appreciate—these make a picture that all will enjoy. "Loyal Lives," the story of Daniel O'Brien, one of the 339,000 "unsung heroes," was indorsed by Postmaster General New as a faithful portrayal of the postal service, but it is, first of all, a faithful portrayal of life.

Daniel O'Brien and his family are real "folks" with their struggles, their kindness, their loyalty to each other and to the Service.

The big thrill is the train robbery and the subsequent struggle, but it is not so much the thrills as the human interest that makes the picture "big."

Mary Carr as Mary O'Brien is the perfect, loyal wife and pal, but her admirers will still find her the mother. Her adoption of the waif, her prostration when she hears that her son is suspected of robbery, her gladness at having him back, mingled with her worry because his forehead is cut, are all the language of motherhood.

Brandon Tynan gives an excellent performance as the kindly, loyal postman and is especially good in the black moments when he and his son are accused of robbery.

Faire Binney is a vivacious, piquant

Peggy. Blanche Craig as Lizzie O'Hara is as delightfully Irish as her name and contributes largely to the humor of the film. Wm. Collier, Jr., makes a clean-cut, daring juvenile. If we had the space we would commend each member of the supporting cast separately. They deserve it.

Introducing the story are some instructive scenes of the mail service. The shots of the train robbery are good and the interiors faithfully executed.

Exploitation of this picture should be very easy. Because it is a plea for the postman. Every postman will be glad to help you sell it. It will get much word-of-mouth publicity through mailmen and their families. No doubt you can arrange to have the mailmen sell tickets if you give a percentage to their sick benefit fund. In sections where Mary Carr is well-known it would be wise to feature her as playing another mother role.

D. R.

The End of the Rope

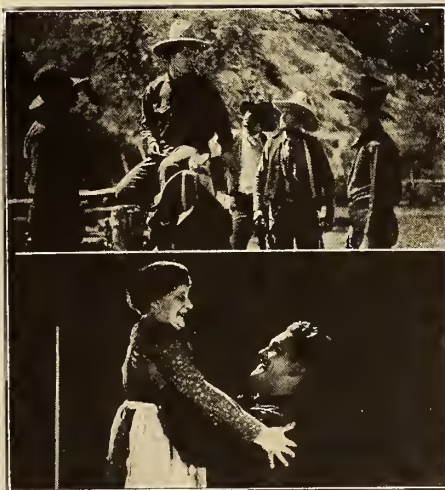
Aywon photoplay directed by Charles R. Seeley. Story by Donald Buchanon. Cameraman, Vernon Walker. Footage, approximately 4600.

CAST AND SYNOPSIS

Ned Holly Big Boy Williams
 Jack Holly
 Mrs. Holly Florence McKee
 Vivian Ralston Vivian Rich
 Jessie Morgan Fern Ferguson

Ned Holly steals the money his twin brother, Jack, has given to their widowed mother to pay the mortgage on their home in a small western town. Ned gambles it in a crap game and finds that the dice are loaded. In a fight one of the gamblers is hurt and Ned, thinking he has shot him, rushes home to find his mother dying. Jack, who has promised to protect Ned, goes to jail in his place. When he is released he starts on a search for his brother. On his way to Temacula he saves the life of Vivian Ralston, who gives him a card to the foreman of her uncle's ranch, where he is finally engaged. Ned has fallen into his old shiftless ways and holds up a paymaster. He is photographed in the act by Jessie Morgan, who gives the picture to the sheriff. The boys identify the hold-up man as Jack. Jessie shows Vivian the picture and Vivian determines to warn the man who saved her life that the sheriff is after him. She meets Ned, whom she mistakes for Jack and warns him. Ned attempts to kiss her, but rides away when he sees Jack coming after him. Ned comes to a deep gulch over which a rope is stretched. After he gets across he cuts the rope just as Jack is crossing and he falls to the bottom of the gulch. The sheriff and his men arrive and shoot at Ned, who is killed. Jack recovers and turns to future happiness with Vivian.

Melodrama and thrills are combined in this film. The old situations of the widowed mother in poor health, the mortgaged home



and the twin brothers whose characters differ so greatly are called into service once again. It seems improbable that Ned would be sent to prison when the gambler was merely hurt. Besides, the sheriff witnessed the whole fight and saw the gambler draw a gun, so even if he were shot in the struggle, it would be self-defense on Ned's part.

Although the story is weak, it contains plenty of action. Big Boy Williams is some-

thing of a gymnast. He can ride a kicking broncho, do a Douglas Fairbanks up the side of a house and in two different ways cross a guleh on a rope. He succeeds in portraying both the good-for-nothing Ned and the unselfish Jack. Vivian Ralston is a pleasing feminine support.

Those who like the oldtime western melodramatic thrillers will enjoy this one. D.R.

The Daring Years

Equity Photoplay In Seven Parts. Author, Daniel Carson Goodman. Director, Kenneth Webb. Running Time, seventy-five minutes.

CAST AND SYNOPSIS

Susie La Motte Mildred Harris
 John Browning Charles Emmett Mack
 Mary Charles Bow
 Mrs. Browning Mary Carr
 Jim Moran Joe King
 James La Motte Tyrone Power
 College Boy Skeets Gallagher
 Cabaret Owner Jack Richardson
 La Motte Children Helen Rowland
 Joe Depew

John Browning, a college graduate, is his mother's idol and carefully brought up, knowing little of the ways of the world. He attends a sophomore dinner at a cabaret. Freshmen arrive and break up the en-



tertainment and in the struggle which follows, John is hurt. Susie La Motte, a cabaret star who is in love with Jim Moran, a pug, nurses him and he becomes infatuated with her. Susie leads him on. Moran grows jealous, a fight takes place between the rivals. Moran pulls a gun which goes off and kills him. John is accused of murder, tried and sentenced to die in the electric chair. On the day of execution the prison power plant is struck by lightning and put out of order, so that the sentence cannot be carried out. In the interval, Moran's wife makes Susie admit that the slaying of her husband was accidental. With the new evidence thus presented to him the governor grants a reprieve, John's innocence is established and all ends happily.

This is a well photographed and skillfully directed melodrama, replete with heart interest, offering an unusual plot and moving swiftly to a tense and spectacular climax. There are unlimited thrills in evidence, a cabaret scene alive with color and realism—the scrap between the college freshmen and sophomores at the banquet being as natural as life and crammed with action—and the hero's march to the death chair in Sing Sing, when a lightning flash destroys the apparatus and halts the execution, is as grimly effective a bit of "suspense stuff" as has ever been screened.

Another exciting situation is the race between the auto and the train in the attempt to reach the prison with the governor's reprieve in time to save the hero's life. The motor car arrives at its goal after the scheduled hour of execution, but the bolt from the heavens has meanwhile intervened and all is well.

Mildred Harris plays the part of the siren, Susie La Motte, a role which she fills to perfection, and Charles Emmett Mack, one of David Wark Griffith's discoveries, gives a wonderfully fine performance as John Browning, the lad whose flight from a secluded home life to the garish pleasures

of the outside world comes so near to ending in black disaster.

There is also a strong psychological angle developed in the conflict of ideas between the boy and his too-fond mother, which adds materially to the story's interest. In this connection the excellent work of Mary Carr as Mrs. Browning deserves particular praise. The supporting cast is all that could be desired, in fact, every member of the company may be said to contribute heavily to the film's success.

It is a picture which should draw well in any locality and can be exploited as possessing compelling atmosphere, a powerful story and fast action. The names of the principal players can be played up to good advantage.

G. T. P.

The Love Brand

Universal Photoplay In Five Parts. Author, Raymond L. Schrock. Scenario by Adrian Johnson. Director, Stuart Paton. Cameraman, William Thornley. Running Time, fifty-five minutes.

CAST AND SYNOPSIS

Don Jose O'Neil Roy Stewart
 Peter Collier Wilfred North
 Francis Collier Margaret Landis
 Charles Mortimer Arthur Hull
 Miguel Salvador Sydney De Grey
 Teresa Marie Wells

Don Jose O'Neil owns a great ranch in the Southwestern cattle country, inherited from his Spanish ancestors. An Eastern capitalist knows there is oil on the land and endeavors to persuade Don Jose to sell certain portions of it. He fails, and then, having accepted an invitation to remain visiting the ranch, employs his daughter Frances, a spoiled society beauty, to ensnare their host's affection and induce him to consent. Don Jose falls in love with Frances, who, in playing her father's game, gradually loses her heart to the man she is betraying. Teresa, a Spanish girl, daughter of the ranch foreman, has vainly loved Don Jose, learns of the plot in which Frances is engaged and exposes her to her lover. Don Jose, in a tempest of rage, threatens to brand Frances with a red-hot iron, but relents at the last moment. Frances confesses her duplicity, but admits that she now loves him. He spurns her, Frances seizes the iron and brands her shoulder to prove her truth. Don Jose is convinced and the two are wed.

This is a Western melodrama of average interest. Its strong points are the exceedingly pretty scenery—the backgrounds are impressive and there are some beautiful shots of the wide, sweeping prairie land, valleys and mountains in which the action takes place—the likeable personality of the leading man, Roy Stewart—the tense situation where the heroine bands herself with an iron in order to prove that if she did cheat her



lover in the beginning of things, she has truly repented.

Its weakness lies in the somewhat marked obviousness of the plot. One has little trouble anticipating just what is going to happen to Frances Collier when she weaves her net to ensnare her father's game, and one can anticipate just what is going to happen that while angling for possession of his heart she will lose her own, and so on.

But as it stands, the film affords an hour's quiet amusement. There are some riding

stunts staged which will satisfy those who thirst for the spectacular. The pursuit of the cattle thieves, for instance, is conducted with considerable dash and flashy action, and comedy seasoning is imparted by the scene where Don Jose, alone with the spoiled darling from the East, threatens to lower her pride by forcing her to indulge in cooking experiments with a rusty old stove and frying pan.

Roy Stewart's genial smile is on tap as usual. There isn't much about him which suggests Spanish descent, but he registers as a very pleasing Don Jose, for all that.

Margaret Landis seems a trifle stiff and artificial in the heroine role, but Marie Wells gives a colorful performance as the impulsive Teresa. The picture belongs in the ordinary program list. In exploiting it, feature Roy Stewart's name, the melodramatic romance and Western atmosphere.

G. T. P.

St. Elmo

Fox photoplay from the novel by Augustus Evans. Scenario by Jules Furthman. Jerome Storm, Director. Footage 5778.

CAST AND SYNOPSIS

St. Elmo Thornton..... John Gilbert
 Agnes Hunt..... Barbara La Mar
 Edna Earle..... Bessie Love
 Murray Hammond..... Warner Baxter
 Rev. Alan Hammond..... Nigel De Brullier
 Mrs. Thornton..... Lydia Knott

St. Elmo Thornton and his mother have been life-long friends of the Reverend Alan Hammond and his son Murray, who is studying for the ministry. St. Elmo thinks so much of his friend that he plans to build a church for him when he is ordained. When Agnes Hunt accepts St. Elmo's proposal of marriage, he rushes home to tell his mother the good news. Returning with his mother's engagement ring which she has asked him to give Agnes, he finds the girl in Murray's arms and overhears them planning to elope after Agnes has married him and obtained a settlement. Later, Murray is shot in a struggle with St. Elmo. Edna Earle granddaughter of the blacksmith witnesses the encounter but before the smithy can go to the woods, St. Elmo comes to the shop and demands that his horse be shod immediately. When he rides away, he drops a book which Edna finds and keeps.

His faith in humanity destroyed, St. Elmo roams the globe returning home to find that Edna is staying with his mother as a companion. She remembers him and gives him his book. Upon learning that she likes to read, he gives her access to his library. On the table is a miniature Oriental temple, Taj Mahal, in which he keeps the last letter he wrote to Agnes. By reading this he keeps alive his hatred of woman-kind. Against his will he gradually falls in love with Edna and to prove to himself that she is as untrustworthy as all women, before he goes on a journey he gives her the key to the Taj Mahal which she promises not to open within a year. He returns to find her with the key in the lock and is convinced of her guilt, but later when he accuses her, she denies that she opened the temple. Her innocence is established when St. Elmo unlocks the door and an explosion is heard. He begs her forgiveness for his doubt and declares

life Augustus Evans' novel and has done it quite successfully, due chiefly to the competence of his cast. St. Elmo's love for Agnes and Murray, his bitterness upon discovering their falsity, his and Edna's efforts to fight against their love, are made real and will enthrall the average picturegoer as much as they are intended to. As a whole, John Gilbert's performance is sincere, although, occasionally, he does flourish his arms a trifle too melodramatically. Barbara La Mar as the false Agnes, Nigel De Brullier as Reverend Alan Hammond, and Lydia Knott as Mrs. Thornton, give good characterizations. The supporting cast is all that could be desired. In spite of the general competence, Bessie Love gives the impression of "making the picture." Her portrayal of wistful, demure little Edna is flawless. The photography is good, especially in the scenes of the open country.

The fact that the film is a picturization of the well-known novel and that Bessie Love plays the feminine lead will aid greatly in exploitation. The picture will be released September 30th. D. R.

Through the Flames

Goldstone Photoplay in Five Parts. Scenario by George Plympton. Director, Jack Nelson. Running time, fifty-five minutes.

CAST AND SYNOPSIS

Dan Merrill Richard Talmadge
 Mary Fenton Charlotte Pierce.
 Jim Hanley M. Geary
 Captain Strong S. J. Bingham
 Jerry Fenton Taylor Graves
 Marjory Arnold Ruth Langston
 Red Burke Fred Kohler
 Dan's Mother Edith Yorke
 Howard Morton George Sherwood
 Bertram Arnold C. H. Mailes
 "Sparks" Pal, the Dog



Dan Merrill joins Company 24, Fire Department. He early attracts the favorable notice of the Chief. Numerous fires have been taking place, obviously set off to cover up robberies. The chief assigns Dan to the task of running down the criminals. So as to find an excuse for mingling with the gang he suspects, Dan arranges to be fired from the force for seeming cowardice. This is done. His mother and sweetheart Mary are heartbroken over his discharge, the secret of which he dares not reveal. He becomes a member of the gang, among which Mary's weaking brother Jerry is numbered. Red Burke, leader, demands that Mary marry him, threatening to have Jerry jailed unless she consents. Dan discovers the identity of "the man higher up" who is responsible for the work of the gang. Burke beats up Jerry and learns from him what Dan's mission really is. Burke confronts Dan and accuses him of being a stool pigeon. Dan smashes the gas jet in making his escape. An explosion results. Dan rescues his mother from the blazing apartment upstairs. The gang members are all arrested. Dan is vindicated in his sweetheart's eyes and duly rewarded.

Pictures dealing with the activities of fire-fighters usually find favor in the eyes of movie fans and "Through The Flames" is not likely to prove an exception to the rule.

It is a snappy melodrama, vibrant with brisk action, pervaded with decisive thrills and offering a pleasing love story. Also, it

presents an unusual plot, for the fireman hero steps outside the limits of his profession by turning amateur detective, joins a gang of crooks he suspects of burning down buildings to conceal robberies and brings them all to justice in the end.

The said hero, Dan Merrill by name, gets the sympathy of the onlookers from the outset by meekly submitting to the stigma of cowardice in pursuance of his plan for exposing the arson artists. Naturally, his mother and sweetheart mourn over his weakness, but all comes right at the finish, when he rescues the old lady from a burning apartment, brings about the capture of the thieves and covers himself with glory.

There are no slow moments in the picture, which affords Richard Talmadge a chance to distinguish himself as the intrepid Dan, a role in which he works with praiseworthy vim and scores a palpable hit.

Charlotte Pierce registers as a very captivating heroine. Fred Kohler, as Red Burke, is a genuinely hard-boiled villain. The crook types are "as tough as they make 'em." Edith Yorke shines as a most lovable personage in the character of the hero's mother and the support is adequate.

The fire scenes are remarkably well filmed and good lighting prevails. The film ought to prove a bully attraction for downtown and neighborhood houses and should be easily exploited by arranging tieups with local fire departments. G. T. P.

The Santa Fe Trail

Serial produced by Neva Gerber through Arrow Film Corporation. Written and directed by Robert Dillon. Production under supervision of Ben Wilson.

CAST

Rosalie LeCoyne Miss Neva Gerber
 Ian LeCoyne, her father James Welch
 "Jerry" Morne, a caravan guard Jack Perrin
 Arthur Rand, a trader Elias Bullock
 Moran, a gambler Wilbur McGaugh
 Kit Carson Clarke B. Coffey

There is action aplenty in "The Santa Fe Trail," a historical serial of the days of the pioneers. Among the leading characters are General Fremont and Kit Carson, the latter beloved of the younger generation and well remembered by their elders as one of their earliest and most famous heroes of "the plains."

The production, which features Neva Gerber, has its beginning in the late forties, the opening locations being in Missouri, the start of the long trek westward across the continent.

The tale is of gold, of the hunt for it and the finding of it, the seeking by the less



his love, but she remembers the scene of Murray's death and flees to the Church for strength to fight her temptation to yield. St. Elmo finds her and tells her how Murray came to be killed. Rev. Alan Hammond overhears the story and after Edna leaves, he gives St. Elmo his forgiveness and tells him to take his son's place in the world. St. Elmo does so, and one day finds Edna in the church. She admits that she can no longer be deaf to the dictates of her heart. Jerome Storm has undertaken to bring to



successful to learn the spot where it has been found, the battling back and forth by the finders and the conspirators, with incidental attacks by hostile Indians.

Neva Gerber spiritedly portrays Rosalie Le Coyne, whose father, played by James Welch, is the lucky goldseeker. Rosalie is in

love with "Jerry" Morne, a caravan guard, a character well played by Jack Perrin.

Le Coyne is a confirmed card player, and it is his custom when he loses to make another excursion to his mines and bring back more gold. Moran, who also is in love with Rosalie, cheats the old man and plans to steal from him the map of the gold field when Le Coyne is on his way.

After the party has left Rosalie learns of the impending attack by Indians and sets forth to warn her father and sweetheart. She and Jerry are captured, and her father is left for dead. Before the cavalry arrive Kit Carson rescues Rosalie and Jerry. The captured gambler escapes. Later the girl and Jerry, traveling with Fremont, block the entrance to a canyon with an ammunition wagon in an effort to stop the Indians and the wagon is set on fire and the powder explodes.

That is a rough sketch of the way the story opens. Judging from the opening three episodes the subject is one that will have interest for the serial "fans," with especial reference to the youngsters who are so much in evidence on a Saturday afternoon in the everyday picture theatre.

The material frankly is of the "wild and woolly," with abundance of shooting and riding, villains and Indians, and all the accompanying two-fister stuff and mountain and desert background that go with it.

G. B.

The Call of The Wild

Produced By Hal Roach; featuring Buck, a dog; story by Jack London; directed by Hal Roach; adapted by Fred Jackson; photographer not mentioned; running time, one hour and ten minutes.

CAST

Buck	By Himself
The Man With the Club	Walter Long
John Thornton	Jack Mulhall
Mercedes	Laura Roessing
Her Brother	Frank Butler
Her Husband	Sydney d'Albrook



For his first venture into the serious drama, Hal Roach evidently decided not to specialize but to put out a production that would have universal appeal. He did not have to go far afield for his topic—animals and the great outdoors. Selecting Jack London's "The Call of the Wild," the author's most popular story written when he was at the peak of his writing power, for his initial effort, he cut loose with a punch that registered. The result is that he has made an entertaining picture that will appeal to everyone who likes a whiff of the open with a tang of the north all through the atmosphere, and especially will it gladden the hearts of animal lovers who count in the majority.

That adapter of the book has not wandered far from the original text, which means that there is a great deal of he-man stuff all through the scenes and very little

mush. All the spirit and vigor of the London classic has been retained, and it is a thoroughly interesting and novel production.

Mr. Roach introduces a new dog actor to the screen who is going to be popular. He seems to be well trained and performs intelligently. Jack London would have liked this animal even as he loved the dog of his story. He not only takes direction with marvelous readiness, but seems to enter into the spirit of the picture and enjoy it, even if in one or two scenes he looks as though he would like to know what it is all about.

There is a punch in the picture and Buck supplies the most of it in his fight with a rattlesnake, a battle with one of his own kind and his famous fifty-mile run through the snow at the head of the pack.

The director has taken advantage of his outdoor atmosphere to bring out some remarkable photography, and he also got the last ounce of comedy out of his characters. At times the comedy element borders on the farce, but the audience who witnessed the opening performance enjoyed it to the last giggle.

The action moves with a fine sweep and is animated with the utmost sincerity, never pausing once it starts on its colorful course. No chance is given for a let-down in the performance of either the dog or the humans who support him, and the director has seen to it that the comedy is introduced just at the proper place even if it is a little broad. This seems to be the chief fault of an otherwise flawless picture—the comedy approaches too near the slapstick for a production of this kind.

Broad human sympathy is expressed in a manner that grips every one who knows the worth of an animal like Buck, and this is the strongest appeal in the entire production. Jack Mulhall, as the hero worshipped by the dog, gives a neat performance; Walter Long, as the man feared by the animal whom he finally kills to avenge his master, gives a splendid contrast portrayal; Sydney d'Albrook, Frank Butler and Laura Roessing are splendid characters along comedy lines. There are several other bits played by actors whose names are not mentioned on the program but who stand out.

There are marvelous snow scenes, bleak wastes and wonderful silhouettes in sky line effects that are the real thing. Mr. Roach need have no fear for the success of his first dramatic effort. If not a great picture, it is entertaining and that is what counts. It should prove a money-maker for any exhibitor.

W. C. M.

Legally Dead

Universal Photoplay In Five Parts. Author, Charles Furthmann. Scenario by Harvey Gates. Director, William Parke. Cameraman, Richard Fryer. Running Time, fifty-five minutes.

CAST AND SYNOPSIS

Will Campbell	Milton Sills
Mrs. Campbell	Margaret Campbell
Minnie O'Reilly	Claire Adams
Jake Dorr	Edwin Sturgis
Jake's Sweetheart	Faye O'Neill
Malcolm Steel	Charles Stevenson
District Attorney	Joseph Girard
The Anarchist	Albert Prisco
The Judge	Herbert Fortier
The Governor	Charles Wellsley
Detective Powell	Robert Homans
Dr. Jay Gelzer	Brandon Hurst

Will Campbell, newspaper reporter, quarrels with his wife, leaves home and determines to prove a theory that circumstantial evidence is responsible for many unjust convictions. He commits a minor crime, lands in prison and meets Minnie O'Reilly. She is serving a term to shield her roommate. They fall in love. Both win pardons from a jail-break and saving the warden's life. Campbell gets a job in a bank but is recognized and hounded by detectives who originally arrested him. The detective is shot, dies, Campbell is arrested and sentenced to death. The girl pal of the real murderer confesses at the eleventh hour, but meanwhile Campbell has been hung. Doctor Gelzer gets his body and through the use of the new drug, adrenalin, restores Campbell to life. Will goes back home to find his wife divorced and remarried and returns to happiness with Minnie.

There are several reasons why this picture

ought to go "big" and pile the coin into exhibitorial coffers. One is that the plot pivots upon a timely subject—the power of a new drug, adrenalin, to revive heart action after a person has been pronounced dead.

This scientific discovery received a lot of publicity in the daily press, with arguments for and against it, and naturally excited widespread curiosity.

Folks are still busy discussing adrenalin possibilities and will certainly flock to see a film constructed around its supposed magic, so here is a fruitful field for exploitation. Then the fact that Milton Sills plays the lead is worth while calling attention to. That popular player has a strong following of admirers in most localities, and, for the rest—"Legally Dead" can be advertised as an entirely unique and enthralling drama that never loses its grip on the spectators' feelings from start to finish.

The story is in every way a novelty and so well handled by director and players that you won't stop to consider whether it is probable or not. Conviction is established to the extent of believing it within the range of possibility, anyhow, and the suspense is so well developed and sustained that it "gets over" with tremendous effect.

A little gruesome, maybe, the hanging scene is grimly impressive, although not too prolonged or treated with unnecessary elaboration of morbid detail. And the situation where Dr. Gelzer works over the dead man, with the girl watching the indicator which will register success or failure, is marvelously well staged.

The love romance is neatly wrought out and its happy finish quite counterbalances any slight tendency to gloom that the prison and death atmosphere may have created.

Milton Sills, as Will Campbell, furnishes a character study as clean-cut as a cameo and throbbing with dynamic force. He has never appeared to better advantage during his long and successful screen career.

Claire Adams wins all hearts by her touch-



ing performance of heroine Minnie Reilly and Brandon Hurst is an extremely convincing figure as the physician whose experiment restores the dead to life. The support is excellent, good photography distinguishes the entire production and the lighting is clear and distinct.

G. T. P.

Over the Cliff, Universal

This is the eighth chapter of the historical serial "In The Days of Daniel Boone," starring Eileen Sedgwick and Jack Mower. By the timely appearance of a group of citizens, the Regulators are dispersed and Susan is released by Jack. Henderson banishes Redmond from his home when Jack proves that he is a Tory. While Boone and his colonists are preparing to depart, Girty, disguised as an Indian, steals the original deed of the new territory. In his pursuit of Girty, Jack jumps from his horse to Girty's. The animal plunges over a cliff into the lake.

ALICE ADAMS*(Associated Exhibitors)*

TOLEDO, LOEWS VALENTINE. — 20-30-50c. Business fair. **Short Subjects.** — News; Aesop's Fables; Fun From the Press. **Press Comments.** — Comedy good.—Blade. Admirers of Booth Tarkington's prize novel will be delighted with the film.—Times. Booth Tarkington's words—unfolded—before your eyes.—News Bee.

ARE YOU A FAILURE?*(Al Lichtman)*

NORFOLK, NORVA. — Three days business bad. **Short Subjects.** — Dig up; Pithy Paragraphs. **Press Comment.** — Rather slow but interesting.—Virginian Pilot. Likeable comedy drama.—Ledger Dispatch.

AS A MAN LIVES*(American Releasing)*

SEATTLE, WINTER GARDEN. — 10-20c. Good business three days. **Short Subjects.** — News; Comedy. **Press Comment.** — Holds the interest.—Star.

BACKBONE*(Goldwyn)*

INDIANAPOLIS, OHIO. — 25-40c. Fair business. **Short Subjects.** — "Where Am I"; News. **Press Comment.** — Drama with many high spots.—The News. Delicately told, cast excellent.—The Star.

BAVU*(Universal)*

BALTIMORE, GARDEN. — 20-25-35c. Good business. **Short Subjects.** — "My Hero"; Cartoon; News. **Press Comment.** — Spectacular thriller. — Post. Thrilling. — American. Capital entertainment.—Evening Sun. A mystery.—News.

BELLA DONNA*(Paramount)*

KANSAS CITY, GLADSTONE. — 10-20c. Good business. **Short Subjects.** — "The Barn Yard"; "Fighting Blood."

BELLBOY 13*(First National)*

CHARLOTTE, BROADWAY. — 10-30c. Three days big business.

THE BOND BOY*(First National)*

PORTSMOUTH, OLYMPIC. — Three days business fair.

THE BIRTH OF A NATION*(D. W. Griffith)*

RICHMOND, BROADWAY. — 40-50c. Sixth week's return engagement, capacity

THE BISHOP OF THE OZARKS*(F. B. O.)*

TOLEDO, B. F. KEITH'S. — 15-25-30-35-50-75c. Business good. **Press Comment.** — A good flicker.—Times.

BOSTON BLACKIE*(Fox)*

INDIANAPOLIS, SMITH'S. — 15-25c. Capacity. **Short Subjects.** — "Fighting Blood"; News. **Press Comment.** — Gripping.—The News.

THE BRASS BOTTLE*(First National)*

CHARLOTTE, BROADWAY. — Three days big business. **Short Subjects.** — "Firpo, Will He Conquer Dempsey?" "Second Childhood."

THE BRIGHT SHAWL*(First National)*

RICHMOND, BROADWAY. — 30-40c. Week's capacity. **Press Comment.** — One of Barthelme's greatest. — Times Dispatch. Worth seeing.—News Leader.

THE CALL OF THE WILD*(Pathe)*

LOS ANGELES, CALIFORNIA. — 35-55c. Business good. **Short Subjects.** —

Voice Of The BOX OFFICE

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IMPARTIAL because all reports are gathered by paid, experienced correspondents.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what: what the daily press said, admission price, exploitation used and supporting program.

Dippy Do-Dad Comedy; "Be Honest"; News. **Press Comment.** — Serious drama.—Examiner. Unusually interesting and an unique production.—Express. Worth while if you like dogs.—Record.

CAMERON OF THE ROYAL MOUNTED*(Hodkinson)*

BIRMINGHAM, PRINCESS. — 10c. Business fair. **Short Subjects.** — "Billy Blazes Esq."; Pathe Comedy. **Press Comment.** — Interesting.—News.

CAN A WOMAN LOVE TWICE?*(F. B. O.)*

SCRANTON, POLI. — Average summer business. **Short Subjects.** — News.

CAPTAIN-FLY-BY-NIGHT*(F. B. O.)*

TOLEDO, B. F. KEITH'S. — 15-25-30-35-50-75c. Business good. **Press Comment.** — Romantic, much suspense and more than one laugh.—Blade. Interesting.—Times.

CATCH MY SMOKE*(Fox)*

BETHLEHEM, PALACE. — Fair business. **Short Subjects.** — Fox Comedy; News.

CHILDREN OF DUST*(First National)*

KANSAS CITY, NEWMAN. — 15-25-35-50-75c.—Big week's business. **Short Subjects.** — Balloonatic; Travelogue; News. **Press Comments.** — The "sheiks" and "shebas" who frequent high school dances will enjoy it.—Star Times. All the pathos, humor and romance of "Humoresque."—Journal Post.

CHILDREN OF JAZZ*(Paramount)*

BIRMINGHAM, STRAND. — 10-35c. Business good. **Short Subjects.** — News; "Take Your Choice." **Press Comment.** — Ultra modern, interesting to the average spectator.—News.

SEATTLE, COLISEUM. — 25-35-50c. Well sustained business. **Short Subjects.** — "Fighting Blood"; Topics of the Day; Kinograms. **Press Comments.** — Comedy with many thrilling moments.—Times. Decidedly interesting.—Star.

CRINOLINE AND ROMANCE*(Metro)*

BALTIMORE, CENTURY. — 25-33-55c. Good business. **Short Subjects.** — "My Hero"; News. **Press Comment.** — Fills the gap in summer programs. Morning Sun. Amusing.—News. Original.—Post. Acceptable mid-summer entertainment.—American.

THE CUSTARD CUP*(Fox)*

TOLEDO, ALHAMBRA. — 20-30c. Business fair. **Short Subjects.** — "Gas and Air"; Comedy; News. **Press Comments.** — Delightful.—Blade. Contains much that is good, wholesome, melodramatic thrills.—Times.

DADDY*(First National)*

DALLAS, MELBA. — 24-35-55c. Business about average. **Short Subjects.** — News. **Press Comments.** — The dramatic acting of Jackie Coogan above par. — News. Child story of sad nature with humorous vein.—Journal. Grips and wrings your heart.—Dispatch. A rapid fire thoroughly diverting fare.—Herald.

DADDY LONG LEGS*(Paramount)*

LOS ANGELES, KINEMA. — 25c. Good business. **Short Subjects.** — Comedy; News. **Press Comment.** — Good after four years.—Times. Still great.—Record.

A DANGEROUS ADVENTURE*(Warner Bros.)*

MILWAUKEE, SAXE'S RIALTO. — 25c. Good business. **Short Subjects.** — Sunshine Comedy; Selznick News.

DESERT DRIVEN*(Fox)*

MILWAUKEE, SAXE'S PRINCESS. — 10-15-25c. Business good. **Short Subjects.** — Comedy; Kinograms. **Press Comments.** — Ranks well above average melodrama. — Sentinel.

THE DEUCE OF SPADES*(First National)*

HAZLETON, FEELEY. — Excellent business three days. **Short Subjects.** — News; "Fighting Blood."

DOWN TO THE SEA IN SHIPS*(Hodkinson)*

ALLENTOWN, FRANKLIN. — Fair business. **Short Subjects.** — Comedy; News. **SCRANTON, STRAND.** — Good business. **Short subjects.** — News; Comedy; Review; Local Events.

ENEMIES OF WOMEN*(Cosmopolitan)*

LOS ANGELES, ALHAMBRA. — 35-55c. Big business. **Press Comment.** — The greater ever.—Examiner. A world of entertainment.—Times. Picturesque, pleasing and dazzling.—Herald. A good picture any way you look at it.—Record.

PORTLAND, RIVOLI. — 15-35-50c. Capacity. **Short Subjects.** — Kinograms; Felix the Globe Trotter"; Topics of the Day. **Press Comments.** — Needs powerful moral to get by censors.—Journal. A gorgeous spectacle.—Oregonian.

ENVIRONMENT*(Principal Pictures)*

BALTIMORE, LEOW'S HIPPODROME. — 20-25-40-50c. Good business. **Short Subjects.** — "The Pill Pounder"; Review; News. **Press Comment.** — Thrilling.—Post. Won't cause any tremors.—News.

MILWAUKEE, ASCHER'S MERRILL. — 40c. Average business. **Short Subjects.** — The Kid Reporter; News. **Press Comments.** — A fine crook film. Crammed with thrills.—Wiseonsin News.

THE EXCITERS*(Paramount)*

ALLENTOWN, RIALTO. — Usual business week. **Short Subjects.** — "The Balloonatic." Exploitation.—Heavier advertising.

PORTLAND, COLUMBIA. — 15-35-50-75c. Fair business. **Press Comments.** — Wins the heart.—Journal. A splendid vehicle.—Oregonian.

READING, COLONIAL. — Fair business. **Short Subjects.** — Comedy; News.

SHAMOKIN, VICTORIA. — Average week's business. **Short Subjects.** — "The Champen"; News; Press Fun.

EXPERIMENTAL MARRIAGE

(Select)

INDIANAPOLIS, CRYSTAL. — 15-25c. Above average. Short Subjects. — "The Robin' Fool"; News. Press Comment.— Full of intriguing twists and smiles. — The News.

THE FACE ON THE BARROOM FLOOR

(Fox)

TOLEDO, RIVOLI. — 15-25-30-40-50-75c. Business good. Short Subjects. — "Circus Pals." Press Comments.—Melodrama. Good work.—Times. Filled with action, suspense and thrills. A Love story interestingly interwoven.—News Bee.

THE FAMOUS MRS. FAIR

(Metro)

WILMINGTON, ROYAL. — 20-30c. Very poor business.

THE FOG

(Metro)

ST. LOUIS, KINGS. — 20-40c. Business fine. Short Subjects.—News; Views; Comedy; Rod and Gun Series; Movie Chats. Press Comment.—Sentimental melodrama.—Post Dispatch.

FOG BOUND

(Paramount)

RICHMOND, COLONIAL.—30-40c. Three days good business. Short Subjects. — "A Hula Honeymoon." Press Comment. — Worth while.—Times Dispatch. Good melodrama.—News Leader.

ST. LOUIS, MISSOURI. — 30-50c. Business fair. Short Subjects.—News; Views; Comedy. Press Comments.—Lively melodrama.—Post Dispatch.

WILKES-BARRE, CAPITOL. — Fair business. Short Subjects.—News.

A FRONT PAGE STORY

(Vitagraph)

ST. LOUIS, 18TH STREET AIRDOME.—20c. Three days excellent business. Short Subjects.—News; "Felix the Cat"; Fun from the Press.

A GENTLEMAN OF LEISURE

(Paramount)

MILWAUKEE, ALHAMBRA. — 50c. Business fair. Short Subjects.—Charlie Murray Comedy; News; Topics of the Day. Press Comments.—Not very substantial, but pleasant summer entertainment. — Journal Has good action. Interesting.—Wisconsin-News. Comedy of crookdom and social world. Light and fluffy.—Sentinel.

TOLEDO, PRINCESS. — 25-40c. Business fine. Short Subjects. — "Plumb Crazy"; Christy Comedy; News. Press Comment.—Melodramatic comedy.—Blade. Excitement and laughs combined; a crook story with never a dull moment.—Times.

THE GIRL FROM PORCUPINE

(Progress)

TOLEDO, PANTHEON. — 25-35c. Business fair. Short Subjects.—Charlie Murray Comedy; News; Local Grams. Press Comments.—A typical Curwood story and goodly measure of spectacular action.—Blade. Exciting, dramatic and comedy moments. Interesting.—Times.

THE GIRL I LOVED

(United Artists)

ALLENTOWN, STRAND. — Good business. Short Subjects. — Comedy; News; Topics.

RICHMOND, BIJOU. — 30-40c. Week's good business. Short Subjects.—"Cold Chills." Press Comment.—Not up to Ray's standard.—Times Dispatch. Fairly interesting.—News Leader.

SEATTLE, BLUE MOUSE. — 25-50c. Second week's excellent business.

GIRL OF THE GOLDEN WEST

(First National)

LOS ANGELES, TALLY'S.— 25-35c. Business good. Press Comment.—Calls to your heart strings.—Record. Fine of the Belasco play.—Times. Entertaining and charming.—Examiner.

NORFOLK, STRAND. — 30-40c. Week's big business. Press Comment.—One of the really big efforts of the season.—Virginian Pilot. Every man, woman and child should see it.—Ledger Dispatch.

THE GREEN TEMPTATION

(Paramount)

BIRMINGHAM, CAPITOL. — 10-20c. Business good. Press Comment.—Elaborate.—News.

GRUMPY

(Paramount)

KANSAS CITY, CIRCLE.—15-25c. Good business. Short Subjects.—"The Artist"; Magazine.

THE HEART RAIDER

(Paramount)

RICHMOND, COLONIAL.—30-40c. Three days, good business. Short Subjects.—Buster Keaton, "The Balloonatic." Press Comment.—Keaton took the lead away from the feature production.—Times Dispatch. A good double bill.—News Leader.

THE HEART OF WETONA

(Selznick)

BETHLEHEM, LORENZ.—Fair business. Short Subject. — "Captain Kidd's Kids."

HEARTS AFLAME

(Metro)

RICHMOND, COLONIAL.—30-40c. Three days fair business. Short Subjects.—"The Speed Demon."

WILMINGTON, ROYAL. — 20-30c. Two days fair business. Short Subjects.—News; Pithy Paragraphs. Press Comment.—Wonderful thriller.—Dispatch.

HER FATAL MILLIONS

(Metro)

LOS ANGELES, LOEW'S STATE. — 35-55c. Business good. Short Subjects.—Backfire; "Golf." Press Comment.—Holds interest.—Examiner. It's well worth seeing.—Herald. Odd mixture of melodrama and farce sometimes descending to almost low comedy.—Express. One of Viola Dana's best.—Record.

HER ACCIDENTAL HUSBAND

(C. B. C.)

BALTIMORE, PARKWAY. — 15-20-25-44c. Good business. Short Subjects.—"Say It With Diamonds"; "Moon Blind"; News.—Press Comments.—Affecting document.—Evening Sun.

HUMAN WRECKAGE

(F. B. O.)

KANSAS CITY, ROYAL. — 15-35-50c. Record breaker. Short Subjects. — Fun from the Press; Magazine. Press Comments.—Excellent one of its sort.—Star-Times. One of the most extraordinary in history of the screen.—Journal-Post.

JUNE MADNESS

(Metro)

READING, HIPPODROME. — Fair business. Short Subjects.—"Pleasant Journey"; Our Gang Comedy; News.

THE KINGDOM WITHIN

(Hodkinson)

ST. LOUIS, PEERLESS AIRDOME. — 20c. Three days excellent business. Short Subjects.—News; Comedy; Movie Chats.

THE LAW OF THE LAWLESS

(Paramount)

ALLENTOWN, RIALTO. — Fair business. Short Subjects.—Topics; News.

BALTIMORE, METROPOLITAN. — 17-28-40c. Good business. Short Subjects.—Pathecolor; "Mysteries of the Sea"; News; "Wrecks." Press Comment.—Good romance, drama and action. Excellent entertainment.—American. Colorful and fast-moving melodrama.—News. Unusually well done.—Post.

SEATTLE, STRAND.—35-50c. Business good. Short Subjects.—Back to the Woods; Review; Kinograms. Press Comments.—Interesting with quick pace. A welcome change after some of the slow-moving pictures recently offered.—Times. Holds the interest.—Star.

LES MISERABLES

(Fox)

MILWAUKEE, GARDEN. — 50c. Fine business. Short Subjects.—Comedy; News; Topics of the day. Press Comments.—A good picture, approaching immortality. Merits your patronage.—Journal.

THE LITTLE CHURCH AROUND THE CORNER

(Warner Bros.)

ST. LOUIS, ARSENAL AIRDOME.—20-30c. Four days fine business. Short Subjects.—News; Comedy; Fables.

McGUIRE OF THE MOUNTED

(Universal)

KANSAS CITY, GLOBE. — 10-20c. Good business. Short Subjects.—Aesop's Fables; Topics of the Day; Magazine. Press Comment.—Graphic.—Journal-Post.

MAIN STREET

(Warner Bros.)

CHARLOTTE, IMPERIAL. — Four days capacity. Short Subjects.—News; Aesop's Fables in Slang.

A MAN'S MAN

(F. B. O.)

KANSAS CITY, TWELFTH STREET.—10-30c. Good business. Short Subjects. — Magazine. Press Comments.—Capably presented.—Journal-Post.

THE MAN NEXT DOOR

(Vitagraph)

ST. LOUIS, DELMONTE.—25-50c. Business fair. Short Subjects.—News; Views; Comedy; Fun from the Press. Press Comments.—Ambitious effort.—Post Dispatch.

MAN OF ACTION

(First National)

ST. LOUIS, CINDERELLA AIRDOME.—20c. Three days fine business. Short Subjects.—News; Comedy; Movie chats.

WILMINGTON, ROYAL.—20-30c. Two days good business.

MARY OF THE MOVIES

(F. B. O.)

SEATTLE, PALACE HIP. — 20-35c. Good business. Press Comments.—Interesting—P-I.

THE MASQUERADER

(First National)

NORFOLK, WELLS.—30-40c. Three days business off. Press Comment. — Good but does not strike public approval as a whole.—Virginian Pilot.—Fine characterization.—Ledger Dispatch.

MIGHTY LAK A ROSE

(First National)

SCRANTON, STATE. — Good business. Short Subjects.—Review; News; Comedy.

MINNIE

(First National)

COLUMBIA, BROADWAY. — 10-30c. Two days, fair business.

THE NE'ER DO WELL

(Paramount)

KANSAS CITY, COLONIAL. — 10-20c. Business good. Short Subjects. — "Kick Out"; News.

PORTSMOUTH, TIVOLI. — Three days capacity.

OLIVER TWIST

(First National)

BETHLEHEM, LEHIGH ORPHEUM. — Good business. Short Subjects. — News; Comedy.

ONLY 38

(Paramount)

ALLENTOWN, COLONIAL. — Excellent business. Short Subjects.—"Kick In." Exploitation.—May McAvoy featured in interviews.

PORTSMOUTH, TIVOLI.—Three days big business.

OUT O' LUCK

(Universal)

ST. LOUIS, RIVOLI.—30c. Week's excellent business. Short Subjects.—News; Views; Fun From the Press. Press Comments.—Brisk action throughout.—Post-Dispatch.

PENROD AND SAM

(First National)

PORTLAND, LIBERTY. — 10-25-35c. Good business. Short Subjects.—News; African Jungles; Fun From the Press. Press Comments. — Distinctly a pleasure. — Journal.

ST. LOUIS, GRAND CENTRAL. — 30-50c. Week's excellent business. Short Subjects.—News; Views; Comedy; Fables. Press Comment.—Irresistible appeal.—Post-Dispatch.

THE PURPLE HIGHWAY

(Paramount)

LOS ANGELES, METROPOLITAN.—35-55c Business good. Press Comment. — Big success.—Examiner. Human, well done and a charming vehicle for Madge Kennedy.—Herald. One of those fluffy things.—Express. Refreshing.—Record.

QUEEN OF SIN

(B. B. Productions)

ST. LOUIS, MELBA AIRDOME. — 20-40c. Three days excellent business. Short Subjects.—News; Comedy; Fables; Fun From the Press. Press Comments. — Spectacular.—Globe Democrat.

QUICKSANDS

(Paramount)

INDIANAPOLIS, COLONIAL. — 25-40c. Splendid business. Short Subjects. — An Aesop Fable; News. Press Comment. — Pleases 99 per cent.—The News. Everybody is happy by the time the last reel is over.—The Star.

SAFETY LAST

(Pathe)

NORFOLK, STRAND. — Week's S. R. O. Short Subject.—"Second Childhood"; Kinograms; Fun From the Press. Press Comment. — Lloyd's high water mark in comedy.—Virginian Pilot. A laugh for every foot of its seven reels.—Ledger Dispatch.

SAWDUST

(Universal)

ST. LOUIS, HAMILTON AIRDOME. — 20-40c. Four days extraordinary business. Short Subject.—News; Fable.

SALOME

(Allied)

BALTIMORE, NEW WIZARD. — 25-30c. Good business second week. Short Subjects.—"The Shrick of Araby."

SCARS OF JEALOUSY

(First National)

MILWAUKEE, SAXE'S STRAND.—40c. Excellent business. Short Subjects. — Roll

Along; Kinograms; Topics of the Day. Press Comments.—Rapid fire action.—Journal. Action, plenty of it.—Wisconsin-News.

SECRETS OF PARIS

(De Luxe)

PORTLAND, MAJESTIC. — 10-25-35-50c. Fair business. Short Subjects. — News; Traffic. Press Comments.—Full of action, rings true.—Oregonian. Packed with action, and realistics.—Journal.

THE SHOCK

(Universal)

DENVER, AMERICA. — Business good. Press Comment.—Gripping melodrama, full of bewildering thrills and surprises.—Denver Post.

LOS ANGELES, BROADWAY. — 25-35c. Business fair. Short Subjects. — Lloyd's "Over the Fence." Press Comment. —An Underworld thriller.—Record. One of Lon Chaney's best.—Examiner. Melodrama of absorbing interest.—Times.

SHOOTIN' FOR LOVE

(Universal)

INDIANAPOLIS, ISIS. — 15-25c. Above average. Short Subjects. — "Oliver Twisted." Press Comment.—Fast moving. The News. Heavy drama.—The Star.

60 CENTS AN HOUR

(Paramount)

HAZLETON, GRAND. — Business fair. Short Subjects.—News; Our Gang; Topics.

THE SNOW BRIDE

(Paramount)

CHARLOTTE, IMPERIAL. — 10-30c. Two days business fair.

NORFOLK, NORVA. — 30-40c. Three days good business. Short Subject.—"Our Gang." Press Comments.—Fairly interesting.—Virginian Pilot. Good entertainer.—Ledger Dispatch.

SOULS FOR SALE

(Goldwyn)

KANSAS CITY, SOUTH TROOST.—10-20c. Good business. Short Subject.—News.

SPIDER AND THE ROSE

(Principal Pictures)

PORTLAND, COLUMBIA. — 10-25-35-50c. Fine business. Short Subjects.—Baby Peggy Comedy; News; Leather Pushers. Press Comments.—Distinctive artistry in this play.—Oregonian.

SUCCESS

(Metro)

ST. LOUIS, FAIRY AIRDOME. — 15-25c. Three days fine business. Short Subjects.—Comedy; News; Views. Press Comments.—Thrilling and dramatic. — Globe Democrat.

SEATTLE, COLUMBIA. — 25-35-50c. Excellent business. Short Subjects. — News; Topics of the Day. Press Comments.—Engrossing.—Times. Entertaining picture of stage life.—P-I. Unusual.—Star.

SUZANNA

(Mack Sennett)

WILKES-BARRE, ORPHEUM. — Business fair. Short Subjects.—News; "Pest of the Storm Country."

TEMPTATION

(State Rights)

KANSAS CITY, PROSPECT. — 10-20c. Good business. Short Subjects. — "The Blacksmith"; Magazine.

THE THIRD ALARM

(F. B. O.)

BIRMINGHAM, GALAX. — 10-20c. Business fair. Press Comment.—Thrilling drama. —News.

THREE JUMPS AHEAD

(Fox)

ALLENTOWN, HIPPODROME. — Business normal. Short Subjects. — News; Comedy.

THE THREE MUST GET THERES

(United Producers)

HAZLETON, FEELEY. — Average business. Short Subjects.—News; "The Gall of the Wild." Exploitation.—Doug. Fairbanks' rival boosted extensively.

THE TOWN SCANDAL

(Universal)

SHAMOKIN, NEW MAJESTIC.—Business below normal. Short Subjects.—"The Phantom Fortune"; Star Comedy; Universal Western.

THE TRAIL OF THE LONESOME PINE

(Paramount)

READING, LYRIC.—Only fair business. Short Subjects.—News; Comedy Topics.

TRIFLING WITH HONOR

(Universal)

DALLAS, OLD MILL. — 25-35c. Good business. Short Subjects. — "The New Leather Pushers"; News. Press Comment. —One of the most entrancing sports in many a day.—News. A great baseball picture.—Dispatch. Superlative work by the two stars.—Journal. Very effective work.—Herald.

INDIANAPOLIS, APOLLO.—25-40c. Capacity. Short Subjects. — "The Leather Pushers"; News. Press Comment.—Wholesome drama of real interest.—The News. Much human interest and wholesome drama.—The Star.

TRILBY

(First National)

INDIANAPOLIS, CIRCLE. — 30-50c. Good business. Short Subjects. — "The Panic's On"; News; Kinograms. — Press Comments.—Complete, satisfying, artistic. News. A worth-while production. — The Star.

TROUBLE

(First National)

SHAMOKIN, NEW MAJESTIC. — Business normal. Short Subjects. — Vitagraph comedy; News.

THE VICTOR

(Universal)

ST. LOUIS, MID-WAY. — 20-30c. Business fine. Short Subjects.—News; Comedy. Press Comments.—Sound and vigorous. — Globe-Democrat.

TOLEDO, TEMPLE. — 15-25-35c. Business fair. Short Subjects.—"Don Coyote"; Leather Pushers; "Tips"; Baby Peggy. Press Comments.—Excellent entertainment. —Blade. Enjoyable. Rawlinson excellent. —Times. Plenty of dramatic interest, but most of its entertainment lies in its humor. —News Bee.

WANDERING DAUGHTERS

(First National)

KANSAS CITY, LIBERTY.—25-35c. Good week's business. Short Subjects.—"Where's My Wandering Boy This Evening"; News Press Comments.—Promising.—Journal-Post.

THE WESTBOUND LIMITED

(F. B. O.)

COLUMBIA, BROADWAY. — Four days capacity.

WITHIN THE LAW

(First National)

KANSAS CITY, GILLHAM. — 10-20. Good business. Short Subjects.—"A Tough Winter"; News.

First Runs on Broadway

STRAND

- Overture—Il Guarney (Gomez)
- Odds and Ends
- Musical Toys
 - Minute Waltz (Chopin)
 - I Dream of a Garden of Sunshine (Lohr)
 - Nola (Arndt)
 - Theme
- Mark Strand Topical Review
- Prologue to Circus Days—A Morning at the Circus
- Jackie Coogan in Circus Days (First National)
- Dippy Doo Dad Comedy "Be Honest (Pathe)
- Organ Solo

Press Comments

American—Filled with fun and sentiment, and is rather more interesting in itself than most of the films in which the little star has appeared. Times—Fairly good entertainment. Actually this is what is known to the motion picture experts as an audience picture. Tribune—If you enjoy seeing Jackie Coogan doing cute things, go to see "Circus Days." World—The expression of Jackie's face un-

der the stimulus of his first kiss should be sufficient to secure the success of the picture with anyone. Evening World—He's (Jackie Coogan) really a great actor, who all alone makes "Circus Days" something you ought not to miss. Telegram—The acting ability of Jackie Coogan is not to be questioned. Sun and Globe—One of his best pictures to date—as entertaining as a barrelful of monkeys.

CAPITOL

- Capitol Grand Orchestra—Fourth Symphony (Tschaikowsky)
- Madame Elsa Stralia—Il Bacio (Arditi)
- Ballet from "Faust"—(Gounod)
- Capitol Magazine
- Prologue—Trail of Ninety-Eight—By Robert W. Service
- The Spoilers (Goldwyn)
- Capitol Grand Organ

Press Comments

Times—A splendid fighting film, in which there are tense and gripping situations that will undoubtedly stir the audiences. Herald—It packs a greater wallop than any of its multitudinous imitators. World—As pictures of this type go, "The Spoilers" is well above the average. Journal—One of the most realistic screen fights ever shown is on view this week at the Capitol Theatre. Telegram—"The Spoilers" in its new form is a cinema masterpiece. Sun and Globe—It serves to perpetuate a rattling good story.

RIALTO

- Overture—Sixth Hungarian Rhapsody (Liszt)
- Riesensfeld's Classical Jazz
- Budapest—A post scenic
- Bin Gallini, Mandolinist—Zigeunerweisen (Sarasate)
- Rialto Magazine
- Soprano Solo—Prince Charming (Liza Lehmann)
- Gloria Swanson in Bluebeard's 8th Wife (Paramount)
- Dancers Artistique in An Original Syncopated Novelty—Runnin' Wild (A Harrington Gibbs)
- West is West (Educational)

Press Comments

American—The story is amusing and skilfully treated. World—Gloria is appealing as well as alluring. Telegram—Miss Gloria Swanson has an ideal role as the worldly wise heroine of "Bluebeard's Eighth wife."

CENTRAL

Loyal Lives (Vitagraph)

Press Comments

Sun and Globe—The picture would be noteworthy if only for the public service it renders in giving homage to this public servant, but it addition it has been directed so well by Charles Giblyn that it would prove interesting even if the spectator never received a letter in his life. World—The production is so bad that it seems almost skilful burlesque. Telegram—If you are fond of melodrama go to the Central Theatre.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

The Three Must-Get-Theres	3,824
The Glorious Adventure	6,410
A Woman's Woman	7,392
Garrison's Finish	8,184
Salome	4,993
Suzanna	5,966
The Shriek of Araby	4,357

Up To The Minute RELEASE GUIDE

ASSOCIATED EXHIBITORS

Grandma's Boy	4,377
Till We Meet Again	5,822
Breaking Home Ties	5,622
Conquering the Woman	5,887
A Bill of Divorcement	5,819
Head Hunters of the South Seas	4,387
The Tents of Allah	7,864
Is Divorce a Failure?	5,448
Alice Adams	6,361



Fishing for Tarpon	1,000
A Jangle Romeo	2,000
Hot Water	2,000
Uneasy Feet	2,000
Kick Out	2,000
Family Troubles	1,000
Green as Grass	2,000
Movie Daredevil	1,000
The Dude	1,000
Take Your Choice	2,000
Winter Has Come	2,000
Exit Stranger	1,000
F. O. B.	2,000
From the Windows of My House	1,000
Roll Along	2,000
Small Change	1,000
This Way Out	2,000
Shooting the Earth	1,000
By Lantern Light	1,000
Mrs. Hippo	1,000
Moonblind	1,000
Jenkins and the Mutt	1,000
Traffic	1,000
Cold Chills	2,000
Speed Demons	1,000
Plumb Crazy	2,000
Their Love Grewed Cold	1,000
Between Showers	1,000
Sea of Dreams	1,000
Mixed Trails	1,000
Back to the Woods	2,000
Kinky	1,000
Three Strikes	2,000
A Lyin' Hunt	1,000
Tail Light	1,000
The Gray Rider	1,000
Plus and Minus	1,000
Backfire	2,000
The Cat and the Fiddle	1,000
Golf, as Played by Gene Sarazen	1,000

Pride of Palomar	7,494
Singed Wings	7,788
Outcast	7,309
A Daughter of Luxury	4,538
Back Home and Broke	7,814
Thirty Days	7,788
Kick In	7,074
Making a Man	6,000
My American Wife	6,061
Drums of Fate	5,000
The World's Applause	6,326
Dark Secrets	4,337
Nobody's Money	5,584
Java Head	7,865
The Covered Wagon	10,000
Bella Donna	7,905
Adam and Eva	7,153
Racing Hearts	5,600
The White Flower	5,731
Adam's Rib	9,526
Mr. Billings Spends His Dime	5,585
The Tiger's Claw	5,297
Trail of the Lonesome Pine	5,695
The Nth Commandment	7,339
The Glimpses of the Moon	6,562
The Leopardess	5,621
Grumpy	5,621
The Ne'er-Do-Well	7,414
Sixty Cents an Hour	5,632
The Rustle of Silk	6,947
Fog Bound	5,692
The Exciters	5,939
The Heart Raider	5,075
Only 38	6,175
The Woman with Four Faces	6,000
Children of Jaz	6,080
A Gentleman of Leisure	5,096
The Law of the Lawless	6,687
Homeward Bound	6,000



Thelma	6,000
When Love Comes	4,808
Captain Fly-By-Night	4,940
The Tbird Alarm	6,700
Fighting Blood Series	2,000
Canyon of the Fools	5,180
Stormswept	5,000
Can a Woman Love Twice?	6,100
The Bishop of Ozark	4,852
The Fourth Musketeer	5,000
Crashin' Thru	5,190
Westbound Limited	6,529
Wonders of the Sea	4,782
Remittance Woman	5,342
Mary of the Movies	6,349
Starland Revues (twice a month)	1,000
De Haven Comedies (monthly)	2,000
Plum Center Comedies (monthly)	2,000

Minnie	6,690
Omar, the Tent Maker	8,090
Bow-Wow	1,856
The Blacksmith	2,000
The Hottentot	5,935
The Woman Conquers	5,102
The Pilgrim	4,000
Mighty Lak' a Rose	8,000
Fury	8,700
Money, Money, Money	5,995
What a Wife Learned	6,228
Voice from the Minaret	6,685
Bell Boy 13	4,940
The Balloomatic	2,152
Day Dreams	2,000
Scars of Jealousy	6,246
Daddy	5,738
The Love Nest	2,000
The Isle of Lost Ships	7,425
Refuge	6,000
The Bright Shawl	7,503
Slander the Woman	6,433
The Sunshine Trail	4,509
Within the Law	8,034
The Lonely Road	6,086
The Girl of the Golden West	6,800
Wandering Daughters	5,619
Children of Dust	
Man of Action	5,636
Penrod and Sam	
Dulcy	
The Brass Bottle	
Trilby	
The Fighting Blade	
The Wanters	
The Scarlet Lily	



The Footlight Ranger	4,729
Brass Commandments	4,829
Young and Dumb	2,000
Nearing the End	1,000
Truxton King	5,613
The Five-Fifteen	2,000
Romance Land	3,975
Does It Pay?	
The Net	
The Wise Cracker	2,000
Town That Forgot God	10,461
The Buster	4,587
The Artist	2,000
Good-by Girls	4,746
Hello, Partner	2,000

GOLDWYN

The Sin Flood	6,500
Brothers Under the Skin	4,983
Hungry Hearts	6,540
Broken Chains	6,190
The Blind Bargain	4,473
The Stranger's Banquet	8,531
Gimme	5,769
The Christian	8,000
Mad Love	5,518
Lost and Found	6,334
Remembrance	5,644
Sherlock Holmes	8,233
Look Your Best	5,314
Vanity Fair	7,668
Souls for Sale	7,864
Backbone	6,541
Enemies of Women	10,400
The Last Moment	5,442
The Ragged Edge	6,800

PLAYGOERS PICTURES

Lonesome Corners	4,622
The Man and the Moment	4,470
The Inner Man	4,914
A Pauper Millionaire	4,804
Isle of Doubt	5,483
A Clouded Name	4,885
The Supreme Passion	5,037
The Fortune of Christina McNab	4,795
Counterfeit Love	4,550

HODKINSON PICTURES

The Great Night	4,346
A California Romance	3,892
My Hero	2,000
Town Terrors	2,009
Man's Size	4,316
Catch My Smoke	4,070
Three Who Paid	4,850
The Runaway Dog	1,000
Watch Your Wife	1,000
Face on Barroom Floor	5,787
The Fresh Heir	2,000
The Alarm	2,000
A Friendly Husband	4,527
Pawn Ticket 210	4,871
Bits of Europe	1,000
The Custard Cup	6,166
Bulldog Drummond	5,000
The Kingdom Within	6,036
While Paris Sleeps	4,850
Dollar Devils	5,000
The Good for Nothin'	4,500
Just Like a Woman	4,900
The Rapids	6,000
Bray Romances (one a month)	
Col. Heeza Liar Comedies (one a month)	
Movie Chats (every week)	
Fun from the Press (every week)	
Rod and Gun Series (one a month)	
All Star Comedies (one a month)	
Down to the Sea in Ships	8,000
The Lion's Mouse	4,500
The Affairs of Lady Hamilton	7,900

Table listing films and prices: The Man from Glengarry... 5,200; The Critical Age... 4,500; Michael O'Halloran... 6,800; Youthful Cheaters... 5,700; The Ex-Kaiser in Exile... 2,000

METRO PICTURES CORPORATION

Table listing Metro Pictures films: Rob 'Em Good... 3,000; Pop Tuttle's Polecat Plot... 2,000; Where the Pavement Ends... 7,706; The Famous Mrs. Fair... 7,000; Your Friend and Mine... 5,750; The Handy Man... 2,000; Woman of Bronze... 5,643; A Noise in Newboro... 5,200; Her Fatal Millions... 5,390; An Old Sweetheart of Mine... 5,063; Snowed Under... 1,891; Trailing African Wild Animals... 6,247; Cordelia the Magnificent... 6,788; Soul of the Beast... 4,989; One Wild Day... 2,000; The Fog... 2,000; High Society... 2,000; A Wife's Romance... 2,000; The French Doll... 7,028; Strangers of the Night... 2,000; Rouge Lips... 2,000; Three Ages... 5,251



Table listing Pathe films: Aesop's Fables... 650; Pathe News (twice weekly)... 2,000; Pathe Review (weekly)... 2,000; Our Gang Comedies... 2,000; Range Rider Series... 2,000; Screen Snapshots (twice monthly)... 2,000; Haunted Valley... Serial; Snub Pollard Comedies... 2,000; Topics of the Day (weekly)... 500; Paul Parrott Comedies... 1,000; Stan Laurel Comedies... 1,000; Dippy Doo Dads Comedies... 1,000; Safety Last... 6,400; Black Shadows... 5,000; Yellow Men and Gold... 2,000; The Festive Haul... 1,000; In Wrong Right... 2,000; Her Dangerous Path... 3,000; Nip and Tuck... 2,000

PREFERRED PICTURES CORPORATION

Table listing Preferred Pictures films: Rich Men's Wives... 6,500; Shadows... 7,040; Thorns and Orange Blossoms... 6,971; The Hero... 6,800; Poor Men's Wives... 6,900; Are You a Failure?... 5,700; The Girl Who Came Back... 6,100; Daughters of the Rich... 6,073



Table listing Selznick films: One Week of Love... 7,000; Pawned... 5,000

UNITED ARTISTS CORPORATION

Table listing United Artists films: The Ruling Passion... 7,000; A Doll's House... 7,000; Fair Lady... 6,416; Orphans of the Storm... 11,985; The Man Who Played God... 5,810; A Tailor Made Man... 8,469; Tess of the Storm Country... 9,639; One Exciting Night... 10,769; Robin Hood... 10,760; The Birth of a Nation... 12,000; The Girl I Loved... 7,180



Table listing Universal films: The Oregon Trail... Serial; The Phantom Fortune... Serial; Should William Tell... 1,000; The Eagle's Talons... Serial; In the Days of Daniel Boone... Serial; Trifling with Honor... 8,000; Fare Enough... 2,000; The Drifter... 2,000; Railroaded... 5,000; The Jazz Bug... 1,000; The Widower's Mite... 2,000; The Imperfect Lover... 2,000

Table listing various films: In Hock... 1,000; Don't Get Fresh... 2,000; Naked Fists... 2,000; Sawdust... 5,000; A Radio Romeo... 1,000; Don Coyote... 2,000; Taking Orders... 2,000; Forgetting the Law... 2,000; Shootin' for Love... 5,000; Bum Slickers... 1,000; The Shock... 7,000; Hold On... 2,000; The Homeward Trail... 2,000; McGuire of the Mounted... 5,000; Won't You Worry?... 1,000; Something for Nothing... 2,000; Speed Bugs... 2,000; Tempest Cody Rides Wild... 2,000; A Self Made Wife... 5,000; The Host... 1,000; Buddy at the Bat... 2,000; True Gold... 2,000; Dead Game... 4,819; What Wives Want... 4,745; Fools and Riches... 4,904; Crossed Wires... 4,705; Doubling Dealing... 5,975; Burning Words... 4,914; Good Deeds... 1,000; Columbia the Gem of the Ocean... 2,000; Tips... 2,000; False Play... 2,000; The Victor... 5,000; Tut Tut King... 1,000; Spring Fever... 2,000; Double Suspicion... 2,000; The Love Brand... 5,000; Empty Bottles... 1,000; Barnaby's Grudge... 2,000; Lots of Nerve... 2,000; Ruslin'... 2,000; Out of Luck... 5,518; Crimson Coppers... 1,000; So Long, Buddy... 2,000; The Strike of the Rattler... 2,000; Legally Dead... 5,000; The Pencil Pusher... 1,000; High Kickers... 2,000; Fighting Fists... 2,000; Shadows of the North... 5,000; Sing Sing... 1,000; The Steel Trail... Serial; Carmen Jr... 2,000; Under the Border... 2,000

VITAGRAPH

Table listing Vitagraph films: The Man Next Door... 6,901; Masters of Men... 6,740; The Ninety and Nine... 6,795; My Wild Irish Rose... 6,425; A Front Page Story... 6,118; The Midnight Cabaret... 1,878; Playing It Wild... 5,479; When Danger Smiles... 4,951; One Stolen Night... 4,216; Little Wildcat... 4,945; The Barnyard... 1,884; No Wedding Bells... 1,976; The Counter Jumper... 1,856



Table listing Warner Bros films: Brass... 8,000; A Dangerous Adventure... 7,000; Main Street... 7,500; The Beautiful and Damned... 7,000; Heroes of the Street... 6,000; Little Church Around the Corner... 6,300; Why Girls Leave Home... 6,000; Your Best Friend... 6,200; School Days... 7,000; Rags to Riches... 6,300

STATE RIGHTS

Table listing State Rights films: Impulse... 4,505; One-Eighth Apache... 5,634

Up To The Minute RELEASE GUIDE

Table listing various films: Two-Fisted Jefferson... 4,564; Peaceful Peters... 4,690; Streets of New York... 7,000; The Double O... 4,720; Lost in a Big City... 8,000; Jacqueline... 6,000; The Broken Violin... 5,840; The Little Red Schoolhouse... 5,760; The Rip Tide... 6,176; None So Blind... 6,311; Man and Wife... 4,379; Night Life in Hollywood... 6,056; Western Justice... 3,977; The Lone Horseman... 4,471; High Speed Lee... 4,816; A Woman's Faith... 4,868; Peaceful Peters... 4,696; Sheriff of Sun Dog... 4,949; Spawn of the Desert... 5,038; Devil's Dooryard... 4,838; Law Rustlers... 4,939; Sun Dog Trails... 4,593; Chain Lightning... 4,969; The Broken Silence... 5,929; The Hidden Light... 4,997; Desert Crucible... 4,749; Desert Bridegroom... 4,784; Marshall of Moneymint... 4,726; Back to Yellow Jacket... 5,901; The Price of Youth... 4,995

ARTCLASS PICTURES CORP.

Table listing Artclass Pictures films: After Six Days... 8,000; It Might Happen to You... 5,000; The Woman Who Believed... 6,000; Candle of Life... 7,000

ASSOCIATED PHOTOPLAYS

Why Women Remarry

AYWON FILM CORP.

Table listing AYWon films: The Purple Dawn... 5,000; Love's Old Sweet Song... 5,000; Unconquered... 7,000; Drug Monster... 5,000; Run Runners... 5,000; Great Expectation... 5,000; Adventures of Tom Mix... 5,000; When a Man Rides Alone... 5,000; Whispering Smith... 5,000; Sands of Sacrifice... 5,000; American Torreador... 5,000; Bulldog Courage... 5,000; Boomerang Justice... 5,000; Barriers of Folly... 5,000; The Flash... 5,000; Flames of Hate... 5,000; Barb Wire... 5,000; Crow's Nest... 5,000; Riders of the Law... 5,000; Back-Fire... 5,000; Forbidden Trail... 5,000; Gallopin' Through... 5,000; Wolf Tracks... 5,000; Desert Rider... 5,000; White Hell... 5,000; Dawn of Revenge... 5,000; Thundering Hoofs... 5,000; They're Off... 5,000; Another Man's Boots... 5,000; Stranger of the Hills... 5,000

B. B. PRODUCTIONS

Table listing B. B. Productions films: Queen of Sin... 8,000; How Women Love... 5,500; The Darling of the Rich... 5,500; The Truth About Wives... 5,500; Sinner or Saint... 5,500

BRAY PRODUCTIONS, Inc.

Unblazed Trails... 2,000

CHARLES C. BURR

Table listing Charles C. Burr films: Sure-Fire Flint... 6,000; The Secrets of Paris... 7,000; The Last Hour... 6,000; Luck... 6,000; You Are Guilty... 5,000

C. B. C.

Table listing C. B. C. films: Hallroom Boys Comedies (twice a month)... 2,000; More to Be Pitied... 6,000; Only a Shopgirl... 7,000; Temptation... 7,000; Her Accidental Husband... 6,000; Passionate Friends... 6,000; The Lamp in the Desert... 5,000

CLIFFORD S. ELFELT PRODUCTIONS

Table listing Cliff S. Elfelt films: Big Stakes... 4,600; Flaming Hearts... 4,300; Crimson Gold... 4,500; The Wolf Man... 4,300; Danger... 6,000

EQUITY PICTURES

Table listing Equity Pictures films: What's Wrong with the Women?... 6,000; Has the World Gone Mad?... 6,047

EXPORT AND IMPORT

Table listing Export and Import films: Othello... 6,200

PHIL GOLDSTONE

Table listing Phil Goldstone films: Deserted at the Altar... 4,600; Gold Grabbers... 5,000; Gun-Shy... 4,700; Lucky Dan... 5,000; The Firebrand... 5,000; Speed King... 5,000

INDEPENDENT PICTURES CORP.

Table listing Independent Pictures films: Flames of Passion... 4,637; The Power Divine... 4,671; The Devil's Partner... 4,360; The Valley of Lost Souls... 4,350; Crashing Courage... 4,292; The Range Patrol... 4,444; The Vow of Vengeance... 4,606; The Clean Up... 4,520; Scars of Hate... 4,360; The Frame Up... 4,630; The Border Musketeers... 4,454; The Mine Looters... 4,627; An Indian's Loyalty... 1,600

LEE-BRADFORD

Table listing Lee-Bradford films: Squirrel Comedies... 2,000; The Unconquered Woman... 4,611; Is Money Everything?... 5,800

PREMIER

Table listing Premier films: Einstein Theory of Relativity... 4,000

PRINCIPAL PICTURES CORP.

Table listing Principal Pictures films: Environment... 6,000; The World's a Stage... 6,000; The Spider and the Rose... 6,563; Mind Over Motor... 5,000

PRODUCERS SECURITY

Table listing Producers Security films: The Wolf's Fangs... 5,000; In the Night... 5,000; Irving Cummings Series... 2,000; Just a Song at Twilight... 5,000; Madame Sans Gene... 5,000; In the Night... 5,000

JOE ROCK

Table listing Joe Rock films: The Pill... 2,000; Little Red Robin Hood... 2,000

SANFORD PRODUCTIONS

Table listing Sanford Productions films: The Better Man Wins... 5,000; West vs. East... 5,000; Duty First... 4,800; Making Good... 5,000; Smilin' On... 4,500; Western Blood... 4,800; Fire! Fire! Fire!... 2,000; Tack a Tip... 2,000; Don't Monkey... 2,000; Dog-Gone It... 2,000; 3 O'clock in the Morning... 2,000; Friday 13th... 2,000

TRI-STONE PICTURES, INC.

Table listing Tri-Stone Pictures films: Dough & Dynamite... 2,000; His Trysting Places... 2,000; Those College Girls... 2,000; Our Dare Devil Chief... 2,000; When Ambrose Dared Walrus... 2,000; His Prehistoric Past... 2,000; Hogan's Aristocratic Dream... 2,000; The Americano... 5,000; I Love You... 6,000; The Bargain... 6,000

TRUART FILM CORP.

Table listing Truart Film Corp. films: The Empty Cradle... 6,600; Women Men Marry... 5,600; Patsy... 6,500; Are the Children to Blame?... 5,000

WEBER AND NORTH

Table listing Weber and North films: The Curse of Drink... 5,900; Notoriety... 8,600

SCHADE PROSPERS ON TWO-FOR-ONE IDEA

Sandusky, O.—Figuring that any receipts are velvet during the usual hot spell, George Schade, owner and manager of the house bearing his name started the two-for-one idea during his summer run.

Small printed cards were distributed broadcast announcing that the card, accompanied by one paid admission, would admit two people. For children, ten cents extra would admit two.

The method of distribution marked the ingenuity of the plan. With Sandusky noted as a summer resort, Schade made a special play for the summer resort hotels, picking out about 100 names of guests registered at the various hotels. He made sure that his selection was composed of married women who would be all the more likely to have their escorts take them to see the picture. The escort, of course, paid.

"White Shoulders" was the first picture upon which the plan was tried out and Schade reports business considerably above the average summertime gross.

EXPLOITS DUKE IN PENROD CAMPAIGN

Cleveland.—A contest which got over exceptionally well because it was brim full of human interest and appeal was staged by A. A. Malaney, exploitation man for Loew's Ohio Theatres, in connection with the showing of "Penrod and Sam" at the State.

Malaney played up "Duke," the dog in "Penrod and Sam," by featuring him in stills and ads. Then he arranged with the Cleveland Press to run a contest offering a dog like Duke to the boy who wrote the best letter describing his idea of the ideal dog—the kind he should be and the qualities he should possess. A daily story was carried, with pictures of Ben Alexander and Duke, stills from the picture, as illustrations. The response was remarkably good, and some of the letters even drew comment on the editorial page. In case a boy did not want the dog, he was allowed to select a suit of Penrod Clothes, thus furnishing a tie-up with a local department store. A \$10 gold piece and twenty-five tickets to the theatre were other prizes offered.

TWO SETS OF WINNERS IN THIS DADDY STUNT

Sackville, N. B.—In the exploitation of "Daddy" at the Imperial Theatre, not a single line of extra advertising was used in putting over a stunt which drew big patronage.

The scene showing Jackie Coogan as violinist was the basis for the idea. Youngsters of Sackville were invited to enter a violin contest, extra inducements being offered in the liberal distribution of passes to get a representative gathering.

The novelty consisted in having two sets of judges. One set selected a winner based on audience applause. The other set, composed of musicians, selected a winner on merit. To both winners season passes were issued.

The same theatre has also had a successful baby contest, the entrance requirement of which was that each mother wishing to enter a baby must have attended a certain number of performances at the theatre.

NOVEL DISPLAY BREAKS NO ADVERTISING RULE

New York.—In addition to a number of other window flashes, the thirty "Happiness" Candy Stores in New York City were tied up by Eddie Bonns, manager of exploitation for Goldwyn Cosmopolitan, and

Profitable EXPLOITATION

by Charles Cohen, of the New York Exchange, for part of the first week and all of the second week showing of "Three Wise Fools" at the Capitol Theatre.

Though the "Happiness" Candy Stores have never before permitted their windows to be used to advertise anything but their own goods, there was inducement in the case of "Three Wise Fools" because of the novel way in which the displays were arranged, a special sign was made for these stores. This sign was a sheet of cardboard, 15x30 inches, upon which was mounted a photograph from the production stills, of Eleanor Boardman holding in her lap a large box of bon-bons. Diagonally beneath this was a letter on Goldwyn Cosmopolitan letter head, which read as follows:

My dear Mr. Vidor:

Let me thank you again and again for giving me "Happiness" candy to use in the making of my scenes in "Three Wise Fools." It gave real "Happiness" to my work in this picture.

Sincerely yours,
ELEANOR BOARDMAN.

H. R. Whaley, publicity director for the United Retail Candy Stores, Inc., gave permission for these cards to be used in each of the thirty "Happiness" stores.

MAKES THE MOST OF ADVANCE BOOKINGS

Good showmanship consists largely in finding advantages to the public, and telling them about it, in every theatre policy, act or project—whether expedience for the theatre or deliberate planning for the public's benefit be at the bottom of one or all of them. Manager A. L. Middleton of the Grand Theatre, De Queen, Ark., has his book dated up to the end of this year, there are a few openings, of course. He shows his showmanship by issuing a card with all these dates—open dates are marked "to be selected."

The date book is a folder printed on heavy stock so it will last. It is headed "coming—specially selected Specials" and advises patrons to keep the card and notify the management if they think any of the pictures listed is not up to the mark. "No picture is too big for the Grand," it goes on, "but some stars and companies have selling policies that prohibit our buying their good pictures and leaving their poor ones alone. If you know of a real good picture you want the Grand to show on any of those dates marked 'to be selected' advise the manager."

The folder also ties up with the Grand's newspaper advertising by advising patrons to watch the "upper left hand corner of back page of De Queen Bee."

ADVANCE SHOW PAYS STATE

The State Theatre, Erie, Pa., collected some good advance publicity for the Rex Ingram production of "Where the Pavement Ends" by giving a free morning performance for 1,500 Girl Reserves two days prior to the regular showing of the picture. The Erie Times cooperated with the theatre.

SLIDES DECORATE MARQUEE

Vandalia, Mo. — You can't stop H. D. Anderson. He built a new marquee for the Orpheum Theatre, but couldn't get any art glass for it.

Finally he took all the old stock Paramount slides that he had been saving and used them instead.

REVIEWER APPLAUDS CAMEO MANAGEMENT

Every exhibitor appreciates the value of "service" in the theatre as an attraction second only to the program itself, and the successful exhibitors put that ideal into practice. However, a little reminder now and then that courtesy to patrons pays dividends is not amiss and helps to encourage the exhibitor's efforts, often very laborious and disheartening enough, in the observance that the patron must be served and that courtesy at any cost must be the rule. Therefore we reprint here an article which appeared in the review columns of the New York World. The tribute to the management of the Cameo theatre was written by Quinn Martin, motion picture reviewer of the World.

"Every time we go to this tiny Cameo Theatre we are impressed again with the excellence of its management—the painstaking care which every one in the place devotes to the comfort of its patrons. It is this kind of a theatre: We walked in, unknown, of course, and went up to the second floor to get a drink of water. We had no pennies with which to buy a drinking cup, and an usher saw our predicament. He asked to be allowed to take a nickel to the cashier and have it changed, but it developed the cashier also was out of pennies. So the usher raced back again and made his way to the projection room, where he "borrowed" a penny from one of the operators, handed it over to us and apologized for all the trouble he had caused us."

NEWSPAPER TIE-UP ON ENEMIES OF BEAUTY

Cleveland.—Eddie Carrier, Goldwyn Cosmopolitan exploitation man in Cleveland, obtained a valuable newspaper tie-up in exploiting "Enemies of Women" at the Stillman Theatre with the Cleveland Press, which received more than 300 lists of the ten worst enemies of woman's beauty, during the ten days that the contest was run.

Mr. Carrier prepared a sample list of what Alma Rubens thinks are the most dangerous enemies of beauty. These were: lack of sleep; worry; over-eating; alcoholic stimulants; fat; lack of exercise; too much jazz dancing in unhealthy rooms; lack of interest in facts outside one's own occupation; lack of interest in wholesome amusements; too much and too many cosmetics.

The Cleveland Press asked its women readers to prepare their own lists of the ten worst enemies of feminine beauty. They were also asked to send, if possible, a photograph of themselves to be used in connection with the publication of the best of its lists received.

MELON-EATING DARKY A GOOD WINDOW SHOW

Simple exploitation stunts are frequently the most effective as Charles Cohen, Goldwyn Cosmopolitan exploiter from the New York Exchange, found in putting on the campaign in Asbury Park for the showing of Distinctive's "Backbone" at Lyric Theatre. In the window of a prominent restaurant was placed a small negro boy armed with a knife and a smile and surrounded by several watermelons. The boy was told to eat all the watermelon he liked, but to eat it slowly to make his performance last as long as possible. The proprietor of the restaurant put cards in the window reading: "Good food is the BACKBONE of good health." At the bottom of each card was a line reading: "See 'Backbone' at the Lyric Theatre."



Fury was written all over the cutout display used in the lobby of the Kentucky Theatre billing for the First National production starring Richard Barthelmess.

MONDAYS!

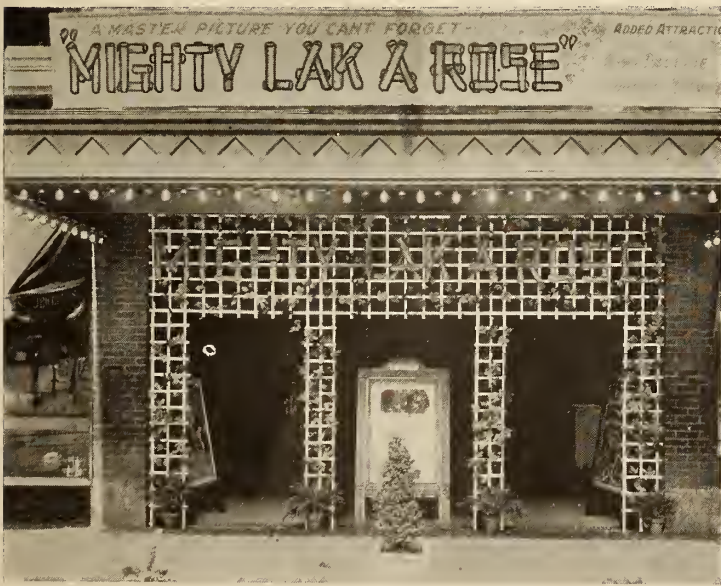
Wash days are the "Enemies of Women"
 Let us do your family washing at our special
~~special~~ rate, and you take Monday afternoon off
 to see "ENEMIES OF WOMEN" at the

Entire Week	SHEA'S HIPPODROME	Entire Week
JULY 2		JULY 2

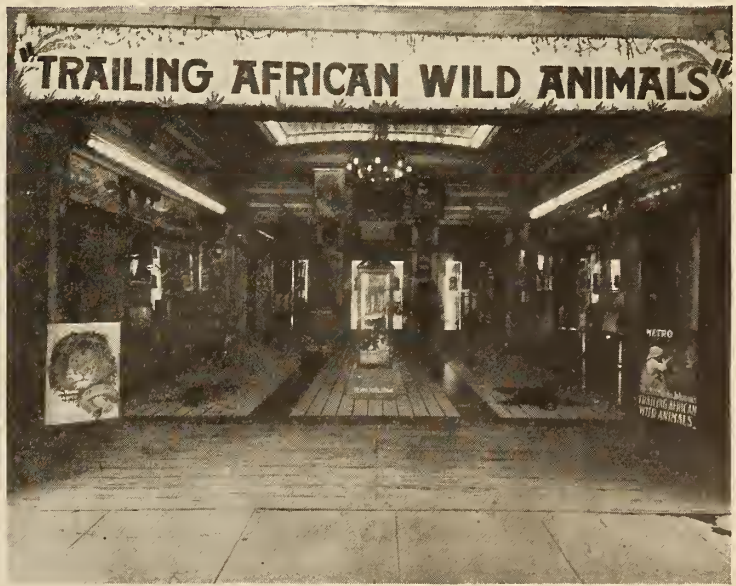
Heralds were circulated by the laundries of Buffalo to advertise the showing at Shea's Hippodrome of the Goldwyn-Cosmopolitan picturization of "Enemies of Women."



Two short subjects were featured in the electrical display on the marquee of Saxe's Strand, Milwaukee. An Educational comedy and the golf film starring Gene Sarazen were also played up in newspaper copy.



Manager Rice of the Auditorium, Winston-Salem, N. C., designed this attractive lattice frame as an attractor for First National's "Mighty Lak a Rose." The title was written across the top of the frame in rustic letters fashioned of compo board.



Pelts and cutouts decorated the lobby of the Garrick Theatre, Minneapolis, for the presentation of the Metro animal pictures, "Trailing African Wild Animals." In the centre of the lobby a gun case displaying rifles used by Mr. and Mrs. Martin Johnson was featured.



Jackie Coogan's First National starring vehicle was heavily campaigned in Chicago, where it played at the Balaban & Katz Chicago Theatre. At the left above is a window display at the Boston Store and at the right a display in a music store.



A candy shop also joined the legion of stores which took advantage of the Chicago presentation of "Circus Days" as an attraction for their window displays.

The song "Circus Days" was featured in an attractive display of the Home Drug Company of Chicago. With a book, a song and plenty of colorful display material the new First National picture is well supplied with angles for merchant cooperation.

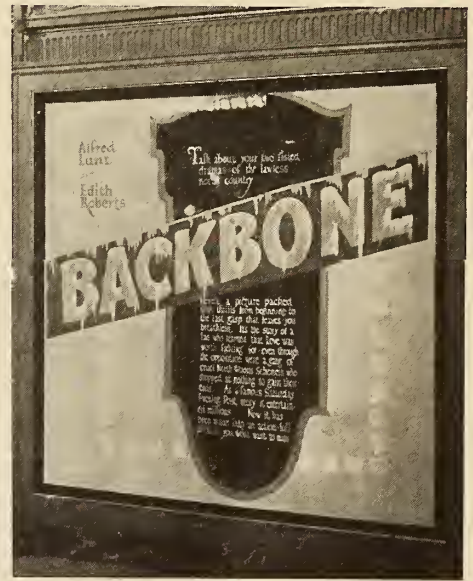


First National's "Circus Days" had its world premier at the California Theatre, Anaheim, Calif., shown above. The boys were the target of some stunts the appeal of which may be judged by the congregation in front of the California.

The campaign in Anaheim for "Circus Days" made capital of the "World Premier" line in true circus style. There were some clowns who performed out front and the crowds they drew went further to impress the populace with the importance of the event. Harry Wilson, Sol Lesser's press representative was on the scene and reports from Anaheim indicate that Harry got action.



Exploiting the short subject, "Weeping Waters," one of the Pathe Oregon Trail Series produced by Kiser Studios, was featured in the street demonstration used by the People's Theatre, Portland, Ore. The float was displayed during the demonstration in honor of the Late President Harding.



A fleet of taxis advertised First National's "Within the Law" when it played the T & D Theatre, Sacramento, Calif. The tie-up was negotiated by Manager M. B. Hustler, who got banners on 20 out of the 22 cabs operated by the company he induced to campaign for him.

A handpainted six sheet displayed in the lobby of the State Theatre, Pittsburgh in advance of the showing of Goldwyn's "Backbone." The campaign combatted a hot-weather streak and in all displays of the title these snow-capped letters were featured.



The lobby displays at the Rex Theatre, Eugene, Ore., follow a certain technic, which has its advantages. The pictures above showing arrangements for the two First National attractions make plain the reason why the Rex displays have become a regular feature of the house. The designs are made by Manager A. H. McDonald and his advertising manager, Russell Brown.

ARE  **Enemies of Women**

SEND EVERYTHING WASHABLE TO
Woolf Bros. Laundry
18th and Prospect Phone Boston 0406

When See **ENEMIES OF WOMEN**
By BLASCO IBANEZ
Author of "THE FOUR HORSEMEN & BLOOD AND IRON"
FRANK L. NEWMAN'S **ROYAL** Look Starting **SUN, JUNE 24th**

Even the laundries joined in the Kansas City drive for the Goldwyn-Cosmopolitan production. All packages of laundry leaving the establishment co-operating with the theatre carried bills advertising "Enemies of Women."

Inferior Soaps are Enemies of Women



ALMA RUBENS
Famous Beauty of the Screen and Star of

ENEMIES OF WOMEN
BY BLASCO IBANEZ

NOW PLAYING **FRANK L. NEWMAN'S ROYAL** 1022 MAIN ST.

USES AND RECOMMENDS **CREME OIL SOAP**

Another one of the tie-up stunts which the Frank Newman house in Kansas City obtained for "The Enemies of Women." The soap manufacturers made up window cards and gave them a wide distribution through their dealers.

Series of 120 Movie Stars' Photographs Packed in **STROLLERS CIGARETTES** one in each package

Series of 120 Movie Stars' Photographs Packed in **STROLLERS CIGARETTES** one in each package

Series of 120 Movie Stars' Photographs Packed in **STROLLERS CIGARETTES** one in each package

Everybody's doing it. "Smoking 'STROLLERS'." Here is the all-star cast for the Goldwyn picture, "THE SPOILERS," which Jesse D. Hampton produced, and almost everyone has "STROLLERS."

Top row: standing, John Ellen, Gordon Russell, Robert McKim, Anna Q. Nilsson, Mitchell Lewis, Kate Price, Albert Roscoe, Barbara Bedford, Noah Berry, Robert Elliott and Sam de Grasse.
Seated in chairs, Lambert Hillyer, director of the feature. On the ground, Ford Sterling, Milton Sills and Wallace MacDonald.

All-star cast for Rex Beach's novel "THE SPOILERS" receive their "STROLLERS" from Director Lambert Hillyer at the Goldwyn studio where Jesse D. Hampton produced the picture.

Top Row, left to right, Mitchell Lewis, Wallace MacDonald, Gordon Russell.
Second Row, John Ellen, Kate Price, Noah Berry, Sam de Grasse, Robert McKim.
Bottom Row, Ford Sterling, Anna Q. Nilsson, Barbara Bedford, Albert Roscoe, Robert Edison, and Milton Sills.

Noah Berry and Milton Sills, famous screen actors, rest between the fight scenes of Rex Beach's novel, "THE SPOILERS," and are given "STROLLERS" by Lambert Hillyer, director of the Goldwyn Picture.

The window strips which will be used in cigar stores all over the country—thanks to a tie-up for "The Spoilers" arranged by Eddie Bonns, chief of the Goldwyn Exploitation department, with the makers of Strollers Cigarettes.

LIBERTY THEATRE
Samuel Harding, Managing Director

THE GIRL WHO
Came from the country—to the city—sought pleasure—found sin—was put in prison—returned for reform—temptation—and used it in a new and novel way

WHO
Having known what poverty was—what hardship was—what prison bars were—what Quaker-Prohibition—when wealth came—when granted power—had yet to learn what Love was—

GAME
How many of the thousands of girls who disappear yearly in large cities ever come back? You'll realize why, when you see the overwhelming problems, the almost insurmountable obstacles that Sheila meets—

BANK

The Liberty's ad for the Preferred feature gave an illustrated outline of the plot with sketches worked around the letters in the title. The copy went further and gave snatches of the play in good teaser fashion.

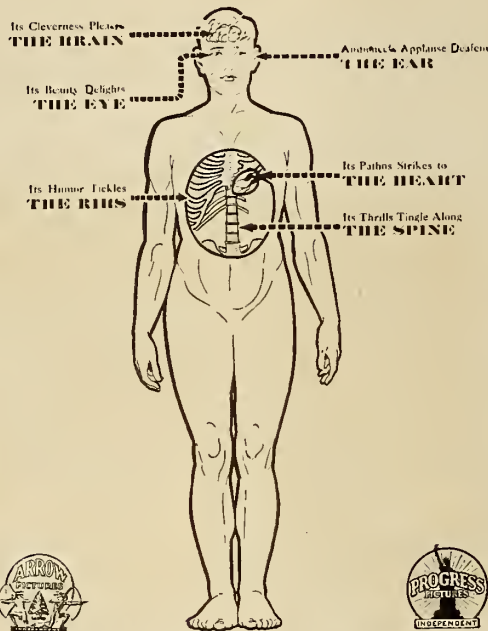


Diagram illustrating the effect upon the human body of "The Streets of New York"

The Arrow-Progress people waxed diagramatic in telling the trade about the effect upon the human body of the feature "The Streets of New York," and this hanger was the means of telling the story.

Hot Ovens
Are **ENEMIES of WOMEN**
SERVE **CAMPBELL'S HOSTESS CAKE**
15,000 ARE SERVING DAILY

ORDER CAMPBELL'S HOSTESS CAKE
THEN SEE **ENEMIES OF WOMEN**
By Blasco Ibanez
Author of "The Four Horsemen" and "Blood and Sand"
FRANK L. NEWMAN'S **ROYAL** 1022 MAIN ST.
NOW PLAYING

One of the results of the activity for the presentation of "Enemies of Women" by the exploitation men of the Royal Theatre, Kansas City. Bills like that shown above were broadcast by the bakery which urged women to let Campbell do their cake baking.



The action which fills First National's "The Hottentot" made good material for the picture display regularly used on the front of the Liberty Theatre, Yakima, Wash.



Lobby display for the Pathe South Sea film "Black Shadows," at the Columbia Theatre, Portland, Ore. Especially attractive use is made of the display frames.

The MODERN THEATRE

Building — Equipping — Operating

B—Natural colored glass lamps possess the advantages outlined above under dipped bulbs and in addition, are permanent. They are available in many colors in any size, but of relatively high first cost.

C—Glass caps possess the advantages of colored bulbs and cost much less over a period of time but where lamps are exposed to view, are somewhat unsightly. To date, caps have been developed for use up to and including the 150-watt Mazda C lamp. These must have a well designed holding device to prevent any possibility of the cap dropping and also so constructed as to permit no "white" light to escape.

D—Glass plates are somewhat difficult to apply, needing a special holding device and are rather expensive. They are obviously of use across the mouths of only relatively small reflectors.

E—Gelatin color screens are available in a wide variety of tints and shades. They are therefore especially of service to produce delicate gradations of color. The gelatin material is rather difficult to manipulate, being affected by moisture, extreme heat or cold. The screens break easily and the life of the screen in service is rather short. The gelatin screens are inexpensive, but cumbersome to handle. Where used across the mouths of reflectors or in border and strip lights, special precautions must be taken to have a reliable holding device. By this is meant some means of preventing the gelatin from curling, opening a gap and allowing unmodified light to escape, spoiling the effect. A network of fine wire overcomes this difficulty. The means of holding the color-frame in place is also important. A drop will frequently sway as it is being raised to the flies, striking a border light and possibly breaking or knocking a screen out of place. This necessitates lowering the entire border and replacing the screen. If colored lamps are used and this happens, one or two lamps may be broken, but the effect will not be marred. If color caps are used with a good holding device, unless the shock is severe enough to break the cap, the color effect would not be spoiled. It is likely that if the cap is broken, the lamp would be broken also.

F—Fabrics or colored paper screens are at best only temporary. They should be fire-proof in character. They tend to have a very high absorption for a given color modification. They are rarely of service for general color effects, save in times of necessity, but for decorative purposes in introducing a touch of color, ornamental silk shades function well.

The Effect of Color on Appearance of Objects

In order to use colored lighting intelligently, one must have a knowledge of certain comparatively simple fun-

The Stage and Its Lighting

By A. L. POWELL
Edison Lamp Works

Part Four



FIG. 12

This Gives a Very Rough Idea of the Special Equipment Often Installed for a Particular Production. In this instance, none of the regular stage equipment is employed. In addition to twenty-eight units for lighting the cyclorama, a total of sixty lens spot lamps with concentrated filament Mazda C lamps are employed. These are individually controlled and specially positioned. They are located at each side of the proscenium arch, on the front bridge, at the entrances, in the balcony and beneath glass plates in the floor. Four arc effect machines will be noted on the front bridge.

damentals. It must be remembered that a thing is seen by the light it reflects to the eye. If light does not strike anything, one is not aware that there is light present. In the moving picture theatre nothing is seen from the projection booth to the screen, unless there is smoking in the house, then the tiny particles of smoke, as they pass through the beam of light reflect and show the sharply defined edges of the beam.

If a room were finished in a dead black and there were no objects in it to reflect light and lamps were present but not directly visible, one could scarcely tell whether these were turned on unless he could see the light sources themselves. There would be no impression of light or color. Hence, to obtain the maximum effect of light and the special color effects for a given expenditure of power, light colored surroundings which reflect well are necessary.

Colored objects appear so because they pick out certain rays from the light and reflect these back to the eye, absorbing other rays. White light is made up of all the colors of the rainbow. A red object in daylight or under ordinary artificial illumination appears red because it reflects the red rays. A yellow object reflects yellow light and also red, orange and green rays, the other colors and tints act similarly.

Now what is the effect of colored light falling on colored objects? A pure red light falling on a red object will be reflected in full value; falling on a green object will be absorbed, and the object, reflecting no light, will appear black. If it falls on a yellow object, the object will appear red, because, as mentioned above, the yellow reflects red among other colors.

There are three so-called primary colors of light which, mixed together, will give white. These are red, green and blue. Mixtures of two, or even the three primary colors in varying proportions will give all of the intermediate colors. Red and green will produce yellow; blue and green, blue-green; blue and red, purple; red and green, with more red than green, orange, and so on.

It must be remembered that light, rather than pigments, is being discussed. With pigments which act by the so-called subtractive method, the three primary colors are red, yellow and blue. With pigments, green is produced by mixing blue and yellow. References in the bibliography will give more detailed information on this question.

Certain effects produced by colored light falling on colored objects were mentioned above, and it must be borne in mind that the term "pure" was used. It is rare in practice that one encounters pure colors either in light or pigments. The general effects are, however, of the order indicated.

If one desires to go into the matter from a scientific standpoint, it is necessary to examine the light emitted by the colored lamp, or transmitted through the color screen with a spectroscope. A spectroscope is merely a prism set in some sort of tube and has the property of breaking up the light into its component parts. White light examined through a spectroscope shows us the complete spectrum or rainbow. Pure red light shows only the red part of the rainbow, the rest of the band or image appearing black. This instrument may also be used for examining the reflected light from colored objects. A very simple form of spectroscope which can be obtained at

ground and illuminate it with red light, the background and the object will both reflect red light in its full value. There will be no contrast or difference in brightness, and the object will be invisible. Similarly, green light falling on a green object on a white background will cause the object to fade out.

Fig. 14 shows, in a crude manner, the effect just discussed. In this the foliage on the trees is green, the trunks and branches are red. Illuminated with red light, the foliage will appear green and the limbs red. If this is illuminated with green light (or viewed through green spectacles), the foliage fades into the background and the

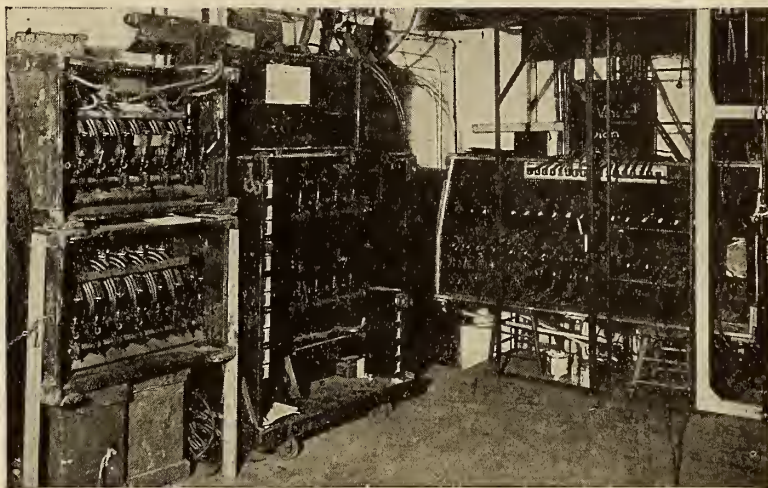
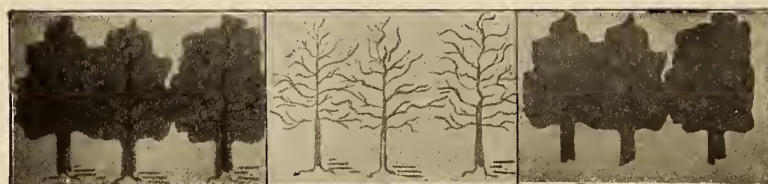


FIG. 13

The Portable or Traveling Switchboard Used with the Equipment Illustrated in Fig. 12. In addition to the individual switches, twenty dimmer plates are necessary to obtain the correct artistic blending of color and direction



A B C

FIG. 14

This illustrates, in a crude manner, the effect of colored light on colored objects. The foliage on the trees is green, the trunks and branches are red
 A—The appearance when illuminated with white light
 B—The appearance when illuminated with green light
 C—The appearance when illuminated with red light

a very low cost is adequate for rough work.

The commercial reds (glasses, dyes and gelatin screens) are usually quite pure; the greens frequently contain blue, yellow and even a trace of red. The blues are likely to contain all the colors, blue, of course, predominating. In practice, therefore, before making the actual installation, it is desirable to experiment with both the colored light and the pigment intended for use on the scenery or decoration. By manipulation and correct choice of material, a desirable effect can be arrived at.

The action of colored light on colored material is of importance in decorative lighting and on the stage. By the proper combination of colored light and painted scenery, it is possible to entirely change a scene without manipulating any scenery. This effect is based on the following principle:

If we have a red object on a white back-

bare branches appear black or a dark brown. If it is illuminated with red light, the foliage appears brownish and the limbs are practically invisible. This crude example is purposely simple but with experimentation, the principle can be extended to produce truly marvelous and startling effects.

INVITATION GOLF

C. W. Deibel of the Youngstown, Ohio Country Club, with a low gross score of 75, and David Loew of Metro, with a low net of 63, were the winners of the annual invitation golf tournament for officials and executives of the Home Office of the Famous Players-Lasky Corporation, held August 2, at Adolph Zukor's country home, Mountain View Farm, Rockland County, N. Y. About forty golfers took part in the morning, qualifying round of twelve holes, and in the final round of 18 holes in the afternoon.

MARR & COLTON IN EXPORT FIELD

*Will Place Their Product in
Various Countries of the
World*

The Marr & Colton Company, Warsaw, N. Y., builders of concert organs, who for many years have been installing their product in America's theatres, have received numerous inquiries from foreign countries and connections have been made with an export house in New York City so that the product of this company will now be found in various countries throughout the world.

In addition to manufacturing large concert organs, they are also supplying the small theatre owners with a line of automatic pianos, organs, orchestrians and all kinds of musical merchandise. They are now able to fill the musical requirements of a small or large organization in everything known to music.

The company reports that their business has grown steadily and that present indications point to a large increase in sales and an addition to their plant.

Recent contracts for organs have been received from the following cities: Detroit, Mich.; Buffalo, N. Y.; Marshfield, Oregon; Brooklyn, N. Y.; Hamtramck, Mich.; Carnegie, Pa.; Rochester, N. Y.; Mt. Morris, N. Y.; Philadelphia, Pa., and Fredonia, N. Y.

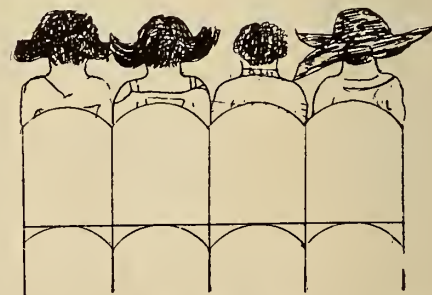
WHY REMOVE HATS?

Well boys, here's one that snaps the biscuit.

It was sent to us by Thomas Butler, projectionist of the Ideal theatre in Jackson, Mich.

A projectionist's business is to watch his machine and the screen, and in doing this he is kept busy, so much so that he has very little spare time to see who is who in the audience.

Mr. Butler is evidently one of the different sort—the kind you meet once in a while, who has the interest of the show at heart.



From his peek hole in the booth he has observed, at various times, the different styles of headdress, such as bobbed hair and hats. As his illustration shows there is not much to be gained by having the women remove their hats.

A mighty good suggestion would be for the exhibitors to present to each of their women patrons a paper hat, something on the style of a dust cap, and ask that they be worn during the performance so that the mere man in back can see the picture he paid for instead of a lot of bobbed hair frilled up to take more room than the old style picture hat.

Pincus's New Post

Los Angeles.—Charles M. Pincus, formerly with the Rothchild's entertainments, of San Francisco, and for several years manager of the California Theatre in the Bay City, has been made resident manager of Loew's State here.

Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

CHICAGO, ILL.—R. Levin & E. Rupert, 822 West 70th Street have completed plans for the \$750,000 theatre to be built shortly. Location and name of owner withheld.

BERWYN, ILL.—R. Levin & E. R. Upertt, 6941 S. Green Street, Chicago, have completed plans for the \$500,000 theatre to be placed on 22nd & Ridgeland Sts. by S. Bernasek & S. J. Gregory, owners, care Architects.

NEW YORK, N. Y.—G. Albert Lansburgh, 140 Montgomery Street, San Francisco has completed plans for the \$1,000,000 theatre to be erected at 302-12 W. 45th Street, N. Y. C. by owner, Martin Beck, 13 E. 67th Street, N. Y. City.

JAMAICA, N. Y.—G. Keister, 56 W. 45th Street has completed plans for the \$400,000 theatre for 54 Flushing Avenue, Jamaica, owner's name withheld.

POUGHKEEPSIE, N. Y.—Charles Schulz, 45 W. 18th Street has completed plans for the \$500,000 theatre for Main Street, to be erected by Hudson Valley Theatre Corporation, Peter Tennis, Poughkeepsie, chge.

MEDFORD, MASS.—Tuck & Company, care owner, has completed plans for remodeling of theatre at Medford. Owner Fellsway Theatre, B. Green, Cornhill Trading Company, 46 Cornhill.

EAST PROVIDENCE, R. I.—H. A. Lewis, 75 Westminster Street has completed plans for the \$30,000 theatre for Taunton Avenue to be erected by owner, W. F. White, care architect.

TAMAQUA, PA.—W. H. Lee, 32 S. 17th Street, Philadelphia, Pa., has completed plans for the theatre to be built on Broad & Center Sts., Tamaqua by owner, Chamber-

lain Amusement Company, care L. J. Chamberlain, Mgr., Shamokin, Pa.

TAMAQUA, PA.—H. Lee, 33 S. 17th Street, Philadelphia, Pa., has completed plans for the theatre to be placed on Broad & Pine Streets, Tamaqua. Owner's name withheld.

ESSINGTON, PA.—C. M. Wells, Rutledge, Pa., has completed plans for the theatre to be placed on Wanamaker St. & Trolley Line, Essington by owner Cito Cinefra,

RAVENNA, O.—Crosby Engineering Company, 623 Bulkley, Cleveland, O., has completed plans for the \$100,000 theatre for Main St. & Parkway, Ravenna, owner, R. E. Robinson, 527 Bulkley, Cleveland, O.

AUBURN, N. Y.—A new theatre is planned for Auburn with seating capacity of 2000, costing in the neighborhood of \$200,000 and in which Joe Schwartzwalder, operator of the Universal, Auburn has interested local capital. Plans not yet formed.

MAHANAY CITY, PA. The Chamberlain Amusement Co., bought the site of the one time Kaiser Opera House, Mahanoy City, whereupon he will built a modern theatre.

SHAMOKIN, PA.—George J. Higgins, owner of the New Majestic at Shamokin, Pa., has announced work will be started on the Tamaqua, Pa., playhouse shortly. Architect George W. H. Lee, of Philadelphia and Shamokin, prepared the plans.

NEW YORK CITY, N. Y.—Soon to be completed is the 1200 seat house at Hughes Avenue & 186th Street.

NEW YORK CITY, N. Y.—Henry Siegel resigned from Selznick Exchange and will assume management of the New Apollo Exchange, being financially interested therein.

NEW YORK CITY, N. Y.—Philip E. Meyer is now manager of Associated Exhibitors Exchange.

FREEPORT, N. Y.—Mr. M. Radin has been assigned management of the Freeport Theatre.

BROOKLYN, N. Y.—Loew's Fulton Street and Nostrand Avenue, Brooklyn theatre is closed for the continuance of the summer season.

MT. VERNON, N. Y.—The Playhouse is undergoing remodeling and will reopen sometime during August.

MALONE, N. Y.—The Grand owned by Fred S. Kirk, T. J. McKee and F. E. Meehan is sold to the Strand Theatre Co. of Ogdensburg.

ROCHESTER, N. Y.—The Plymouth playhouse is closed for the remainder of the summer.

SCHENECTADY, N. Y.—State Theatre recently opened to the public may close shortly.

TROY, N. Y.—The Astor Theatre will reopen in the early fall.

ALBANY, N. Y.—The Mark Strand is assigned to the management of H. S. Vineberg.

ALBANY, N. Y.—The Delaware and the Opera House both of Albany have closed because of summer slump in business.

TROY, N. Y.—The Griswold and the Astor and the Rialto in Amsterdam have closed because of summertime poor business.

SCHENECTADY, N. Y.—It is reported

that the ownership of the State may be sold over to Paul Alberts, present owner of the Albany.

HOWARD, KANS.—The Roberts Theatre has been purchased by H. C. Rhodabarger.

SHAMOKIN, Mount Carmel, Pa.—Victoria Theatre, owner Chamberlain Amusement Enterprises Company has recently been opened.

FOREST CITY, PA.—The Plaza Theatre recently owned by Mrs. C. P. Lyden has been sold to the M. E. Comerford Amusement Company of Scranton, Pa.

POTTSVILLE, PA.—The American Theatre managed by Edgar Brown, has been leased to W. B. Shugars, same city, who owns a chain of playhouses throughout the hard coal field of the Keystone State.

EMAUS, PA.—The Penn Counties Amusement Company operating the Palace has leased the Herrman and the Park Theatres at Kutztown, Pa. The Herrman's name will be known hereafter as the Strand, the Park retains its name and will be reopened in September.

Building Notes

The Capitol, Scranton, Pa., has been entirely redecorated.

Louis Epstein, manager of the Majestic, Scranton, Pa., goes with the Shuberts, New York this fall; and Joseph Luerers, house manager, is made general factotum of the playhouse.

C. H. Young, Hallstead, Pa., bought the Grand Opera House, there, from Clune Hotel Co.

CLASSIFIED AD DEPARTMENT

Rates

For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

CAMERA EXCHANGE

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange. 727 Seventh Ave., New York City.

AT LIBERTY

Exhibitor—Manager at liberty. Many years experience. Thoroughly familiar with the game. High class theatre preferred. Excellent references. Address C. L. N. 1920 Park Ave., Bridgeport, Conn.

POSITION WANTED

Young man desires position as assistant cameraman. 10 years photographic experience. Good knowledge of Motion Picture Photography. Go anywhere. Box WEG. Care Exhibitors Trade Review.

RECEIVERS SALE

Grand Theatre, Marion, Ohio (population 30,000), playing roadshows, vaudeville and pictures. Good stage, scenery, three manual Moller pipe organ and complete equipment. Long, desirable lease. Public auction, August 28th, 1923. For schedule of assets, appraisal and terms of lease, address L. E. Nebergall, Receiver.

Leon H. Lempert & Son

Theatre Architects

347 Cutler Bldg.,
Rochester, N. Y.

"Pioneers in theatre designing and originators of the bowled auditorium, now Universally used."

VALANCES?



The Sign of Kuhn Quality

YOUR WHOLE SCHEME OF DECORATION AND ATMOSPHERE MAY JAR BECAUSE OF THE LACK OF SUITABLE VALANCES. WE CORRECT THE ERROR FOR YOU.

Louis Kuhn Studio

Kuhn — Roth — Stephan
291-293 Eighth Ave. N. Y. C.
Phone Chelsea 0634

Want
Ads
Fill
Wants

Commercial, Educational and Industrial Motion Pictures produced anywhere. Developing, Printing, Hand Lettered and Printed Titles.

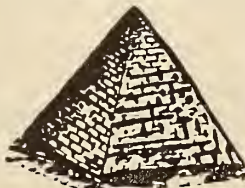
BUSINESS BOOSTERS

Local Pictures Within the Reach of Every Theatre

PEERLESS FILM CO.

916 G ST., N. W.

WASHINGTON, D. C.



The New
PYRAMID
Lamp Colors
Pyramid Color Co.
326 Canal St., N. Y.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

THE **ARCUS TICKET CO.**
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

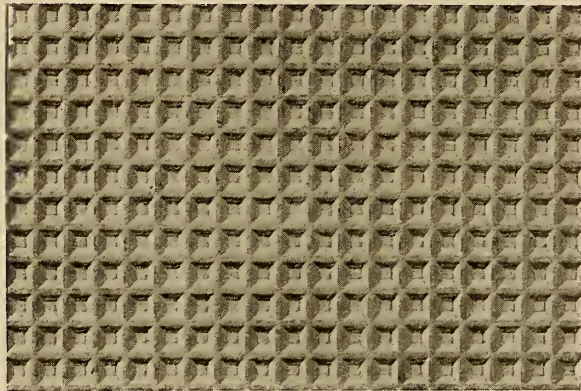
ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

COURTESY GUARANTEED

EVERY SEAT
A
GOOD SEAT



From photograph showing actual size of corrugations.

WHEN YOU USE
THE
EUREKA PRISM SCREEN
ASK YOUR DEALER OR WRITE
U. S. THEATRE EQUIPMENT CO., Inc.
17 West 60th Street, New York

Better Pictures—
Better Audiences

The complete optical projection system designed and manufactured by the Bausch & Lomb Optical Co., gives pictures that touch of clearness and superiority that helps turn casual theatre goers into regular attendants. Write for information concerning the

Bausch & Lomb
CINEPHOR OPTICAL
SYSTEM

Cinephor Lenses
Cinephor Condensers



**BAUSCH & LOMB
OPTICAL COMPANY**

Rochester, N. Y.
New York Washington Chicago San Francisco
London

Columbia Projector Carbons

are noted for the silent, steady, brilliant, dependable light they produce

—a trim for every current requirement

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

Quarter
Size

2 1/2 inch
2 3/4 inch
3 inch

\$30

3/4 to 6 inches

\$25



Half
Size

5 to 8 3/4 inches

\$50

9 to 11 inches

\$60

"Snaplite Jr.," For Portable Projection Machines.
SOLD BY ALL LEADING SUPPLY HOUSES

Send for Descriptive Booklet

Kollmorgen Optical Corporation

31-43 Steuben Street Brooklyn, N. Y., U. S. A.

**HYNTENSITY
CONDENSERS**

(Patent Applied For)

GUARANTEED NON-BREAKABLE

Adopted by the following theatres:—

- B. F. Keith's circuit. Proctor's circuit
- B. S. Moss's (greater N. Y. circuit)
- Haring & Blumenthal circuit
- Capitol Theatre, N. Y. C. (mazda unit)

See your dealer or write

M. MAJOR & CO.

303 4th Avenue

New York, N. Y.

Whatever
Your Question

Be it the pronunciation of Bolshevik or soviet, the spelling of a puzzling word—the meaning of blighty, fourth arm, etc., this Supreme Authority—



Webster's New International Dictionary contains an accurate final answer. 400,000 Words, 2700 Pages. 6000 Illustrations. Regular and India-Paper Editions.

G. & C. Merriam Co., Springfield, Mass.

Write for specimen pages, prices, etc., and FREE Pocket Maps if you name Exhibitors Trade Review.

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

August 25, 1923

JESSE L. LASKY PRESENTS

A CHARLES MAIGNE PRODUCTION

“THE SILENT PARTNER”

WITH

LEATRICE JOY
OWEN MOORE
ROBERT EDESON



A DRAMA of sudden wealth and its effect on married love. The women will revel in it. Played by a cast of big names exclusively. See it at your exchange now and know it's good!

Adapted by Sada Cowan from Maximilian Foster's Saturday Evening Post serial.

a
Paramount
Picture



Pictures that reach the heart “go over” on their musical accompaniments—

YOU will recall the success of “The Birth of a Nation,” “Way Down East,” “The Four Horsemen of the Apocalypse,” and “Over the Hill.”

Without the specially prepared musical score, can you imagine the depreciation in the value of these great picture masterpieces?

The organ that can grip the emotions

cannot be discussed in terms of dollars—by numbers of stops or quantity of pipes an exhibitor’s money will buy.

Patrons will stand for nearly everything but poor music if the programs are good. Bear in mind, therefore, the fact that the greatest picture houses in the country installed WURLITZER UNIT ORGANS in preference to all others.

There is a type of Wurlitzer Music for all sizes of Theatres. Send this Coupon today for full particulars.

THE RUDOLPH WURLITZER CO.,
Cincinnati, Ohio.

I am interested in a WURLITZER UNIT ORGAN for my house. I have checked the conditions under which an installation must be made and I should like advice and details about similar jobs you have done.

My house seats.....people.

New House Remodeling New Organ Only

Name

Address

Theatre

WURLITZER
TRADE MARK REG
UNIT ORGANS
EXCLUSIVE HOPE-JONES PATENTS
NEW YORK CHICAGO
SAN FRANCISCO CINCINNATI

Quittner Tells How He Gets Out the Crowd

Problems of a Small Town Man

SOME ONE remarked a long time ago that one-half of the world didn't know how the other half lived. He might have added with equal truth "or worked." Also has it been suggested that "Paris is not France." And the same utterance may be applied in a comparative way to any other nation and its metropolis or one of its large cities.

Realizing New York is not the United States and also that frequently it happens a larger degree of skill is required successfully to operate a theatre in a small community than is demanded in a center of population the editor of Exhibitors Trade Review sought out an exhibitor in a small town and asked him to tell his story for the benefit of the readers of this journal.

The man approached was Joseph Quittner, who owns three houses in Middletown, N. Y., a town of 18,300 population and situated sixty-eight miles from New York.

While Mr. Quittner has been in the amusement business but a few years you will agree that in that time he has absorbed the spirit of the showman.

You will agree also as you read the story so graphically told by this exhibitor that he brings to his new task not only the enthusiasm of the business man who wins but a trained mind as well.

Graduate of Yale, 1908

The possession of the latter factor may be due to the study involved in the acquisition of a Yale sheepskin of the vintage of 1908 and to the experience acquired as an assistant corporation counsel in New York City under Mayor Mitchel, to which post he was appointed at the age of twenty-six years.

Mr. Quittner's knowledge of life may have been expanded by his experience for two years as a voluntary worker in the University Settlement in New York and as captain and assistant military attache in Switzerland for two years.

That the subject of this article believes in organization among exhibitors is proved by his membership on the Board of Directors of the Theatre Owners of New York State.

This Middletown exhibitor admits he can do almost anything around a theatre except post bills and that there is nothing too small in the day's work about an amusement house for him to tackle.

The latter remark holds with especial force when it comes to a question of music, as Mr. Quittner is equipped to play in the orchestra or to direct it and is at home in front of an organ console.

The State Theatre is a combination picture and vaudeville house, the first half of

the week being devoted to vaudeville and the remainder to pictures. The State is a three hundred thousand dollar structure and contains 1,450 seats.

The Stratton Theatre, with 1,250 seats, plays pictures five days and road attractions one day. The Show Shop, seating 950, is closed at present.

Broadway vs. Middletown

The conversation with Mr. Quittner covered a large ground, of the picture likes and dislikes of those who live in smaller communities, of patronage, of advertising and exploitation and of buying pictures.

But let Mr. Quittner have the floor, while we hold the pen:

"Not necessarily will a picture that goes on Broadway go also in Middletown," said



Joseph Quittner

Mr. Quittner. "I am speaking of Middletown as of any smaller community, of a town apart from a center. Several factors enter into the situation. For one thing, it depends upon how close the town happens to be from a geographical viewpoint to the city.

"For instance, if the town is not so far removed from the city that metropolitan newspapers reach it on the day of publication or as to prevent the citizens from making frequent trips. By that I do not

Joe Quittner Says:

I find that there is a large element in a town that likes pictures of action.

We believe that we should show all the best pictures in the markets even if they don't all make money.

The theatre owner should be a very respected member of the community.

If employes go out among the public and speak in eulogistic terms of the management of a theatre it has an excellent effect upon the public.

Advertising is one of the most important elements in the operation of an amusement enterprise.

mean commuting distance. I am speaking of a place like Middletown, which is sixty-eight miles from New York."

Mr. Quittner quoted "Passion" as an example of a picture that while it was an exceptional subject in New York he admitted he would have been afraid to book it in his theatres. He added that in the case of the exceptional production, like "Robin Hood," the size of the town did not matter.

Generally speaking, Mr. Quittner said, his experience was against the booking of spectacles and the picture that is touted too much.

"I find that there is a large element in a town that likes pictures of action," said Mr. Quittner. "As a matter of fact, the tendency of the times is toward pictures of that kind and less toward those requiring exceptional production like "Robin Hood,"

"Sea stories and good westerns, like pictures that are being shown now, such as 'Girl of the Golden West,' 'Salomy Jane' and 'The Covered Wagon,' are very popular in our houses.

Action Pictures for Workers

"It was only last week the president of the central labor body came to the theatre and asked that we make provisions for showing pictures of a lighter vein for the benefit of the workers. We consequently decided that we would reduce our prices and give an opportunity of coming to the theatre to a certain class that ordinarily does not come.

"We also stated that since we were about to go into our buying policy for the year we would add to our bookings such material as would lighten the programs, enhancing the recreation value by adding subjects of action.

"We have noticed that different types of patrons came for different pictures. We draw on the suburbs for a radius of twenty miles as a general thing, and for a picture of exceptional merit we have patrons from the Pennsylvania line, twenty-five miles away. We know this because we receive inquiries from that distance.

"From the western pictures and pictures of action featuring the so-called program stars we get as a clientele those who work with their hands. Saturday nights our people are of the so-called working class. Friday nights they are largely business men.

"On the other hand we believe that we

should show all the best pictures in the market even if they don't all make money. That is to develop as many theatregoers as possible. Theatregoing is a matter of habit.

"A man may acquire the habit and come regularly for four weeks in succession. Then something may come up to divert his interest and it will require a happening out of the ordinary, either in the way of exploitation or attraction, to bring him back."

Building Good-Will

Good-will, Mr. Quittner said, was a most important thing. It can't be measured in box office receipts, because there it is the type of performance that really counts.

"The manner in which one obtains good-will varies, of course," said Mr. Quittner, "with the individual and with the town and the particular status of the individual in the town. The theatre owner should be a very respected member of the community. His private life should be beyond reproach.

"In the limelight at all times and much in the position of a man holding public office, the exhibitor should be a public-spirited citizen who at all times co-operates with the city officials in anything that is good for the city.

"For instance, the mayor of Middletown once approached me in regard to the using of the theatre for a memorial service to Theodore Roosevelt. The theatre was given over.

"In addition I obtained for the sponsors of the meeting the services of former Governor Whitman, as the speaker of the day. Needless to say, both the Mayor and the city officials were deeply appreciative, and showed it by giving me a dinner the day before last New Year's.

Creating Employe Morale

"Another method of creating good-will in a small town is in your treatment of employes. There is, of course, a much more intimate relation between employer and em-

ploye in small towns than in cities. You eat with him and he with you. He sees your family and you see his. He calls you by your first name and you do the same with him.

"Yet you must know how to do this and at the same time to command your employe's respect. The only way to command his respect is to let him know you know your business. *Esprit du corps* is a very important thing, and if employes go out among the public and speak in eulogistic terms of the management of a theatre it has an excellent effect upon the people at large.

"Last Christmas, in appreciation of the treatment they had received as they expressed it, our employes gave us a silver cup.

"At one time our employes went on strike. They had no grievance and said so. They were satisfied with working conditions and pay, but wanted a contract signed with the union.

"Notwithstanding the house was union otherwise the strike was soon terminated, because the relations with our employes had been very harmonious. And this all tends toward good-will.

Don't Advertise Charity

"Frequently we have tendered our theatres for religious services. We know we have the indorsements of the ministers' association because they have given them to us. Shows are sent to various charitable institutions regularly.

"It must always be borne in mind that a theatre's acts of charity should never be advertised. The strength lies in the fact they are not advertised.

"Advertising, as every one knows, is one of the most important elements in the operation of an amusement enterprise.

"Advertising may be classified under two headings—the so-called stock advertising and exploitation.

"The first as a general rule is your regular weekly advertising, for which you have made either budget provision or other ar-

rangement; newspaper, program, heralds, screen and billboards.

"Exploitation is additional advertising. This may be overdone. It varies according to the particular case, and its value lies in how little money you can really spend.

"Many times it is the idea, not the money, that carries over an exploitation drive.

Billboards Profitable

"I deem advertising of such importance that I give it my personal attention. The method of advertising varies with the locality. Billboards are important in country advertising, because the quality lithograph makes a peculiarly rapid impress upon the mind of whoever sees it.

"Billboards in the surrounding territory I personally inspect each and every time I get an opportunity. By making inquiries in the various villages I find that this kind of advertising is indeed very profitable.

"Newspapers are an excellent medium, not for any business essential, but to keep your regular customers informed as to what is going on.

"Mailing lists won't warrant the money that is spent on them unless they are carefully selected. It is not necessary to have a mailing list in a town the size of Middletown, but it is necessary to have a mailing list for the surrounding territory.

Reaching Automobile Owners

"And that is a mailing list of automobile owners only.

"This method of direct advertising produces substantial results, so much so that notwithstanding Middletown has only 18,000 population we find that our matinees in the summer are twice as large as what they are in the winter.

"We trace that to the roads being open and to the fact that people from the surrounding territory are approached so little when they come to town to do their shopping."

Screen advertising, Mr. Quittner thought, was hardly necessary to discuss, as theatre managements vary so widely in their views as to the advisability of it. It depends on the type of theatre, he said. As the State was a very high type of house he permitted no advertising whatsoever on the screen.

"In the cheaper grade of theatre the clientele does not expect so much, and it is not bored by advertising," Mr. Quittner added.

Exploitation and Waste

When it came to a matter of exploitation as the showman understands the term the Middletown man declared it was a subject that varied in its usefulness according to the resourcefulness and the ingenuity of the person creating it.

"No person can really be a successful exhibitor unless he likes his work," continued Mr. Quittner, "is full of enthusiasm, has a broad knowledge of life and psychology and of affairs in general and is resourceful at all times and alive to his opportunities."



State Theatre of Middletown, N. Y.

This article will be included in a coming issue.

Can a Motion Picture Be Greater Than the Play From Which It Was Taken?

By JOHN GOLDEN

CAN a motion picture be greater than the play upon which it was founded? Until a few weeks ago my answer would have been "No," but today I would say, "Yes, by all means." It is Goldwyn's picture of Austin Strong's "Three Wise Fools" which changed my opinion. And I really ought to know something about that play, for I produced it and after five years it is still being put on in stock.

"Three Wise Fools" was a good play—it pleased the public by telling an appealing story which was excellently acted. It ran for two seasons on Broadway and then had a long, prosperous road tour before it was released for stock and for the screen.

At the end of five years it has been made into a motion picture. I have seen the film version and feel compelled to state that it is better entertainment than the play. The story is fuller, completer and more rounded off—an advantage which any motion picture story has over a stage story.

It is a well-known fact that almost any play can be improved by eliminating words and adding action. This is specifically true of an ailing play which is hovering between life and death.

The first thing the play doctor does who is called in in such a case is to condense the dialogue, eliminating whole chunks of it, and increase the action.

The breath of life is breathed into it.

Less Words, More Action

Now just here is where the motion picture gets its big kick—its great advantage over the stage play. It uses few words and lots of action; instead of telling the audience about things, it shows them being done.

"Actions speak louder than words," says the old copybook maxim. Nowhere is this truer than in stage entertainment whether on the boards, acted by living actors, or on the screen upon which the shadow of living actors is projected. That is why pictures have such a great popular appeal—why the illustrated newspaper has a greater circulation than the dignified journal which eschews cuts.

The motion picture reveals to the eye of the spectator character in action; we really see human beings do things instead of hearing them say things, or reading, as in the case of the novel, what the author says his characters said and did.

If a man has cheated another and the victim retaliates, which makes the stronger impression upon you—to hear him call the man a cheat and a thief or to see him knock him down? The eye conveys more vivid impressions to the brain than the ear, except perhaps in exceptional circumstances, and in this lies the secret of the great appeal and popularity of the motion picture.

That's why I admit that Goldwyn's screen version of "Three Wise Fools" is better entertainment than my own stage version;

JOHN GOLDEN is an expert on play construction. First of all he has delivered the world's record holder, "Lightnin'," and the second world's record comedy, "First Year," under the formula "plays of humor without an unclean line." Mr. Golden has stuck to this formula so closely that he is said to have taken four years in rewriting Austin Strong's love-drama, "Seventh Heaven," now at the Booth Theatre, before producing it solely to bring it within the Golden formula.

It promises to be one of his biggest successes, now passing its four hundredth consecutive performance. That looks like standing for some particular thing, and sticking to it.

it shows action, action, and yet more action—dramatic incidents and episodes which I could not show on the stage because of the limits of space and of time.

Camera Knows No Limit

The camera knows no limit of time or of space, theatrically speaking, and gives the motion picture producer another big advantage over the producer of stage plays.

And here is another advantage which the picture possesses; the first and only company can be seen all over the country, in every city, town and village.

The great cast which Goldwyn engaged for its screen version of "Three Wise Fools" would bankrupt a producer of stage plays no matter how successful it might be, for he would have to go on paying an enormous sum in salaries year in and year out, if the play was successful and lasted that long.

The motion picture producer pays the salary for three to six months and his picture is done. Enough prints are made from it to supply the entire country.



John Golden

"Fans" as they are called from coast to coast, will see Claude Gillingwater act the role in the picture which he acted on the stage, and will see with him that sterling old "legitimate" actor, William H. Crane, Alec Francis, John Sainpolis, Brinsley Shaw and the others in the excellent cast assembled for the picture.

Salary Not Continuing

The salary cost is done away with once for all, no matter how many prints may be distributed. And any little town in the wilds of Wyoming or in the Arizona desert will see the same sterling cast that New York and Chicago saw. I managed to keep Claude Gillingwater in my production of the play during its New York run and on tour and considered myself mighty lucky to have succeeded in doing that.

Excellent as Gillingwater was in the play, I found his acting even more diverting, colorful and varied in the screen version. So, taking everything into consideration, I abide by my original statement, "Yes, we have pictures today which are better than the plays from which they were taken." If the stage version was good enough to last for five years then the screen version is enough better to last five times that long.

Appreciations of Mr. Harding

By Bobby North

Printed page or spoken word can never express the loss that has come to us with the passing of Warren G. Harding. Not alone as the Nation's chief executive, but as a man—a big, deep, understanding man.

In all things that were humanity's to enjoy, these were President Harding's to enjoy. Sports, Motion Pictures, everything that appealed to the masses—found in him a friend.

And to Warren G. Harding the Motion Picture owes much of its progress. The welfare of the industry was a matter of deep concern to him. Its art he loved and gone—the spirit of him lives and shall live in our hearts as an inspiration, a guide post on life's highway.

By Murray W. Garsson

In the death of President Harding, not only have the people of this country at large sustained a tremendous personal loss, but the motion picture industry as well.

I had the pleasure of a close personal acquaintance with him and when filming "Presidential Possibilities," while he was still a member of the Senate I was amazed to learn of his knowledge of the intimate details of our industry. He told me that he believed the motion picture was one of the big elements in the advancement of our business and social life, and that many of the contemplated and suggested restrictions upon the industry were unwarranted and unjustified. We have indeed lost a great and good friend and one who understood us.

By E. W. Hammons

President Harding was one of the most sympathetic friends the motion picture industry has ever had in high office, and we mourn his death for the great loss it means to us as well as to the country as a whole. America has lost a good president and an excellent leader, whose calm kindness should be a splendid lesson to us in these days when the world is so much in turmoil.

The Fortunes of Exhibitor X

The Fourth Week

I CANNED the orchestra and rearranged the organ policy. Ever since I've been here the orchestra, a good one, has consisted of five pieces. I let them all go meaning a cut of \$213 in the payroll. I let the chief organist who was getting \$100 a week go and hired a good organist at \$60 and an assistant at \$35, making my music bill about \$95 instead of \$100. And with the two organists I get a musical variety, for the assistant organist plays differently from the chief and also doubles on the piano.

Also since the bug to cut has gotten hold of me I fired the special officer, last of the uniformed Mohicans. He was getting \$18 a week and all he did was argue with the patrons.

They are not fond of orchestra music here. I am giving them organ music from a regular cue sheet furnished with the picture. The more I see of accessories that go with the picture the more I am in favor of them. They are proving of real value in this case.

I believe the music change is responsible for increased attendance for the average for the first half of this the fourth week is better by about 175 than the previous weeks.

Up to this time the various cuts figure out something like this:

	Before	Now	Saving
Weekly long distance telephone calls ...	\$ 25.00	None	\$25.00
Ushers	41.50	\$15.00	26.50
Music	313.00	95.00	218.00
Special watchman ..	17.00	None	17.00
Sign artists	26.00	6.00	20.00
Cleaning uniforms and gloves	4.50	None	4.50
Total	\$427.00	\$116.00	\$311.00

These are how starting with little things the drain on the bankroll can be dammed. And at that I am nowhere near the bed rock basis upon which my opposition is operating.

And I haven't touched the picture policy to speak of. We are still sticking to the one feature, plain program.

There are other small details, completely overlooked, that have held the X back. I have discovered that for more than a year the evening show has been closing about 10.05—a disastrous oversight in view of the fact that the last car reaching outlying sections of the city passes the theatre door at 10 o'clock. This is the most serious error I have discovered in the entire policy. The night show now lets out at ten minutes to ten and ample time is afforded for catching it.

Since the schedule has been changed there is a noticeable difference in the night attendance. It has increased about 40 per

In this, the fourth installment of Exhibitor X's story, he shows, in tabular form, the method of his reducing overhead expenses. He says that he canned the orchestra and rearranged the organ policy. This may mean something to you. The gabby special officer also got his. Another point he explains is how to make the shows close in time to meet the last suburban car. All this is good reading, for you, Mr. Exhibitor.

cent. This discovery is nothing new to the theatre man, but I can not understand how it was overlooked for such a length of time.

It may occur to my brother showman in reading this series that I have said nothing about announcing the change in policy through unusual advertising. I have purposely refrained from saying anything about it because the changes were of an intimate nature. I merely inserted a single line in the regular newspaper advertising "Under New Management."

The prices remain the same, 10, 20 and 30 cents, but the attendance figures for fifteen days passed now show the following as against previous attendance figures:

812	659	635
657	745	756
815	863	749
789	988	831
863	1100	754



I fired the special officer, getting \$18 a week.

The newspaper advertising cost next attracted my attention. I found that the average weekly cost of this item was \$300. I immediately cut this to \$36 a week. We are reaching the same number of readers as we did previously. There is only one newspaper in the city with one circulation. If the readers who saw the \$300 space did not come to the theatre when that amount of space was being used we couldn't lose any patrons by cutting down our space. And the increased attendance with less space proves that.

Plunging on Big Picture

However, I would not repeat this emergency measure elsewhere. Newspaper advertising, judiciously written and placed, is the great dependable adjunct of the successful theatre. However all the big advertising done here, and sometimes there were pages, couldn't rescue this house. The house was wrong, that's all.

The newspaper editor was giving us very little cooperation and favored giving us less after the space was cut, but I called on him personally, found he was heavily interested in the local baseball team, had some motion pictures of the team taken and showed them on the screen. No such cooperation from any theatre had heretofore been offered this newspaper editor and although less space is being used by us now he is playing ball.

I might add that when I arrived in town to take over the X the newspaper threatened to throw us into bankruptcy. It is one of the largest creditors we have.

I have decided on the picture flyer. A picture touted as one of the biggest bets of the year is offered to me at \$1,500 for the week. The check for it is in the hands of the exchange. It was reviewed favorably in the trade press. It is reputed to have broken records everywhere. It is heralded as a tonic for wilting box offices.

Next week it gets its opportunity to show our box office what it can do. Will it make the trade papers out to be liars and the film salesman and producers advertising writers plain bunk artists or will it pull us a little out of the hole? Frankly I'm not sold that it will do us any good.

I've fired the ticket taker who has been getting \$25 a week and one of the usherettes takes his place. He used to wear a uniform, too, but one evening I happened to be standing at the gate when a man presented a ducat and asked if it would be possible for him to pay 35 cents more and get a divan seat. The ticket taker told him that he did not think so, and was gruff about it. I stepped up and told him to get what he wanted at the box office.

Can you imagine a ticket taker driving away an extra 35 cents, pure velvet? Here's for the flyer next week.

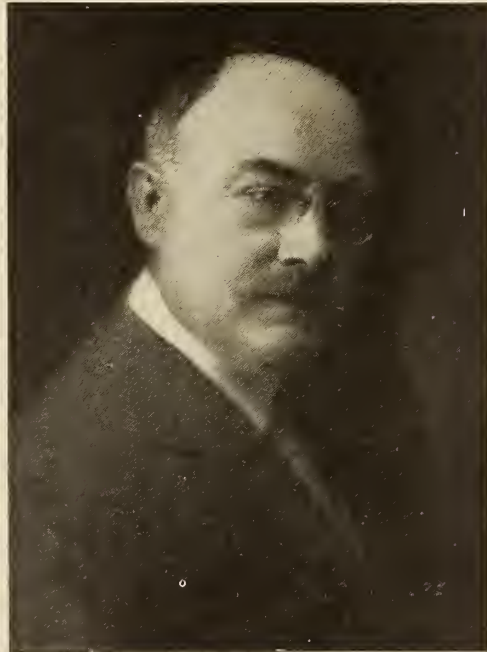
Prominent People - Snappy Scenes - Pretty Faces



Helene Chadwick is in training for a "come back." After eight months idleness due to legal matters, Helene will return under Goldwyn's banner in Rupert Hughes' "Law Against Law."



Irving Lesser, Sol Lesser and Mike Rosenberg, the indefatigable trio, who now control Principal Pictures Corporation with assets close to two million dollars. Sol and Mike are in New York this week conferring with Irving on distribution. When that is settled Sol will sail for Europe and settle the foreign problem.



George Kleine, one of filmdom's most popular pioneers, who has just been appointed by J. D. Williams as treasurer and chairman of the board of directors for Ritz-Carlton Pictures.



Carl Anderson, president of the Anderson Pictures Corporation, who announces that the new company will begin business September 1.



During the filming of "Long Live the King" at the Metro studios, Sir Arthur Conan Doyle visited Jackie Coogan. Spiritualism was not mentioned, for Jackie hates ghost stories.



Girls will be girls. So, when the Goldwyn unit producing "The Master of Man" moved down the stream to get a scene with Conrad Nagel, Patsy Ruth Miller slipped off her shoes and stockings and went wading.



Hoot Gibson watched from a port hole while they shot some of the minor scenes for his latest Universal feature, "Out of Luck."



Arthur Edmund Carewe, the young thespian who enacted the role of "Svengali" in First National's "Trilby," gives promise of becoming one of the industry's new stars. His portrayal of the difficult Du Maurier role is vastly different from that of famous legitimate stars, but critics hail it as masterful.

Glenn Hunter appears all frilled up for his latest starring role in the Film Guild's production of "Puritan Passions," now ready for release by Hodkinson.



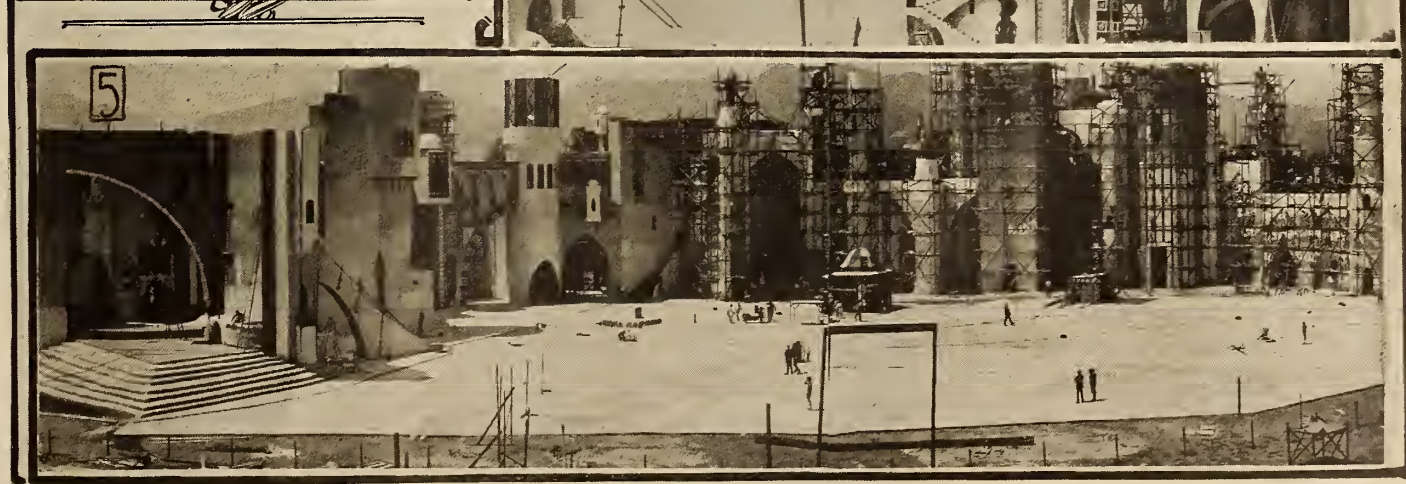
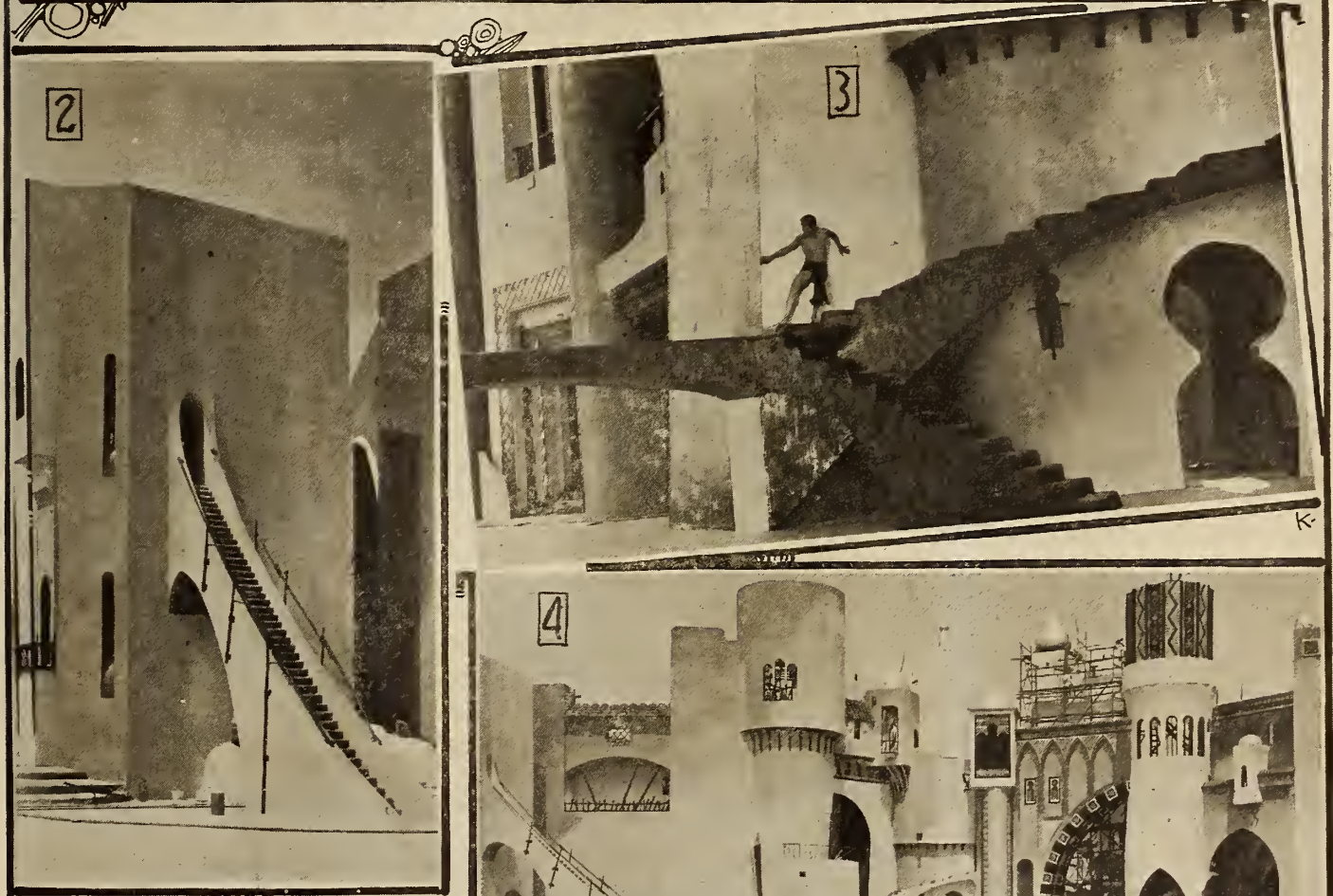
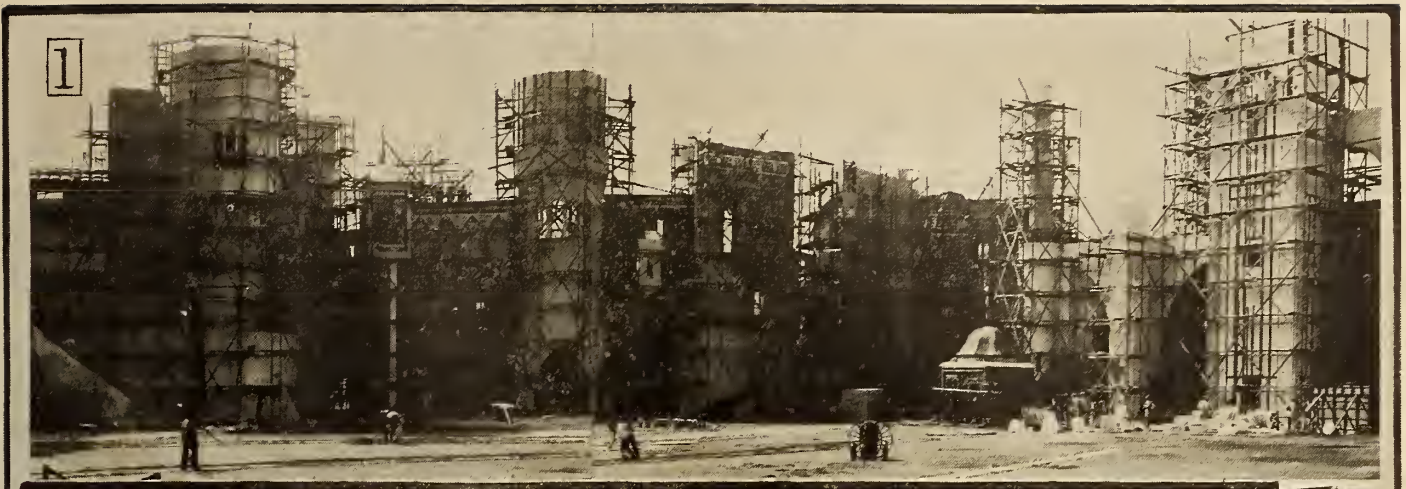
The Goldwyn studios are celebrating with a "Centennial" in honor of George D. Baker, who has just finished Balzac's "The Magic Skin," his 100th production.

What are the wild radio waves saying? At a recess during the filming of "George Washington, Jr.," at the Warner Bros studio. Wesley Barry, his director, William Beaudine, and the principal members of the cast tried to tune in and find out something. Burgess' bed time stories got only a smile from Wes.



The weird instrument held aloft by the prop boy is not a butterfly catcher, but a sun reflector to soften the blinding rays so that John M. Stahl may continue directing Huntley Gordon in a scene for his latest Mayer-First National attraction, "The Wanters," on the grounds of a Pasadena millionaire's estate.

Here is the first photo of Blanche Sweet as she will appear starring in First National's screen version of the celebrated stage success, "Anna Christie"



THE THIEF OF BAGDAD

1. A panoramic view of the huge sets being erected for Douglas Fairbank's filmplay to be released by United Artists. 2. This fantastic set represents the ancient city of Bagdad. 3. A bizarre, almost futuristic effect, is being achieved in the sets. The small figure on the stairs is the Thief himself, being impersonated by Doug. 4. A portion of the bizarre setting. 5. The concrete courtyard around which the sets are built covers an acre and a half.



After the completion of his first feature length comedy, Buster Keaton went a-golfing with Gene Sarazen, the lawn billiard champ. Metro almost lost a comedian when Gene showed Buster how.



Due to Duane Thompson's peculiar charm in softening the harsh, slapstick scenes, she will support Sid Smith in the new Grand-Asher comedies.



The new Hal Roach-Pathé single reel comedy, "Live Wires," gave Paul Parrott plenty of mix-up possibilities. Here's hoping he gets untangled in time to finish his next on schedule time.



It looks very much like Helen Lynch has been stealing Mrs. Mutt's stuff in this scene. Bert Lytell is just a bit dubious regarding the strength of Helen's right arm. It is all part of a scene from the latest Principal Pictures production, "The Meanest Man In The World," an adaptation of the famous George Cohan stage success.



Bryant Washburn's handshake is in congratulation of Ben Wilson's successful completion of "Other Men's Daughters," an early Fall release by Grand-Asher. Mabel Forrest, Sam Grand and Elliott Dexter are wondering what the touch is going to be. Wilson is now making the First Elliott Dexter feature for Grand-Asher.



Doesn't this little "Pick" picture make you wish you were a kid again? It is a scene from the Pathe comedy "July Days," said to contain a barrel of laughs.



And here is Viola Dana getting the finishing touches put on for her newest Metro vehicle, "Rouged Lips." Both Viola and the wielder of the carmine stick look like their roles call for cute little devils. As the P. A. will undoubtedly say: "You musn't miss this one."



Clarence Badger has joined First National. His first job under the new banner will be the direction of Colleen Moore in "The Swamp Angel."



MICHAEL O'HALLORAN

Gene Stratton Porter, author of this novel, produced the screen version which has an all-star cast. James Leo Meehan directed the picture. It is being distributed by the W. W. Hodkinson Corporation.

GEO. C. WILLIAMS, President; F. MEYERS, Vice President; J. T. McCoy, Vice President; JOHN P. FERNSLER, Treasurer; C. S. MILLS, General Manager; J. A. CRON, Advertising Manager.

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Why Not Short Ones?

WE hear much these and preceding days, perhaps not so much as we did, about shorter features. Maybe the pictures are not averaging as long as they did a year ago; maybe they are.

One company specializing in one and two part subjects publicly announces that owing to the lessening footage of features it has increased its output for the coming year fully 30 per cent. That's concrete.

But there are those exhibitors who most distinctly desire long features, ten reels or twelve; who want their patrons to see the picture as it was shown at its world premiere, if you please, whether that was in Los Angeles or Chicago or San Francisco or New York or any other city.

Let's go into ancient history just a bit. Nine years ago, when the moving picture as a rule had been confined to moderate footage, there had been perhaps three subjects that equaled in length twelve thousand feet.

There were already on the market, as a pretty good guess, "Quo Vadis," which George Kleine distributed; Pathe's remarkable "Les Miserables"; and "Cabiria," which was issued in the United States by Harry Raver. There may have been one or two other foreign productions of considerable length, but they did not make the furore created by these mentioned.

Out in Los Angeles D. W. Griffith had started on "The Clansman," which shortly after its issue became known in the east as "The Birth of a Nation."

LOYD BROWN, manager of William H. Clune's Los Angeles Auditorium, seating approximately 2,900, was clamoring for real features suitable to his large house.

Brown, having seen some of "The Clansman," appealed to Griffith to make his subject longer, from four to six to nine to twelve and even thirteen reels as the story was reliably told to us at the time.

"The Clansman" was given its world premiere in the Los Angeles Auditorium and was a sensation. It is yet, for that matter.

So, after all, the first long American subject may have been the result of exhibitor suggestion.

Now, then, getting down to brass tacks, conceding there are many exhibitors who want their features not longer than six or seven thousand feet and others who want them longer.

Why should not the exchanges in the larger key centres, where three or four prints of popular sub-

jects are carried, not have on hand for the convenience of its customers copies of a ten-thousand-foot subject, say, in its original length, in 8,000 feet and in 6,500 feet?

Prices on the varying lengths could be adjusted by the seller and buyer.

The shorter copies could be cut in the home office to the measurable satisfaction of the producers.

If out in the country there prove to be insufficient demand for the original length the reduction may be made right in the exchange, with the shorter, home-approved article as a guide.

There is, we believe, a contentious clause in the uniform contract which binds the exhibitor not to "monkey" with the footage of a subject he has booked.

The varying length will get around this controversy to the near satisfaction of all concerned.

What say you, gentlemen?

The Snowball's Rolling

THE admission tax elimination snowball is rolling steadily along, solidifying and increasing in impact as it travels. Already a squeak comes out of Washington from some of the minor officials that reductions in taxes will be unfashionable this coming season.

Which, of course, is to be expected. It is the usual thing. A sum of seventy million dollars or a good part of it annually is not a negligible figure, even in Washington.

But the sum named, accumulated by millions of pennies and two-cent pieces and nickels, is more than an annoyance. It is an impost that to many less happily situated exhibitors is a distinct menace to their business enterprise.

The national exhibitor organization declares it will co-operate with every organization and individual interested in the removal of the admission and seat taxes and inquires of theatre owners as to the attitude toward this action of their Congressmen.

The New York state organization in a statement also issued this week declares it knows no politics in the presence of the emergency and asks only an opportunity to follow any competent, sincere leadership, "which must be unanimous," in a "march that will carry the banner of thorough and complete co-operation."

There remain less than four months to complete plans that must be unified to be efficient.

Why not gather around the table and make it efficient?

WE have just had the pleasure—and that is no mere figure of speech—of a visit from Hal Roach, who had dropped into town the day before and immediately bought himself an automobile. The Los Angeles producer of comedies and features has mapped out a route over which he will travel in search of information from ex-changemen and exhibitors—of all kinds.

The first main objective will be Buffalo. From there the journey will be extended to Boston, New Haven and then to Philadelphia, Baltimore and south. It is the intention of the producer to get first hand the views of exhibitors as to what they want in the way of pictures. When he sees a theatre he is going to visit the owner.

Mr. Roach in spite of his comparative youth has been through the motion picture mill. His first work in pictures was the riding of a horse, for which he was paid \$1. He was the heavy opposite Warren Kerrigan in that player's first three-reel Universal subject.

If there be any who hold the impression that it is a simple matter to create comedy they would quickly be undeceived by listening to Mr. Roach's description of the difficulties encountered at times in obtaining the desired laugh. The producer confirms the remark of John Bunny that "There is nothing more serious than comedy."

TWENTY Arapahoe Indians arrived in New York August 14 and pitched camp in the grounds of the Museum of Natural History. They were slated to sail for London, August 18, to take part in the prologue of "The Covered Wagon," which is to open in that city, September 5.

ACONGRATULATORY post card conveys the "info" that Managing Director Edward L. Hyman of the Brooklyn Mark Strand is motoring through New England on a vacation, which we will make a guess is well earned.

OVER in London on August 11 Associated First National closed its second annual convention. To properly celebrate the occasion a banquet was held, at which among the speakers announced were Robert Lieber of Indianapolis, president of the American company; Bruce Johnson, of San Francisco and New York, manager of the home company's foreign department, and Dr. A. H. Giannini, of California and New York, accurately described by "Kine" as "the prominent international banker who has been so largely instrumental in placing the American kinema industry on a recognized commercial footing from a point of view of banking interests."

LAURENCE WEINGARTEN has succeeded George Landy as director of publicity for the Jackie Coogan Productions, the latter having resigned after six months' service. Mr. Weingarten will complete the campaign on Jackie's first Metro subject, "Long Live the King."

MAE MURRAY, for whom a visible public has not lost its charm and before which she shines even brighter than of yore, recently gave a free afternoon concert to an even dozen thousand of young Angelenos. Miss Murray arranged and financed the entertainment. Among the guests were children from every charitable institution in the city. Needless to say the lady when she made her appearance on the platform received an oration which repaid her.

THEODORE ROBERTS recently was the honor guest at an unusual reception in San Francisco. The veteran and his cigars were in the city as members of "The Ten Commandments" company, in which Mr. Roberts has the great role of Moses. The cast formed a box party.

Present also were a group of fifty, among them former mayors, lawyers and financiers, members of the alumnae of the old Washington Grammar School, which the guest, it is said, attended sixty-four years ago. NO!!

Just Between Ourselves

GLAD to see that Ernest H. Horstmann again is in official exhibitor harness. Announcement is made that he has taken offices at 106 Broadway, Boston, where he will be executive manager of the Massachusetts theatre owners.

"Ernie" is one of the ol' time war horses, having been national treasurer of the exhibitors for several terms. Incidentally he was a member of the Yankee Mint Julep Quartet, the members of which during the St. Louis convention of 1919—held in the memorable final week of June—congregated at the Statler bar at 4 o'clock each afternoon and with ill-concealed impatience

followed the motions of the white-jacketed veteran behind the mahogany as deliberately and with a dignity befitting the sacredness of the rite he compiled the most delectable stew, deaf to the demands of the thirsty beer drinkers scattered along the line.

The others who drank the 4 o'clock toast to the passing of the old order were "Bill" Kalem Wright, then and now with Vitagraph; "Al" Black, who has owned "some bunch" of theatres in the intervening years, and—well, you get one guess as to the fourth.

MAUDE ADAMS has not given up the idea which for several years it has been reported she entertains of making pictures for children. While the famous actress states she has no intention of appearing in the productions she has discussed her plans with Barrie and Kipling with the objects of interesting these writers in permitting the filming of some of their works. She was successful. Miss Adams is quoted as believing the taste of the present generation for legitimate drama is being dulled by motion pictures and it is her aim to make the screen an aid to the stage.

FEMININE pulchritude ran wild.—Statement in contemporary describing a beauty contest. Maybe it's some new-fangled kind of wild women.

DR. W. E. SHALLENBERGER is "off ag'in," this time for the coast, with lookins on some of the key cities en route.

DOWN at Atlantic City a "motion picture actress" reports the loss by theft of \$50,000 in jewels. The name given is one we do not recall having heard before in connection with pictures. Those robbers are slow. They should pick on some of the acknowledged stars. From the burglars' viewpoint that ought to mean real money.

THAT was a beautiful and an impressive ceremony in the Rialto on the afternoon of August 10, arranged by Dr. Riesenfeld and William Brandt as a testimonial from the motion picture industry in New York to the memory of the late President. Senator Walker, "Jimmie" to many men in the audience, talked simply and eloquently for fifteen minutes to a house that was crowded before the time set for the opening. The only music was an organ, a harp and a violin. The lights were dimmed throughout the thirty-five minutes of the service. It was an occasion to be remembered.

THERE'S a new "Threc Keatons" on the stage—along with a camera. It's the generation succeeding the original, which first appeared before the footlights a quarter of a century ago. But the babe in arms then is now taking the role of Dad Keaton. Natalie Talmadge Keaton and Baby Buster, thirteen months old, are the other members of the trio. One of the interesting things in connection with the picture is that the baby in a prologue portrays the character that later is seen as the adult Buster. But—will the baby shatter the reputation of his father by giving us a grin?

MELVIN G. WINSTOCK, secretary of the Portland (Oregon) Film Board of Trade, has written a book described as of a highly patriotic nature and entitled "Making a Nation." The board in a formal resolution has congratulated the author on his work, wished him abundant success and pledged its heartiest co-operation.

BLAIS.

NAMES COMMITTEE FOR THEATRE DAY

National Body to Raise Funds Through Big Smash on November 19

National Motion Picture Theatre Day, November 19, inaugurated at the recent meeting of the Officers and Board of Directors of the Motion Picture Theatre Owners of America held in Atlantic City, will give theatre owners an opportunity to utilize the resources and energies resident in their screens for their own protection and advancement.

At this meeting several interesting reports were presented from different parts of the country relative to plans for financing the national organization in an adequate way, and also strengthening the individual state and regional units.

Among them was a National Motion Picture Theatre Day as suggested by National Treasurer William Bender, of South Bend, Ind., who came to the conference fortified with a resolution that has been unanimously adopted by the Motion Picture Theatre Owners of Indiana. After a general discussion of the various plans and particularly all the phases of Treasurer Bender's the latter was unanimously adopted. In order not to interfere with the finances of the various state and regional units and so as to give these bodies additional revenue for the strengthening and perpetuating of the regional organizations, thereby strengthening the National Organization and permitting the Theatre Owners of the country to be adequately represented at Washington.

National Motion Picture Theatre Day will enable Theatre Owners to provide adequate funds for the National Body independently through the percentage given on the gross receipts of that day which has been set for Monday, November 19.

That day will be boosted, and exploited by Theatre Owners, special programs of rare merit provided and every move made to render it one of the best from the standpoint of patronage of the year. It will be made the occasion for the Theatre Owner coming closer to his patrons and the extra exploitation is guaranteed to so advance business that the twenty-five percent of the gross receipts given to the Motion Picture Theatre Owners of America will leave the Theatre Owners remaining seventy-five percent even larger than would

BURR'S NEW DODGER A STRIKING NOVELTY

One of the most striking exploitation dodgers of recent years has just come to our desk from the C. C. Burr offices.

It is in four colors, about the size of a blotter, carrying a cut-out picture of a newsboy in action. Under the newsie's arm are five separate tiny newspapers, all labelled "Extra" C. C. Burr News, each describing briefly a certain Burr feature.

The five features listed include: Milton Sills in "The Last Hour," James Kirkwood in "You Are Guilty," Johnny Hines in "Sure Fire Flint" and "Chased By a Mad Elephant," and Lew Cody with an excellent cast in "Secrets of Paris."

Blazoned on a midnight blue, the dodger is captioned "Wuxtra! Wuxtra!" The newsie, himself, is Russell Griffin, C. C. Burr's new five year old star.

be the case had the day been handled in an ordinary way.

The Officers and Board of Directors are very enthusiastic over the affair and personally underwrote \$20,000 to be devoted to the work of carrying out the program agreed upon.

National President Sydney S. Cohen has designated the following committee to give the matter attention and evolve definite plans to guide the Theatre Owners:

William Bender, Jr., Harry Davis, Harry Crandall, Glenn Harper, E. W. Collins, Samuel Perlin, Howard Smith, Ernest Horstmann, I. W. Rogers, J. F. Truitt, A. R. Pramer, R. F. Woodhull, Fred Seegert, A. F. Sams, Charles Rapoport, Martin G. Smith, Ray A. Grombacher, Robert Codd, Morris Needles, W. W. Watts, Fred Dolle, J. W. Walsh, A. B. Momand, H. E. Huffman, Albert Nadeau, D. J. Adams.

Four conventions have already indorsed the movement.

YEARSLEY TO HEAD POSTER DEPARTMENT

C. L. (Bill) Yearsley, for six years director of advertising and publicity for Associated First National Pictures, has transferred his activities to the poster phase of film advertising. Upon his return from a three months' vacation in September he will organize and head a special poster department for First National to design and create lithographic work which will fully reflect the exhibitor angle.

The post of director of publicity and advertising falls to Bob Dexter, for several years Mr. Yearsley's assistant, who has been in charge of the department for the past ten weeks in the absence of his chief.

"Long experience in both exhibiting and advertising fields makes Mr. Yearsley peculiarly fitted for this work," stated H. O. Schwalbe, secretary-treasurer of First National in announcing the appointment. "Posters that have both display and actual ticket-selling values are every company's objective; the main difficulty heretofore has been to secure a man with the qualifications of salesman and artist to create such paper.

"While Mr. Yearsley's tendencies have always been in this direction, it is only now that the prime importance of the work is generally recognized that we have felt we could relieve him of all other duties to assume the full burden of the Poster Department."

Mr. Yearsley's ability with a brush has been demonstrated from time to time, notably in the twenty-four sheet stands for Norma Talmadge in "Ashes of Vengeance" and "The Eternal Flame" and for Richard Barthelmess in "The Fighting Blade" and "Fury." His new position with First National will allow him complete opportunity to exercise his creative ability along these lines.

McMEIN DOING PASTEL FOR NORMA TALMADGE

Neysa McMein, the best known woman magazine cover artist in the country, who recently selected the twelve most beautiful women in America for the covers of McCall's magazine is now doing a large pastel portrait of Norma Talmadge. This portrait will be used on the November cover of McCall's magazine which begins a serial life story of "The Three Talmadges" by their mother, Margaret L. Talmadge, in the October issue.

Miss McMein's portrait will be exhibited at the Apollo Theatre, New York, during the remainder of the run of "Ashes of Vengeance" and will later be sent to Chicago to be exhibited in the lobby of the Roosevelt Theatre when the picture begins its run there.

BRANDT WRITES REGARDING TAX

Says New York Desires to Take Humble Place in the Last Rank

On behalf of the Theatre Owners of New York William Brandt, president of the organization, has written an open letter to the industry in which a plea is made of competent sincere leadership in the fight for admission tax elimination.

After reciting the circumstances leading up to the action at the Syracuse convention and referring to the former lack of unanimity among the exhibitors in backing up Congressional efforts the letter continues:

"New York knows no politics in the presence of this necessity, and only asks an opportunity to follow any competent, sincere leadership, which must be unanimous, in a progressive march that will carry the banner of thorough and complete co-operation. And, behind that banner, New York simply desires to take a humble, modest place; in the very last rank, if need be. All that we want is to put behind this movement all the support, all the influence and all the force of which the New York State Organization is humanly capable.

"Action, not words, is the necessity of the moment.

"Scattered mobs were never convincing. For the good of our investments, for the sake of our families and the hope of our children, let's do something for ourselves in an unselfish manner."

"Theatre Owners, see your United States Senators and the Congressman in your district," says a statement from the M. P. T. O. A. "Many of these officials may be your neighbors and, perhaps, close friends. Use such influence as you have personally and such as you can muster to your aid to have them stand by you with their votes in Washington to effect the repeal of the admission and seat taxes.

"Explain to these senators and members of Congress that these taxes are war measures, justified on that basis of course, but with the cause for the same no longer existing, that these tax levies should be removed.

"Tell them at these taxes are a burden to Theatre Owner and public, a source of annoyance all around and that, with the business depression you passed through, a positive detriment. Be plain with these Senators and Congressmen. They will appreciate your position and you can talk to them directly as they are also personal parts of your state and community.

"Acquaint your Senators and Congressmen with the great public service work of the Screen. Tell them that through the Public Service Department of the Theatre Owners, definite connections have been made with different departments of the National Government through which the messages of these Departments are carried on the screens of the theatres and in this way helpful co-operation of the public with the Department established and the work of each rendered easier and more effective."

United Studios Enlarge Frontage

Plans for the construction of a new properties storage building, to contain a restaurant and five stores on the ground floor, on the Melrose avenue frontage of the United Studios were announced by M. C. Levee. Furniture, draperies, "hand props" and electrical fixtures are all to be housed under one roof.

ANDERSON HEADS NEW COMPANY

*Will Distribute for Independent
Producers in Thirty
Key Cities*

Into the motion picture field has entered a new national distributing organization which will begin functioning on September 1.

Conceived by Carl Anderson, the new organization was incorporated at Albany last month and will operate under the title of The Anderson Pictures Corporation, with offices in thirty key cities. It will distribute pictures for independent producers.

Carl Anderson, president of the company, is well known in the industry. He was the first manager of the Lasky Company and remained with them until Paramount was formed, when he joined the latter organization in the same capacity. He remained with Paramount until the war, during which he entered the service of the Government. At the conclusion of the war, Mr. Anderson became identified with the Educational Film Exchanges, resigning from that organization a few months ago. Since then, he has been in California completing arrangements for production.

Mr. Anderson has always been an exponent of intensive distribution, preferring to supply a large number of theatres at a moderate price, rather than a small number of theatres at a large price.

In the announcement of the new corporation Mr. Anderson says: "I believe the time is ripe for a new distributing organization. The motion picture business has been a series of steps, generally followed by the comment from some quarters that 'it can't be done.' However I have lived to see, and in fact have been actively identified with several of 'It can't be done' propositions, which proved to be financial successes.

These successes have been due to the creating of a distributing organization and personnel that succeeded, because they gave the exhibitor good service and good pictures.

"Today nearly all companies give good service; prints are delivered in good condition, advertising helps are plentiful, so that the only thing that really interests the exhibitor are good pictures.

"I realize there is not room for 'just another distributing company'—it must have something to offer the exhibitor and producer. Just wherein we will differ from the ordinary run will be shown as we make public our plans.

"We will specialize in pictures of definite exploitation merit, to which we will give intensive selling, wide distribution, with certified accounting to the producer and 'cards on the table' policy.

"The national quota on features will be arranged on a sound business value and not on motion picture figures.

"I might say," said Mr. Anderson, "here is a distributing organization with fresh ideas which will help not only the producer but the exhibitor, enabling the

latter to give his patrons entertainments of quality, with a surety of profit to his theatre. It will moreover help change materially the character of conducting the business particularly for the producer."

The various executives in the Anderson Pictures Corporation are capable showmen who have spent their business years in show business and in the motion picture industry.

CAPITOL BOOKS WARNER CLASSIC

*Where North Begins Will Be
Shown in New York Early
in September*

The Capitol Theatre, New York City, has booked the Warner Classic, "Where the North Begins," starring Rin-tin-tin, the Police Dog Hero, following the world's premier at Loew's State Theatre in Los Angeles and will be shown at the Capitol early in September.

Other important bookings on this Harry Rapf production are the Loew Circuit in New York's metropolitan district; Bijou, Atlantic City, West Coast Theatres Circuit, Paramount Circuit throughout the South and Southwest, Rialto, Washington, D. C., Alhambra, Milwaukee, Modern and Beacon Theatres, Boston, Gordon Circuit, Boston, Rialto or Princess Theatre, Denver, and affiliated houses in Boulder, Pueblo, Greeley and Colorado Springs; Colorado, and Joe Phillips' Rialto Theatre, Fort Worth, Texas.

PICKFORD-FAIRBANKS STUDIOS HUMMING

The Pickford-Fairbanks studios at Hollywood present scenes of intense activity these days. While Douglas Fairbanks is hammering away on "The Thief of Bagdad," Jack Pickford's company is taking a trip through the blue grass country on location for exteriors for "Valley of the Wolf" to be released through Allied Producers and Distributors Corporation.

Due to the fact that each organization uses an orchestra during the rehearsing and shooting of the scenes a system of whistles has been arranged so that the orchestras will work in relays.

Will Crown Princess Assist?

B. P. Schulberg has asked the Crown Princess Charlotte of Monaco to assist in the preliminary activities and research work for the film version of Robert Service's novel "Poisoned Paradise," which is to be a Preferred Picture. The story is a romance of the tiny principality in which the princess spent her entire life.

Select Two Warner Pictures

The National Board of Review in their Photoplay Guide issued by the National Committee for Better Films have selected in the group of especially good pictures for the month of July the two Warner Classics of the Screen, "Little Johnny Jones" and "Where the North Begins."

New Pal Comedy Started

"Pal Puts It Over," the first of the new Pal dog comedies for Century, is now in the early stages of production under the direction of Al. Herman.

New Chief of Editorial Men

James McKay, the man who with Frank Atkinson edited "Merry Go Round," for Universal has taken up his duties as chief of the editorial department at Universal City.

GODDESS ENJOYS NOTABLE PREMIER

*Celebrities Join Press in Laud-
ing New Feature and Work
of Arliss*

"The Green Goddess," long heralded feature production of the Distinctive Pictures Corporation featuring George Arliss, had its world premier at the Sam Harris Theatre, New York, on Tuesday night, August 14. The New York Times declares in its review that "The Green Goddess" marks a new era in the industry.

One of the largest first night crowds in the history of Broadway attended the opening. The motion picture and theatrical world—managers and stars alike—were there, many celebrities standing throughout the entire showing.

"The Green Goddess" was directed by Sidney Olcott, who was responsible for another big current attraction, "Little Old New York," while the continuity, which won the praise of the newspaper critics, was prepared by Forrest Halsey. Karl Breil, who wrote many of the scores for D. W. Griffith openings, supplied the musical accompaniment. Clark Robinson prepared the settings and decorative effects, while the Oriental details were supervised by Roshanara, interpreter of East Indian dances.

Comments of some of those who saw the picture on its opening night were as follows:

Irving Lesser—I think it is better than the play. I can't say that Mr. Arliss' performance is any superior to what it was on the stage, but I do think the picture contains more sustained interest.

Thomas Dowd, Capitol Theatre—As I said last night, I think it is a finished picture. I like it very, very much. It was an admirable presentation.

J. D. Williams—A great artistic success. Arthur Friend and Mr. Hobart deserve great credit for getting together an organization that can produce a picture of this kind.

Julius Brulatour—It's a marvelous picture, one of the best things Arliss has done, from any angle, but the best from the box office standpoint. It has marked emotional appeal. The Oriental atmosphere is faithfully delineated, and the melodramatic scenes are sensational.

Albert Pach, Fifth avenue photographer—I found the picture very delightful in all respects, and of course what naturally appealed to me it was admirably photographed. I think it is one of the most delightful motion picture entertainments I have ever witnessed. Another pleasure for me were the views of the mountains from the aeroplane. The whole production was an example of superior work, a complete success.

All Set to Go

Selection of the cast for "Maytime," a Preferred Picture, has been completed. The players are: Harrison Ford, Ethel Shannon, William Norris, Clara Bow, Wallace Macdonald, Netta Westcott, Joseph Swickart, Martha Mattox, Robert McKim, Betty Francisco, Edna Tichenor and Mertha Sterling.

Change of Title

Warner Brothers announce that the title of "Lucretia Lombard," the photoplay adapted from the novel of the same name by Kathleen Norris, has been changed to "Loveless Marriages."

PHOTOGRAPHY COMPLETED ON THE ACQUITTAL

Photography on "The Acquittal," the Universal-Jewel production of Rita Weiman's stage play, has been completed. The cast includes Harry Mestayer, Richard Travers, Barbara Bedford, Frederick Vroom, Ben Deely, Emmett King, Dot Farley and Hayden Stevenson.

HUNTER DOUBLES STAGE AND SCREEN

Still Playing Merton at Cort Commutes Daily to Lasky Studio

Glenn Hunter began work this week at the Paramount Long Island Studio in "West of the Water Tower," a picturization of the much-talked-of novel of small-town life in the Middle West, by Homer Croy. This will be Mr. Hunter's first picture under the long-term contract recently signed with the Famous Players-Lasky Corporation. He will continue to play the leading role in "Merton of the Movies" at the Cort Theatre during the filming of the picture.

Rollin Sturgeon, the director, and Lucien Hubbard, production editor, have selected a stellar cast to support Mr. Hunter in his first production for Paramount. May McAvoy returns to the East to work for the first time since the filming of "Sentimental Tommy" two years ago, and will have the leading feminine role, that of Beatrice Chew. George Fawcett will play the part of her father, Charles Chew, and Ernest Torrence, who made such a success in "The Covered Wagon," will have the role of Adrian Plummer, the orthodox minister and father of Guy, Hunter's character. ZaSu Pitts will be seen as Dessie Arnhalt, Charles Abbe as R. H. Arnhalt, Ann Schaefer will play Mrs. Plummer, and Edward Elkus will play Wolf, the druggist. The other parts in the picture have not yet been cast.

The entire cast, with the exception of the star, Mr. Fawcett, who was in the East working with Sam Wood in "His Children's Children," and Charles Abbe, was brought from the Coast for this production. Mr. Sturgeon, Mr. Hubbard and Mr. Harris also came on from Hollywood. The picture will be photographed by Harry Harris and W. J. Scully will act as Mr. Sturgeon's assistant. Doris Schroeder wrote the scenario.

FILMS USED BY N. Y. BOARD OF EDUCATION

For the first time in the history of the Board of Education of New York City, definite constructive lectures on the making and operation of motion pictures will be a feature during the coming winter, according to plans of Doctor Ernest L. Crandall, Director of Lectures for that body.

Doctor Crandall has just returned to New York, after several weeks in Hollywood, spent in gathering essential data. At the Lasky studio he conferred with Cecil B. DeMille, who is now making "The Ten Commandments"; William de Mille, Herbert Brenon, James Cruze and other producers, while visits were also paid to the Pickford-Fairbanks, William Fox, Universal, United and Metro Studios.

About 4,000 lectures are delivered yearly in New York by the lecturers under Doctor Crandall's direction. These talks are given not only to school pupils but to evening classes of adults as well. It is believed that the Crandall material on motion pictures will reach for the first time a great many thousands of people whose knowledge of the cinema has been meagre heretofore.

COMPLETES EXTRA GIRL

Mabel Normand has completed Mack Sennett's latest feature, "The Extra Girl," for Associated Exhibitors. The story, which is said to be a wholesome narrative with a reasonable moral based on a timely theme, was written by Mack Sennett. The picture is laid in the little town of River Bend, Indiana, and much time was spent in

MIDNIGHT ALARM GOES INTO THE RIALTO

"The Midnight Alarm," a Vitagraph picture, will have its first public showing at the Rialto Theatre, New York City, on August 19th.

The cast headed by Percy Marmont, includes Alice Calhoun, Cullen Landis, Joseph Kilgour, Maxine Elliot Hicks and J. Gunnis Davis.

The story deals with a rich little girl who lives as an outcast in the slums until her fortune is restored through the brave efforts of a fire department captain.

search of suitable old-fashioned furniture.

Ralph Graves plays the male lead and Ramsey Wallace has the role of the villain. Others in the cast are: Ramsey Wallace, Vernon Dent, Charlotte Mineau, Eric French, Carl Stockdale and Elsie Tarron. French, a Carl Stockdale and Elsie Tarron.

CARLOS WILL BRING TWO FEATURES EAST

Abraham Carlos, for fourteen years with the Fox organization, and recently starting out as a producer, leaves Los Angeles the latter part of this month for New York with "The Unknown Purple," an eight-reel production from the stage play, and "Fast Freight," featuring Richard Talmadge now in work at Universal City. Mr. Carlos is negotiating for another Broadway success and just as soon as this is completed will have a unit at work probably at the Goldwyn studio.

In "The Unknown Purple," directed by Roland West, are Henry B. Walthal, Alice Lake, Stuart Holmes, Ethel Grey Terry, Helen Ferguson, James Woods Morrison and Brinsley Shaw.

"Fast Freight," is directed by W. K. Howard, and Eileen Percy, Tully Marshall, George Nichols and Al Freeman are in the supporting cast.

Producer Sends Card of Thanks

Jack Coogan, senior, who supervised the entire production of "Long Live the King," Jackie's first picture for Metro, sent a card of thanks to every member of the cast and production staff employed on the picture. The beneficial effect on the morale of the studio force will undoubtedly be felt in the next Jackie Coogan production.

New Company to Start

The Laval Photoplay Ltd. has been organized in Canada and will make its productions in Los Angeles. L. Ernest Ouimet, Canadian motion picture exhibitor, is head of the new company and general supervisor of activities. Its first picture will be "The Vital Question" by William M. Conselman, Los Angeles newspaperman, and the initial scenes will be shot in about six weeks.

Retake for Rosita

On the eve of sending the final print of "Rosita" to New York for the premier showing at the Lyric theatre, September 3rd, Mary Pickford called together several members of the cast for a retake. Although the picture was finished two months ago, Miss Pickford felt that the retake was necessary to obtain the exact dramatic results.

Appointed Location Manager

Leo Burns has been appointed location manager for Cosmopolitan. He is now engaged in selecting locations for two pictures which are in production. Burns has been associated with Cosmopolitan as studio manager and assistant director.

UNIVERSAL AGAIN ACTIVE ON COAST

Production Schedule Will Keep Studio Busy Well Into Winter Months

After a lay-off of several weeks Universal announces a resumption of production on an elaborate scale at Universal City, work to start right away. Heading the list with stories like "Damned," Booth Tarkington's "The Turmoil," "The Tornado," "Whom God Hath Joined Together," and similar books and plays, Universal is prepared to go ahead and will keep busy well into the winter months.

"Damned," anonymously published, will be screened as a Universal Super-Jewel. "The Turmoil" will be a Hobart Henley production as was Tarkington's "The Flirt." "Custody of the Child," an original by Raymond Schrock and King Baggott, will be Baby Peggy's third Jewel dramatic feature. Baggott will direct. Louis Zellner is writing the continuity. Another Jewel production now being prepared by James N. Spearing, is "The Signal Tower," which Clarence L. Brown, who made "The Acquittal" will direct. "Up the Ladder," Owen Davis' play purchased some time ago, has been scenarized by Julius Furthman and will probably be a Virginia Valli vehicle following "A Lady of Quality."

"The Tornado," Lincoln J. Carter's melodrama, will be an all-star production, scenarized by Adrian Johnson. "Whom God Hath Joined Together," an old time stage success by Hal Reid, will be another of the same type. "The Winning Hand," one of the stories in John Russell's volume of "Where the Pavement Ends," will be a third all-star. "The Noblest Roman," a magazine story by Mary Whitesides, adapted by Harvey Gates, will be Herbert Rawlinson's next vehicle. Two stories for Jack Hoxie are George W. Ogden's novel "Claim Number One," and his short story "The Rustler of Wind River" retitled "A Man's Kingdom."

"The Near Lady," a Frank R. Adams story, and "The Thrill Girl," an original by Crosby George, are being prepared by Hugh Hoffman as star or all-star material. "Beauty at Bay," an original by Raymond L. Schrock and Emil Forst will be Mary Philbin's first Jewel starring vehicle and "Morality" by Marion Orth, Elizabeth Saxby Holding and Raymond L. Schrock will be the second.

"The Spice of Life," a racing story by Byron Morgan will be Reginald Denny's next. "The Extra Man" by Raymond L. Schrock and Edward Sedgwick, the latter to direct, will be Hoot Gibson's next. "The Red Lock," David Anderson's novel of feuds in covered wagon days will be an all-star production.

Jack Tourneur Assistant Director

Jack Tourneur, eighteen-year-old son of Maurice Tourneur, made his debut as a motion picture producing factor recently when he started work for his father as assistant to Scott R. Beal, Tourneur's assistant director. Next year, after Jack graduates from Hollywood High School, he will take up his career in the motion picture industry.

Store Aids Baby Peggy Contest

The Jones Store of Kansas City, one of the largest department stores in the middle west, will co-operate with Universal and Century in putting over a Baby Peggy contest in Kansas City.

FAMOUS TO THROW AWAY TIME CLOCK

*Quality First Regardless of
Hours New Slogan for
Lasky Directors*

"The biggest advancement in motion pictures since the beginning of the art!"

This is the way the new policy inaugurated in the production of Paramount Pictures is heralded by Walter Woods, one of the four production editors at the West Coast studio of the organization. The policy calls for the making of only fifty-two pictures a year instead of eighty which were made last year, and for the sacrifice of all else to assure quality.

"We have tried out this policy now," said Mr. Woods, who has served as production editor for "The Covered Wagon," "Hollywood" and "Ruggles of Red Gap." "We know definitely what this new policy means in the art of motion picture making.

"Mr. Lasky's present plan makes each director and his unit an individual producer. To begin with, each director selects his story because he wants to do that particular story, not because it has to be made. He is given as much time as he cares to take in the preparation of the script, in the filming of the picture and in its titling and editing.

"A director may make four pictures a year—or three—or even two, but he will not make a picture unless he feels that that picture is worthy of being placed on the screen.

"The beautiful thing about the whole scheme is that the firm is going to make worthwhile pictures without counting time or cost.

"Regarding the cost: There will be no future padding of useless scenes to make a picture expensive. Sufficient money will be spent on the production to tell the story and there is no limit, whether high or low.

"The same regards length. No attempt will be made to make long features when the story can be told in less footage, therefore 'specials' will be of as much value if under five reels as those that run seven or over in footage.

"With an organization of this kind functioning efficiently in every department—with unlimited capital to carry on the most gigantic schemes, and with the new slogans: 'Only when a story is worthy of being filmed will we film it'—it seems to me that this is the biggest advancement we have had in motion pictures since the beginning."

BLACKTON STARTS VITAGRAPH SPECIAL

J. Stuart Blackton is making rapid progress with his special for Vitagraph, "On the Banks of the Wabash" in which James Morrison plays the juvenile lead. The all-star cast includes Mary Carr, Burr McIntosh, Lumsden Hare, Madge Evans, Mary McLaren, Marcia Harris and George Neville.

The exteriors are to be shot at Roslyn, L. I., and a village is being erected by the Sound there. When it is completed it will be the largest exterior set built in the East. At the end of the picture the village is destroyed. This catastrophe will be one of the biggest thrills ever screened.

THREE WEEKS CAST

Elinor Glynn's hectic heroine will have Conrad Nagel as her tiger rug companion when Goldwyn films "Three Weeks." Abraham Lehr announced the selection of Nagel this week and also said Aileen Pringle

would play the lady of the seductive eyes.

Nagel is now playing the lead in Victor Seastrom's production of Hall Caine's "Master of Man" and recently completed "The Rendezvous" with Marshal Neilan. Miss Pringle is a young society girl who recently joined the Goldwyn organization.

The adaptation of "Three Weeks" has been completed by Carey Wilson, associate editor of the Goldwyn scenario department, and the production will be supervised by Mme. Glynn. Work will be started as soon as Nagel completes his present role.

DE MILLE EDITING MARRIAGE MAKER

"The Marriage Maker," William de Mille's latest production for Paramount, is in the final stages of cutting at the Famous Players-Lasky studio. Assisting Mr. de Mille in the editing of the picture is Miss Clara Beranger, who adapted it from the stage success, "The Faun," by Edward Knoblock.

According to those who have been watching the cutting of this novel picture, it is certain to be one of the screen sensations of the year, embracing, as it does, a marvelous characterization by Charles de Roche, who plays the role of a Faun, an odd being with human form, but with the natural instincts of a wild animal.

One of the strongest casts ever assembled for a William de Mille production enacts the roles in "The Marriage Maker." Agnes Ayres and Jack Holt, supported by de Roche, Mary Astor and Robert Agnew are featured. The remaining roles were played by Ethel Wales, Bertram Johns, Leo White, Bernice Frank, Julia Faye and "Pal," the motion picture dog.

Four Yonkers Movies Merge

A merger of four of Yonkers' largest movie houses was announced this week. They are the Strand, Hamilton, Orpheum and Broadway. Michael J. Walsh of the Strand theatre heads the new organization, which will operate as the Terrace City Amusement Company. The two Proctor theatres and the Warburton are not included in the combine.

Niblo Praises Myles Standish

Fred Niblo expressed his praise and enthusiasm for Charles Ray's production, "The Courtship of Myles Standish," to be released by Associated Exhibitors. In a telegram to Arthur S. Kane, Mr. Niblo said: "In story, production, acting and direction, it surpasses anything in recent years, and I predict a sensational success."

Guests of Jack Pickford

Dr. Ernest L. Crandall, president of the Board of Visual Instruction in the State of New York, and his party were guests of Jack Pickford at the Pickford-Fairbanks studio, where they saw Jack make several scenes for his new picture "Valley of the Wolf" to be released through Allied Producers and Distributors.

Edwin Carewe in New York

Edwin Carewe is due this week at the New York office of Associated First National Pictures with a print of "The Bad Man," which he completed recently at the United Studios with Holbrook Blinn in the leading role.

Speaks to Large Audience

Burr McIntosh who plays Cap Hammond in "On the Banks of the Wabash," the J. Stuart Blackton production, to be released by Vitagraph, talks to radio fans every Monday night from the WEAJ broadcasting station. He recently told his listeners of the origin of Wabash, Indiana and hooper.

KLEINE BECOMES RITZ TREASURER

*Enthusiasm Marks Re-entry of
Pioneer to Active Ranks
of Filmdom*

Meet an old friend in a new office—George Kleine, treasurer of Ritz Pictures!

A sincere welcome is bound to greet the above announcement, made last week by J. D. Williams, president and creator of the House of Ritz.

Kleine's re-entry into the picture business in an active way cannot help but represent kindred possibilities in connection with the new organization. Incidentally, the entire industry should benefit.

Few men are better known or more highly honored in the film world than George Kleine. A pioneer, who progressed with the business—always a few visual steps ahead of the other fellow. Such is the new treasurer of Ritz.

Possessed with a vivid imagination and keen foresight his ideals have ever been high set. The Ritz "idea" is said to have completely satisfied Mr. Kleine's ideal, from the viewpoints of both production and distribution.

In an interview, following the announcement, the new Ritz financial custodian enthused in characteristic manner:

"I have known Mr. Williams since his Australian days," he stated, "having first heard of his operations through his competitors. It has been my habit for many years to follow the careers of prominent men in the film business and have always been very much interested in Mr. Williams' plans.

"From the earliest days the super-feature of yesterday has become the ordinary release of today. Maintenance of maximum merit upon a program of many releases is well-nigh impossible.

Limited Output

"It is, therefore, an inevitable conclusion that the company, which desires to offer the exhibitor genuine super-features only, those commanding a superlative merit, must be limited in the quantity of its output.

"I was therefore much interested in the plans of Mr. Williams and of Ritz pictures," continued Mr. Kleine. "My own knowledge of his character, constructive power, energy and integrity convinced me that his declaration of policy would be carried out.

"When the suggestion was made that I become associated with Ritz Pictures, this influenced me greatly. A flexible policy, carried out with sincerity and intelligent co-operation between those engaged in the work, is bound to bring results."

The entire Ritz staff, on the other hand, was equally delighted with Mr. Kleine's decision to join the organization. In making the general announcement Mr. Williams added in part:

"It is a source of great satisfaction to me and the Ritz staff to welcome George Kleine back into active work in the motion picture field as treasurer and chairman of the board of directors of the Ritz company.

"The fact that he now, after the fullest investigation and examination, has found in Ritz and what Ritz stands for an adequate opportunity for large activities is most gratifying.

"Mr. Kleine represents in pictures the stabilizing type of man that is essential to every big group. He fits Ritz. I am satisfied that I have selected the very best man it was possible to select."

The news of Mr. Kleine's appointment spread quickly to all departments of the industry and it is stated that scores of telegrams and letters of congratulations to both sides already have been received.

ENROLL AGAINST SUNDAY CLOSING

Organization to Fight Blue Laws in Principal Cities of the Country

An organization to act as a counteracting force against Sunday closing of motion picture theatres has been organized in Hollywood. It will also pay particular attention to censorship, and all blue laws aimed at curtailment of personal liberty. The organization is known as the Libertarian League and its officers are: Charles T. Sprading, president; H. F. Rossner, national secretary; Charles Lee Swarts, treasurer; John A. Wilson and Alfred W. Lumm, vice-presidents; John Martin, of Denver, and S. Silberberg of New York, directors.

The organization, national in scope, is well underway, and seems to be well financed. Charles T. Sprading, its president, is the author of many books dealing with personal liberty. He has charge of the general direction of the national campaign and expects to speak soon on the purposes of the league in the principal cities of the country.

"Our members are enrolled from every state of the union," he stated. "We have organized a lecture service bureau which is now ready for action. This bureau will be used as an educational force wherever necessary to rouse public opinion and coordinate the efforts of those whose interests are involved. The campaign proposed has three phases:

"Diffusing a knowledge of the principles of liberty and the asserted menace of blue laws, and the enrollment of acknowledged libertarians.

"Organization of the signatories to the principles of the league into political fighting units.

"Direct action in the legislative halls of the nation."

UNIVERSAL TO MAKE THE TEXAS RANGER

Work will start soon at Universal City on "The Texas Ranger," a screen adaptation of the novel by William McLeod Raine, noted writer of Western tales. Roy Stewart will be starred, and supported by a chosen cast.

The story deals with the work of the famous Texas state police, and tells the conflict between two rangers sent to bring to prison from another state a woman accused of a crime. Both love her—one seeks to aid her to escape, the other, holding his duty higher than his love, seeks to bring her to justice.

PRaises LOYAL LIVES

After seeing "Loyal Lives" Will H. Hays sent a letter of praise to Whitman Bennett, producer. Mr. Hays said: "I was delighted with 'Loyal Lives.' I liked it as a picture and I was especially interested in the subject matter."

Mr. Hays stated that the inscription quoted in the picture—"Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds"—is literally true.

It is Mr. Hays' opinion that the film will do great good.

Association Approves United Artists Releases

Of the twenty-one films chosen out of 147 pictures examined in the last year by the Better Films committee of the Parent-Teachers' Association as suitable for gen-

eral family viewing three are releases from United Artists. They are "Douglas Fairbanks in Robin Hood," "The Man Who Played God," featuring George Arliss, and Mack Sennett's "Suzanna," starring Mabel Normand.

Of the twenty-six chosen from the 147 examined as suitable for theatre goers of high school age Mary Pickford's new production of "Tess of the Storm Country," and Charles Ray's "The Girl I Loved," were selected.

"ETERNAL CITY" GROUP RETURNS

Leaves Rome for Home Aug. 18—Will Complete Story in Another Month

The Samuel Goldwyn George Fitzmaurice producing unit, which under the direction of Mr. Fitzmaurice, has been filming in Rome, Italy, Sir Hall Caine's "The Eternal City" for First National release will return Saturday, August 18. The company has been abroad three months. Those in the party in addition to Fitzmaurice are Bert Lytell, Montagu Love, Mr. and Mrs. Lionel Barrymore (nee Irene Fenwick), Mr. and Mrs. Richard Bennett, Barbara La Marr and her husband, Jack Dougherty; Ouida Bergere (Mrs. Fitzmaurice), who wrote the scenario in collaboration with Sir Hall Caine, and H. H. Bruenner, company manager.

According to reports received from the company, the co-operation extended by the Italian government to the producing unit, was highly gratifying. Permission was granted Fitzmaurice to "shoot" his exteriors among all the famous landmarks and ruins, and a truly Roman background is assured.

Not only were the officials anxious to extend the American company every courtesy, but prominent citizens of Rome were enthusiastic in their response to Mr. Fitzmaurice's suggestion that they act as "atmosphere" for the picture. In the bigger scenes several thousand people appear before the camera.

Four weeks more will be required by Mr. Fitzmaurice to complete this elaborate production. The interior scenes will be taken in New York and environs.

Wesley Barry to Star in George Washington, Jr.

Los Angeles.—Wesley "Freckles" Barry will be starred by the Warner Brothers in an adaptation of the George M. Cohan play, "George Washington, Jr.," which will be directed by Mal St. Clair. This is the third production in which the freckled youngster has been starred by the Warners, the other two being "The Printer's Devil" and "The Country Kid."

In the east thus far engaged to support Barry are Otis Harlan, Edward Phillips and William Courtwright. Actual production of the feature is expected to start early next month.

Apfel to Direct Dana Feature

Oscar Apfel will direct Viola Dana in her newest Metro picture "In Search of a Thrill." The cast will include Warner Baxter, Rosemary Theby, Mabel Van Buren, Robert Schable, Templar Saxe, Billy Elmer and Leo White.

Death of Mrs. Streimer

Mrs. Streimer, mother of Moe and Charles Streimer, well-known exchangemen, died at her home at 78 Van Buren street, Brooklyn, N. Y., on the evening of Aug. 11.

JULIAN RIVERO VISITS UNIVERSAL

Director of Argentine Photo- plays Studies Our Picture Methods on Coast

Julian Rivero, director of Argentine Photoplays producing in Buenos Ayres recently visited Universal City to study American picture methods.

"South America has gone picture mad," said Rivero. "There are eight hundred theatres in Argentina alone devoted to the pictures, and these feature plays from the United States above all others."

The South American, who received his picture training in the United States and has made a series of feature plays in his native land, says that the continental product does not please the audience there, but that they prefer the snap and dash of the American story.

Rivero expects to make a picture in this country before returning to his own land.

KOSLOFF TO ORGANIZE NEW FILM COMPANY

Theodore Kosloff will not renew his contract with Lasky at its expiration in four months. The actor announced this week when he is through with the organization, he will be one of several men who will organize a \$500,000 international film corporation with stockholders from almost every country who will make pictures for exploitation in Russia.

E. Atlswang, brother-in-law of Kosloff, known as the richest man in Russia before the revolution, is promoter and president of the corporation. Paris will be the headquarters and Kosloff will give up his career and after conferring with his principal backer, will go to Russia to further the interests of the company.

Kosloff says Atlswang has just returned from Russia where he has made a canvas of the possibilities and has signed up 320 Russian cities, each city pledged to support two theatres for the showing of the pictures made by the organization. Kosloff will have the unique position of director, actor, producer and exhibitor.

"Russia needs two things," Kosloff said in outlining his future plans, "bread and happiness. The motion pictures will help bring both. We will exhibit American made pictures, and German made pictures. We will have English actors, French designers, Russian directors. In our corporation we have Russians, Americans, French and Germans, who are financially interested."

BADGER WILL DIRECT THE SWAMP ANGEL

Clarence Badger, who directed "Potash and Perlmutter" for Samuel Goldwyn, has returned to Los Angeles from New York and will direct "The Swamp Angel" for First National release. Badger spent only three months in the East, where he casted, directed and assisted in the editing of "Potash and Perlmutter" which is also a forthcoming First National Picture.

"The Swamp Angel" is a story by Richard Connell. It is a comedy drama with several unusual twists of plot.

Edward Montagne, in collaboration with Mr. Badger, has scenarized the story.

Hal Hodes Recovering

Hal Hodes, manager of Educational's New York branch exchange, was operated on recently for appendicitis. His progress is reported to be excellent, and he hopes to be out and back on the job soon.

HAROLD LLOYD STARTS SHOOTING

*First Picture as Independent
Producer to Have Human
Interest*

Harold Lloyd has started shooting his first picture as an independent producer.

"I believe we are starting on the right track," Lloyd says. "To begin with, we have a story entirely different from any of our previous plots, although we will follow the lines of 'Grandma's Boy' in making the picture human and sincere. In 'Why Worry,' our latest Pathe release, we tried for nothing but laughs. We were in a farce atmosphere nearly all of the time and made no attempt at sincerity. In this one, however, the action will be full of human interest, we hope, yet we will make every effort to keep the comedy angle foremost."

The idea of the story for his initial independent production is credited to Lloyd himself. It is developed by his staff composed of Sam Taylor, Fred Newmeyer, Ted Wilde and Tim Whelan. Jobyna Ralston as leading lady playing opposite Lloyd, heads the supporting cast selected by the comedian's production manager, John Murphy, with the aid of Robert A. Golden, who is assistant to directors Newmeyer and Taylor.

LEAVES WARNER BROS. CONTRACT DEPARTMENT

William Horne leaves the contract department of the Warner Brothers Home Office to open the offices of the New Haven Branch of the Franklin Film Company of Boston, the franchise holders for the entire New England States. This new office was opened with the idea of giving better service to exhibitors throughout New England, particularly in Connecticut.

Mr. Horne has served with the Warner Brothers for three years. He first began his duties in their exchange and was then transferred to the Home Office Department. He has had a wide experience in all branches of the motion picture industry, was formerly with the World Film Corporation in the production end and various other capacities, and he also was connected with Inter-Ocean Films, handling the foreign rights.

AUDIENCE RECEIVED PICTURE IMMENSELY

"Previewed 'Gold Diggers' at Glendale and audience received picture immensely," H. M. Warner wired A. Warner and the Home Office staff from Los Angeles. "It is a laugh from start to finish and we are to be congratulated on having a production as great as this. It will knock them cold. Want to be in New York when Broadway gets this one."

Before shipping the film to New York this preview was arranged by H. M. Warner, and according to all of the reports from the studio, combined with the above, the Home Office is looking forward to the David Belasco production, based upon the Broadway hit by Avery Hopwood with great expectations.

Heavy Broadway Billing For If Winter Comes

A twenty-page press book and a twenty-four page exhibitors' service folio have been prepared in the exploitation campaign for Fox's "If Winter Comes" which opens at the Times Square Theatre, September 3rd.

In New York every available billboard has been plastered with the large courtroom scene. Newark, Jersey City, Yonkers, Elizabeth, Paterson, Trenton, Hartford, Bridgeport and Stamford are a few of the cities which are posterized with the announcement of the coming New York engagement. Newspaper stories and tie-ups with newspaper syndicates for the publishing of the book in serial form are other features.

CHARLES RAY MAY FACE FOOTLIGHTS

*Plans to Play The Girl I Loved
on the Legitimate Stage
November 1*

If Charles Ray can make arrangements to fit in with his production plans, he intends to return for a brief space to the stage and has chosen for his vehicle "The Girl I Loved," his last picture release. Pictures have been made into plays, and stars have stepped from the screen to the footlights, but this is the first time a screen star has undertaken to appear in person in a stage version of a picture in which he has been successful.

The project is not definitely settled, but Ray aims to have George Scarborough, playwright, make the picture into a stage production, and if he can arrange it, put on the play about November 1.

Ray has had stage experience in a small way, and has had a hankering for a long time to give it another thorough trial. He thinks he can take his little flyer before he settles down to his next picture. He insists it is only an experiment and he has no intention of ever leaving pictures.

Whitehurst Signs Large Goldwyn-Cosmopolitan Bill

C. E. Whitehurst, owner of the Century and the New Theatre in Baltimore, has just booked the first group of eleven releases at one of those theatres. This is regarded by Goldwyn Cosmopolitan as one of the important new big contracts because exhibitors in the surrounding territory watch Whitehurst's theatres very closely to see what pictures he books and how they go.

Negri Picture Finished

Herbert Brenon completed Pola Negri's starring picture for Lasky, "The Spanish Dancer." Production was started on June 4 and finished on the date fixed. The picture was made from the story "Don Caesar de Bazan" by Adolphe D'Ennery and P. S. T. Dumasoir and adapted for the screen by June Mathis and Beulah Marie Dix. It has a notable cast and elaborate sets. Famous will release it late in the fall.

Accident Delays Picture

Work on "The Virginian," a Preferred Picture, is being delayed by an accident to Kenneth Harlan who is playing the leading role. While Harlan was attempting to make a "hair trigger" draw and fire at the villain, the weapon exploded in the holster and wounded Harlan in the leg. The picture cannot be completed until he recovers.

Jealous Fools in Work

Maurice Tourneur started "shooting" on his third production for M. C. Levee at the United Studios when he filmed the opening scene for "Jealous Fools," an original Tourneur story, for First National release.

LUBITSCH WILL DIRECT OUR MARY

*German Director May Join the
Big Four—Neilan Also
Selected*

According to talk in Hollywood an announcement is expected shortly from Ernst Lubitsch that he has allied himself with United Artists to go into effect as soon as he completes the present picture he is making for Warner Bros. It was stated on good authority that negotiations are under way between the German director and United Artists, and from the present status they will be concluded successfully. In that case "The Big Four" consisting of Mary Pickford, Douglas Fairbanks, Charles Chaplin and David W. Griffith will become "The Big Five."

Whether Lubitsch makes another picture for Warner Bros. is optional with him, and if he goes in with United, it is not likely that he will.

At the same time it is said United Artists intend to drop its subsidiary organization, Allied Producers and Distributors Corporation. In that event Associated Authors, consisting of Frank E. Woods, Thompson Buchanan and Elmer Harris, are expected to make new releasing arrangements upon the completion of their third picture, "No More Women."

Allied, it is said, will not be dissolved until "A Woman of Paris," the Edna Purviance picture distributed by Charles Chaplin, and three associated pictures are distributed.

On top of this Mary Pickford announced that she had signed Lubitsch to direct one picture a year for the next three years, so it looks as though the director is set for United. Miss Pickford also stated she had signed Marshall Neilan as a director, the two men to receive the largest salaries ever paid for directorial work.

The first picture for Miss Pickford under the Lubitsch direction will be "Dorothy Vernon of Haddon Hall." Marshall Neilan's first will be "Romeo and Juliet," and hopes are entertained that Douglas Fairbanks will be her leading man. Neilan accepted the star's offer by wire from New York, and will start under his new arrangement as soon as he finishes his present Goldwyn activities which have not been severed.

Miss Pickford's decision to make "Romeo and Juliet" will result in a curious complication, for Norma Talmadge announces she will also make the Shakespeare play with Joseph Schildkraut as her leading man. This will be the first time that Miss Pickford and Miss Talmadge have become outright rivals and there will probably be some extra efforts put on both productions.

Miss Pickford announces the selection of Alan Forrest and Clare Eames as her first two players for "Dorothy Vernon of Haddon Hall." Forrest is the husband of Lot-tie Pickford.

Andrew Arbuckle Signed

Andrew Arbuckle has been signed by Jack White to appear in Mermaid Comedies for Educational release. Mr. Arbuckle has played in support of such stars as Mary Pickford, Wm. S. Hart and Charles Ray. He will make his first appearance this season on the Educational program with Lloyd Hamilton in "The Optimist."

Weekly Three-Day Run for Serial

The Walnut Theatre, Louisville, has violated its policy not to run serials and will give the "short story serial" "Her Dangerous Path" a three-day run each week.

LESSER-ROSENBERG DUE IN NEW YORK

Important Conference on Distribution Brings Sol and Mike East

The New York offices of Principal Pictures corporation are preparing for the arrival from the West Coast of Sol Lesser and Michael Rosenberg, president and secretary of the company.

Their visit will be the occasion for an important conference on the distribution of their product for the ensuing year.

Heretofore, the Lesser and Principal Pictures productions have been completed before any releasing arrangements were made. It is now the plan to make all distribution arrangements for an entire year's output, due to the elaborate production plans now under way at the Hollywood studios.

The past month marked the segregation of Principal Pictures Corporation and West Coast Theatres, Inc. as separate units. Sol and Irving Lesser together with Mike Rosenberg purchased the entire interests of the theatre chain in the producing concern and the two organizations are now individual in part.

This purchase, involving a sum stated as approximately three-quarters of a million dollars, brings to Principal Pictures the sole rights to the nine Harold Bell Wright books, the Geo. M. Cohan stage plays, the entire series of Harry Langdon comedies, and the series of Louis Tolhurst's inventions.

The Lessers and Rosenberg now own, in addition, the healthy real estate holdings of Principal Pictures, including the studios, business offices and all of the property, on which the Principal studios were erected.

The total assets, recently taken over, are said to be valued closely to two million.

The new arrangement in no way affects the interest of Sol Lesser in the West Coast Theatres, Inc., of which he is vice-president. It simply creates one unit for production and the other for exhibition.

It is stated that the West Coast Theatres, Inc., will now proceed to spend the money, heretofore used in production, in the building of new theatres to be added to the already long chain on the Pacific Coast.

Lesser and Rosenberg are slated to hit Broadway this week. By September 1, it is expected all distribution problems will have been consistently arranged, at which time Sol will sail for Europe and complete the plans laid down for foreign distribution.

According to reports, the studios of the Principal Pictures Corporation are a veritable beehive of production. George M. Cohan's "The Meanest Man in the World" as well as Harold Bell Wright's "When a Man's a Man" are already completed. The first three of the Tolhurst pictures and the first two of the Langdon comedies are also finished.

JACKIE GOES AHUNTIN'

Following the completion of "Long Live the King," Jackie Coogan and his family left for a four-weeks hunting trip in the Nevada mountains.

The party will travel by automobile to the edge of the Mojave desert, and there find its horses and proceed on a two days' ride to the Coogan ranch. This section is renowned for its golden trout and deer.

Annual Meeting of Canadian Motion Picture Distributors

At the annual meeting of the Canadian Motion Picture Distributors Association, Clair Hague of Toronto, general manager of Canadian Universal Films, was elected pres-

ident of the association and G. E. Akers, manager of the Famous-Lasky Film Service, Limited, was elected vice-president. H. V. O'Connor of Regal Films, Limited, Toronto, was chosen for the position of treasurer, and Col. John A. Cooper of Toronto was re-appointed secretary.

The following is the advisory board: Arthur Cohen, vice-president and general manager of Regal Films, Limited, Toronto; Louis Bache, Associated First National; President Clair Hague and Secretary John A. Cooper.

SELZNICK TRUST FUND EXPLAINED

To Protect Producer's Share of All Rentals by Escrow Banking

Considerable curiosity has been expressed by the industry in general, as to the plans of the Selznick Distributing Corporation for the coming year.

"Our seeming reticence has not been due to any disinclination on our part to take our friends into our confidence," says President W. C. J. Doolittle. "It has been impossible for us to explain the full scope of our ambitions, with justice to ourselves. I can say now that we will release not less than forty pictures during the coming year and probably will exceed that number by a wide margin.

"I feel that the outstanding feature of our policy for the coming season is our already functioning Producer's Trust Fund. While this plan is of vital importance to producers, it is also of more than passing interest to exhibitors.

"Careworn producers will bear me out in the statement that it has been, in the past, no simple matter to place their product with a really go-getting sales organization. And, while this has represented a difficult problem, a more serious factor to contend with has been the actual settlements, the prompt payment by the distributor of the producer's share of earned revenue.

"Our Producers' Trust Fund was a sadly needed innovation in the motion picture industry," Mr. Doolittle continues. "It was conceived by us for the specific purpose of affording producers that protection which heretofore has been denied them. Under this system they can sleep nights and devote their waking hours to the creation of really worthwhile pictures, unhampered by the financial worries which have been their portion in the past.

"They are secure in the knowledge that their money is awaiting them on settlement days, because they know that as soon as rentals are collected on their pictures by the branches it is forwarded to the Home Office where it is immediately deposited in a Trust Fund in any bank mutually agreed upon. It is inviolate to the distributor. This Trust Fund is so carefully safeguarded that, regardless of any attempt that might be made by the distributor, it cannot be drawn against except to meet payments mutually agreed to by the producers and ourselves."

KERRIGAN HEADS ALL STAR CAST

David Smith Will Produce the Man from Brodney's for Vitagraph Release

J. Warren Kerrigan will head the all star cast of "The Man from Brodney's," a David Smith production for Vitagraph. The four other leading roles have been assigned to Alice Calhoun, Miss Du Pont, Wanda Hawley and Pat O'Malley.

McCutcheon's novel which has been picture-tized by C. Graham Baker, is laid in a variety of backgrounds, including London, a small European principality and an island in the South Seas. Into these locales, McCutcheon has spun a yarn filled with mystery, drama, love and adventure.

David Smith has gathered about him a special staff of technical and art aides who are planning sets of exceptional magnitude. If suitable locations cannot be found on the Pacific coast, it is likely that Director Smith and his principals will go to the South Seas.

The all star cast and gripping story are said to make "The Man from Brodney's" a splendid box office attraction.

\$2.50
Per Day
and upward

is one reason for the rapidly growing popularity of the Hotel Martinique.

Another is the consistent economy of the entire establishment. Here you may enjoy a Club Breakfast at 45c., consisting of Fruit or Cereal, Bacon and Egg, and Rolls and Coffee — Special Luncheon and Dinners of superior quality are also served at the most moderate possible prices.

No location can be possibly more convenient than that of the Martinique. One block from the Pennsylvania Station (via enclosed subway) — Nine blocks from Grand Central — one block from the greatest and best Shops of the City — half a dozen blocks from the Opera and the leading Theatres — and directly connected with the Subway to any part of the City you wish to reach.

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HODKINSON FALL OFFERINGS VARY

Four Features Differ Enough to Avoid Monotony if Run Consecutively

In order to supply a program that is varied in audience appeal the W. W. Hodkinson Corporation has chosen for its fall program four features that differ in story and production; thus giving exhibitors the benefit of a continued run of Hodkinson Pictures free from monotonous repetition of the same kind of subjects.

"Radio-Mania," produced by Herman Holland and starring Grant Mitchell is a comedy drama showing a typical radio bug's endeavor to reach the planet of Mars and what happens after he does.

"The Mark of the Beast," produced by Thomas Dixon from his own story of the same name, deals with the question of good and evil and shows that both rest in the sub-conscious mind which can be held in check by will-power.

"Michael O'Halloran," a picturization of Gene Stratton Porter's popular novel of the same name, is the story of a poor newsboy whose motto "Be Square" saves the happiness of older people about him.

"Puritan Passions," an adaptation of the famous stage play, "The Scarecrow," by Percy MacKaye, stars Glenn Hunter in the role of Lord Ravensbane. He is capably supported by Mary Astor and Osgood Perkins. This Film Guild Production will be released September 2nd. The plot is an unusual one, dealing with a scarecrow who has been brought to life without a soul and used as a pawn to wreak vengeance on Gillead Wingate, the moral hypocrite of Salem.

These four productions are said to give exhibitors enough variety so that the pictures may be run consecutively and still maintain an evenly balanced program.

LUBITSCH STARTS FIRST FOR WARNER

Ernst Lubitsch has started work on his first production for Warner Brothers, and his second in America. Opening shots were taken recently of "Only a Dream," adapted by Lubitsch and Paul Berne from a Viennese play. The director is making no pretensions of turning out a big picture with sets, mobs, etc. There are only five characters in the story played by Florence Vidor, Adolph Menjou, Warner Baxter and Creighton Hale, the fifth role yet to be filled.

Dr. Erich Locke, of the Lubitsch staff, said that the drama will not be of the conventional type. There will be none of the usual fade-outs, etc. On the other hand, he stated, it is of the "thrust and parry type with numerous deft and different turns, situations built up only to be dropped with sharp twists and an undercurrent beneath the froth of Vienna of biting satire."

Which means, we take it, that it is to be a real drama done differently.

LOS ANGELES PRESS PREVIEW HUNCHBACK

Following an informal luncheon at the Ambassador Hotel, Los Angeles newspaper folk were given a preview of "The Hunchback of Notre Dame" a Universal-super Jewel before the negative of the picture was sent to New York in preparation for distribution.

The spectacle founded on Victor Hugo's

DRIFTING TO OPEN AT THE CAPITOL NEXT WEEK

"Drifting", Universal's next big Jewel release, will have its world premiere next week at the Capitol Theatre, New York City. Supporting Priscilla Dean in the leading role will be Wallace Beery, Matt Moore and Anna Mae Wong. The story concerns "Cassie Cook" a derelict of the China Coast and her struggles against her surroundings in an effort to reform and to help other girls to break away from the sinister influences of the Orient.

classic was filmed in one of the largest settings in the history of motion pictures. The Cathedral of Notre Dame, twenty blocks of Paris streets, the historic Bastille, the Court of Miracles and palace dungeons were reproduced. Seventy-five principals and four thousand extras appear in the picture. Included in the principals are Patsy Ruth Miller, Ernest Torrence, Norman Kerry, Winifred Bryson, Tully Marshall, Kate Lester, Cesare Gravina, Eulalie Jensen, Brandon Hurst and Nigel de Bruhier.

WEST COAST PRESS HELPS EXTEND RUNS

The William Fox screen version of A. S. M. Hutchinson's novel "If Winter Comes" was so well received when it opened at the Columbia Theatre, San Francisco, July 21st, that it is probable the originally planned four weeks' run will be extended.

The Los Angeles reviewers gave the picture such lavish praise that the box-office receipts were swelled into record proportions. Hundreds of letters of commendation of the picture are pouring into the Los Angeles and New York headquarters of the Fox Film Corporation.

The picture will open in New York for an indefinite engagement September 3rd.

Start Saturday Openings

Saturday openings are to be the rule at the Regent Theatre, Ottawa, Ontario, which was reopened under the regime of the Famous Players Canadian Corporation on Saturday, August 11, with Oral Cloakey, famous Canadian theatre manager formerly of Winnipeg, Hamilton and Cleveland, Ohio, in charge.

The starting of shows on Saturday instead of Monday has proved to be a great success at the Pantages Theatre, Toronto, and the Metropolitan Theatre, Winnipeg. Incidentally, the programmes at the Ottawa Regent will be changed weekly and not twice weekly as before.

May McAvoy in New York

May McAvoy is back in New York after an absence of two years. She is to appear with Glenn Hunter in Paramount's "West of the Water Tower," which is to be made at the Long Island studio. It is Miss McAvoy's first work in the East since her memorable characterization in "Sentimental Tommy," the charming portrayal which so securely placed this wholesome young woman in the high regard of photoplaygoers.

Positively-Absolutely

"Around the Town With Mr. Gallagher and Mr. Shean," which has been scheduled by the Fox Film Corporation for 1923-4 release will have a celebrated cast in addition to the Ziegfeld comedy team. Parts have been assigned to Lucy Fox, Alan Hale, Arthur Hausman and Harry Short.

JAMES V. BRYSON PROMOTED AGAIN

New Universal Job—Chief of Presentation of Big Stuff

Following last week's announcement of a change in general sales managers for the Universal Pictures Corporation, comes word of two more important changes made by Carl Laemmle, president of the big film corporation, in his corps of executives.

James V. Bryson, for two years export manager of Universal, has been promoted to a newly created position as chief of presentations, to handle the country-wide showing of all big Universal productions. He is now engaged in the handling of "The Hunchback of Notre Dame," which will have its world premiere in the Astor Theatre, September 2.

Nat. L. Manheim, formerly an assistant general sales manager, will take Bryson's place as export manager. As assistant general sales manager, Manheim has been in charge of the sales and distribution of all Universal short subjects.

Bryson comes to his new position as well equipped as any man in the film business. He knows pictures from start to finish, having been in practically every end of the business during his long career with Universal.

Universal's venture in the presentation of big pictures was adopted early this summer. It followed a careful survey of the big picture market.

Announcing that an unusual picture has a place in the amusement firmament just as important as grand opera or high class drama instructions were issued that beginning with "The Hunchback of Notre Dame," all Super Jewels must be presented to the public in a big way.

It is predicted that the New York premiere of "The Hunchback" will be the most auspicious film opening ever held.

WILL ROAD SHOW TWO PICTURE PRODUCTIONS

Edward Manson left the Coast this week for New York to take charge of the showing of Mary Pickford's "Rosita" at the Lyric Theatre, September 3. Cutting is nearly finished and Miss Pickford plans to be in New York for the opening.

After this run, Chaplin's picture, "A Woman of Paris," starring Edna Purviance, will play the Lyric. Chaplin directed this picture, but does not appear in it.

It is understood that both of these productions are to be sent out as road shows after the New York engagements.

Kearney Leaves Cosmopolitan

Patrick Kearney has resigned as Advertising Manager of Cosmopolitan Productions to become Advertising Manager of Preferred Pictures. In making this change he will again be associated with Jerome Beatty, Director of Publicity and Advertising for Preferred, with whom he worked during his five years with Famous Players-Lasky. Mr. Kearney has left for a short vacation, and will assume his new post at the beginning of September.

Announce Release Date

August 19 is announced by Associated Exhibitors as the release date of the Leah Baird attraction "The Destroying Angel." The supporting cast includes John Bowers, Noah Berry, Ford Sterling and Mitchell Lewis. The story centers about a world famous dancer who is supposed to exert a fatal influence over the men who became enamored of her.

MAE MURRAY NOW ON FASHION ROW

*New Gowns New Dances and
New Settings to Enhance
New Metro Film*

Mae Murray, whose recently completed picture, "The French Doll," is one of the first releases of the Metro fall program, has started work on her newest Metro Picture, "Fashion Row," which is scheduled for release in December. The story was written especially for Miss Murray by Sada Cowan and Howard Higgins.

Miss Murray will wear approximately one hundred different gowns in "Fashion Row," which, it is predicted, will outdo its predecessors in story, treatment, sets and gown creations.

Another important feature will be the number of new dances which Miss Murray will introduce for the first time. Her dance steps and complete dance creations are being accepted and taught by dancing masters here and in the salons of European capitols.

The story is laid in the atmosphere of a great metropolis and many New York scenes will be a part of the new production. While Robert Leonard, who will direct the feature, has not announced his plans, it is likely that parts of "Fashion Row" may be made in several of the large European cities to obtain the proper atmosphere.

"Fashion Row" is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, of which Mr. Leonard is director general.

TWO WORLD PREMIERS

"The Broken Wing," the first Preferred Picture of the season, will have its world premier simultaneously in three St. Louis theatres, West End, Lyric and Capitol, week of August 18.

"Mothers-in-Law," second of the Preferred Fifteen, had its world premier August 11 at the New Grand Central Theatre, St. Louis.

Merry-Go-Round Has

Four Broadway Showings

"Merry Go Round," the Universal Super-Jewel production is now playing at its fourth first run house on Broadway. It played for two record breaking weeks at the Rivoli, then was transferred to the Rialto, then to the Central Theatre at popular prices and is now showing at the Cameo Theatre. After its run at the Cameo, it will play an 81 day booking in the Keith, Moss and Proctor houses in and round New York City.

Near East Relief Society

Commends Pathe Picture

Pathe received the following letter from Margaret Case, Department of Motion Pictures of the Near East Relief Society:

"I wish to express appreciation of your great kindness in arranging for us to see 'Nanook of the North.' It is a tremendous picture—surely the best or its kind ever taken. Please call upon me if you ever wish any information about the Near East."

Selznick Acquires New

Films for Distribution

Myron Selznick, vice president of Selznick Distributing Corporation, announces the acquisition of three new features, all ready for immediate release. The list includes a Hugh Dierker production, "Cause

for Divorce," Murray Garson's latest, entitled "Broadway Broke," and an untitled picture featuring Dinky Dean, the child actor of inherited fame from Chaplin's "The Pilgrim."

"Cause for Divorce" lists David Butler, Fritzi Brunette, Pat O'Malley and Charles Clary in the cast. Mary Carr is starred in "Broadway Broke" with a support including Macklyn Arbuckle, Billy Quirk, Gladys Leslie, Henrietta Crosman and Sally Crute.

INCREASING DEMAND FOR ORIGINAL STORY

New York.—There is a rapidly increasing demand for the original story, but, contrary to the hope held out in some quarters to any and all ambitious boilermakers, plumbers, shop girls and bricklayers, it is going to take trained brains and an inborn dramatic instinct among the host of embryo scenario writers to fill it.

So says C. Gardiner Sullivan, peer and pioneer among photodramatists, who arrived here last week from Los Angeles, where he recently signed a contract to take charge of the story and scenario end of Joseph M. Schenck's production activities.

"This is the day of the story and the director," said Mr. Sullivan. "The motion picture has already had its day of the star and of all-star casts. Of course, there will always be a screen market for good stage plays and books, but the acid test from now on for any story, regardless of whether it has been published or produced on the stage, will be the analysis of the question: 'Is it good screen material?' And it is my belief that this new attitude of producers will result in a big come-back of the original story written expressly for pictures."

NEW APPOINTMENTS ANNOUNCED BY WOODY

John S. Woody, General Manager of Associated Exhibitors, announced the appointment of Melville E. Maxwell and E. C. Fielder as Special Representatives. J. E. Flarity is named as Branch Manager at New Orleans replacing Jack Schaefer, who is transferred to Atlanta in the same capacity. Jack Winters leaves the management of Atlanta to assume control of the Pittsburgh office, replacing James Harris, who is appointed manager of Chicago.

It is understood that Mr. Woody's new appointments are in line with his plans to place the Associated sales organization on a highly efficient basis to effectively handle the line-up of Associated features for fall release.

WOMEN FANS FAVOR THE MAN NEXT DOOR

Many Exhibitors are congratulating Vitagraph on "The Man Next Door" as being "the picture beautiful" of the season. They have reported to Vitagraph that women fans are particularly enthusiastic.

The story told by Emerson Hough in his novel of the same name has been retained with all its original charm. Alice Calhoun is a favorite with women fans in her role of Bonnie Bell Wright.

The characterizations of the old cattle-men played by David Torrence and Curly, the beloved foremen by Frank Sheridan, are living impersonations of Hough's creations. James Morrison, the juvenile leading man, plays opposite Miss Calhoun.

Mermaid Girls in Spectacle

On "Mermaid Comedy Night" at the Motion Picture Exposition at Los Angeles, Jack White staged an eight-act spectacle in front of the Hamilton-White booth. White's "Mermaid Girls" in bizarre batik draperies, were the hit of the evening.

EXHIBITORS FORM EXCHANGE PLANS

*Canadian Theatre Owners to
Convene in Montreal
September 6*

Developments with regard to a film distributing scheme for independent exhibitors of Canada and also concerning the formation of a Canadian branch of the Motion Picture Theatre Owners Association of America have been quite pronounced during the past week or two.

Incidentally an interesting turn in the activities occurred yesterday when the scene of the proposed convention of independent exhibitors of Canada was switched from Toronto to Montreal, according to a formal announcement at Montreal, when it was also stated that the convention would be held Thursday and Friday, September 6 and 7.

The names of three exchanges in Canada have been mentioned in connection with the formation of a large exhibitor distributing corporation, the exact name of which is practically the only important detail that has not been told so far.

It has been announced at Montreal that the Canadian Releasing Corporation interests have been sold to the new group and that Phil Hazza of Montreal, manager of the Equity Pictures Corporation, has been appointed general manager of the new exhibitor exchange system, with headquarters in the Albee Building, Mayor street.

The Dominion headquarters of the M. P. T. O., originally intended for Toronto, were opened in the same premises at Montreal on August 11. It is also stated that Phil Hazza has taken practically his whole Equity Pictures staff with him to the new company.

Vincent Gould, secretary of the Eastern Canada Association, attended the recent meeting of the officers and directors of the Motion Picture Theatre Owners of America in Atlantic City and was enthusiastic in his presentation of the Canadian situation and the spirit with which the Theatre Owners there were considering the matter of organization.

Signed applications from Canadian Theatre Owners are now at National Headquarters and are representative of theatre holdings in the Dominion. A number of the higher officials of the Canadian Government will address the Theatre Owners in convention at Montreal and the Mayor of that city will extend the official welcome.

Mr. Gould in addressing the meeting of the National Board of Directors and officers of the Motion Picture Theatre Owners of America, pledged the wholehearted cooperation of the Theatre Owners of Canada in Motion Picture Theatre Day, November 19.

Thomas Free Lance Writer

Edward C. Thomas, formerly West Coast Manager of Exhibitors Trade Review, and erstwhile publicity director for Monte M. Katterjohn, the Henry Lehrman Studios, et cetera, has again entered the film industry in the role of free lance publicity writer. Thomas "enjoyed" a long vacation from his labors through the medium of an extended sick spell, followed by a rousing automobile accident which almost brought on a total eclipse.

Still Going Strong

Griffith's "The Birth of a Nation," a United Artists release, broke all records for length of run of any picture in Indianapolis. It has run for four weeks at the Rialto Theatre in that city, and will be held over for two weeks more.

\$12,959.88

PRESIDENT AND GENERAL MANAGER
 NEWMAN THEATER KANSAS CITY, MO
 ROYAL THEATER KANSAS CITY, MO
 TWELFTH STREET THEATER KANSAS CITY, MO
 BUTTERFLY THEATER MILWAUKEE, WIS

OFFICE OF
FRANK L. NEWMAN
 1112 TO 1118 MAIN ST
 NEWMAN THEATER BUILDING
 KANSAS CITY MO
 July 30, 1923

Mr. Harry Berman
 Film Booking Office
 723 Seventh Avenue
 New York City, N. Y.

Dear Mr. Berman:

It is with great pleasure that I give you the daily receipts of the first week's gross of your great picture, "Human Wreckage", which played at the Royal Theatre.

Sunday, July	22	\$1606.70
Monday	23	1811.47
Tuesday	24	1869.37
Wednesday	25	1920.95
Thursday	26	1945.78
Friday	27	1909.92
Saturday	28	1904.69
		<u>\$12959.88</u>

When you stop to consider that the seating capacity of the Royal is only 850 and the net admission price was 45¢, you had a remarkable box office attraction to get that much money in one week.

The best part of it all is that it pleased one hundred per cent--the picture has been town talk, and its opening on the second week looks exceptionally promising.

With kindest personal regards, I am
 Sincerely,
Frank L. Newman

FIRST WEEK'S GROSS IN AN 850 SEAT HOUSE

WHAT WAS DONE IN SWELTERING KANSAS CITY WILL BE DONE EVERYWHERE BY

Mrs. Wallace Reid

HUMAN WRECKAGE

Distributed by F. B. O., 723 Seventh Ave., N. Y. Exchanges Everywhere
 Sales Office, United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

Happenings in the Independent Field

GOLDBURG JOINS "SPECIALS ONLY"

Independent Pictures Corp. Official Announces Fall Policy

Jesse J. Goldberg, president of the Independent Pictures Corporation, has just returned from a tour of the west taking in the principal exchanges from New York to California, and as far south as Kansas City.

This trip was made for the purpose of ascertaining the demands of the independent market and, incidentally, to dispose of the unsold territories on the twelve semi-western productions featuring George Larkin, Jack Livingston, Mary Wynn and Norma Shearer.

Contracts were entered into with the Tri-State Film Company of Minneapolis for Minnesota and North and South Dakota, and the Standard Film Exchange for Western Missouri and Kansas.

The result of his study of the conditions confirmed the opinion of Mr. Goldberg that special feature productions build upon a large scale and containing a cast of screen notables are in greater demand than at any time heretofore in the history of independent production and distribution.

Plan Heavy Exploitation

Independent Pictures Corporation, for the past three months, have been silently yet diligently laying their plans for the production of dramatic subjects with special exploitation possibilities and have announced that it will issue during the season of 1923-1924 six super specials.

The first of these is entitled "Indecent Clothes" by J. J. Fleming. This subject is an indictment and arraignment of the fair sex.

The second special production, "Vanity of Men" will wield the cudgels against the stronger sex and is an expose of the little acknowledged vanities that have placed men upon a pedestal, and tears off the mask of his conceit. It will be released the middle of December.

The third special has a working title of "The Hand of God," an adaptation of "The Diary of a Physician" written by Sir Samuel Warren a noted English author, physician and lawyer.

Other Announcements Later

The remaining three productions will be announced in a series of trade paper advertisements of special inserts. Each production will have a special exploitation staff so that the utmost of effort may be exerted for the benefit of exchanges acquiring these attractions and the exhibitors playing them.

It is further intended that as a part of the special exploitation campaign that where a first run cannot be secured, in first run centers of a duration commensurate with the worth and standing of the production themselves, that the attractions will be placed in theatres for protracted runs.

Mr. Goldberg, when interviewed at his office, waxed enthusiastic over the progress made by his company and its plans for the future. He said:

"The state right market has never been in a more sound or substantial condition. It is not a question of whether we can dispose of our subjects, it is only a question as to which of the exchanges operating are

the most progressive, aggressive and responsible.

"My tour of the country, which has just been completed and which is always made essentially for the purpose of studying present conditions, reveals but few irresponsible or deteriorating state right exchanges.

"It does seem as though a few irresponsible ones are always with us, for as one dies out another one is born, floating on limited capital, promises and hopes. The majority of state right exchanges now in business however, are operating along business lines, properly financed and with special ideas of doing business.

"These exchanges must be supplied with worth while product in order to compete with national distributing organizations—they must have product that is equally as good as their best—and better. The theatres are co-operating as never before with state right organizations. They are giving them a fair break; they evidence a preference to do business with independent product."

Mr. Goldberg will again leave for California to supervise the production of "Indecent Clothes" and "Vanity of Men" and will be gone approximately three months. "The Hand of God" will be produced in New York City, since most of the exteriors are laid there.

ZIERLER BUYS SPECIALS

Samuel Zierler, president of the Commonwealth Film Corporation of New York, has signed with C. C. Burr for his Big Four Specials for the 1923-24 season, in advance of production. The pictures involved in this transaction are "Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband."

"Contrary to my usual method of buying pictures," said Mr. Zierler, in commenting upon the transaction, "I am contracting with Burr for his new series in advance of production because I have made money on every Burr picture I ever bought."

Doris Kenyon, who will star in "Restless Wives," is now reading the manuscript and production will start shortly. This is an adaptation of one of Izola Forrester's stories published in Ainslee's Magazine.

Weber-North Feature Draws

First run showings in representative theatres throughout the country seem assured by the splendid showing made by "Marriage Morals" on Broadway.

Tom Moore's work pleases especially, as does Ann Forrest's, and much commendation is given on the excellence of the cast throughout. The players are well selected and include Edmund Breese, Florence Billings, Harry T. Morey, Shannon Day, Tom Lewis, John Goldsworthy, Little Russell Griffin, Charles Craig and "Mickey" Bennett.

L. Lawrence Weber and Bobby North are much pleased over the enthusiasm shown by the public upon the Broadway showing of Will Nigh's "Marriage Morals" at the Central Theatre.

Selig Adds Production Unit

The Selig studios have added a second production unit in an attempt to meet the releasing schedule of the Export and Import Film Co., Inc. Col. Selig reports that the third of the series of twelve two-reelers has just been completed and will be shipped East immediately. The colonel believes that all previous efforts at novel wild animal thrills have been surpassed in this series.

BREAK HUNDREDS OF MIRRORS—FRIDAY 13

Sixteen hundred pieces of mirror glass were hammered into millions of tiny bits on Friday the 13th at the Burr Glendale Studio to be used in studding with brilliancy the Alex Hall's "Mirror Mosaic" setting, especially designed for the Cafe Grotesque scenes in Constance Binney's initial picture under the Burr management.

This utter disregard for superstition and apparent extravagant waste was more than justified in the effect secured. And the pieces of mirror used were too small to be used in regular commercial trade.

The "Mirror Mosaic" setting was used for the first time on a big scale in this picture. This mammoth set occupied the entire main floor space of the Glendale Studio.

A pyramidal, or diminishing stairway, growing narrower step by step from a twenty foot width at the base to a mere speck in the distance, dominated the setting. A scroll-work cloud wing studded with bits of mirror glass was placed at the end of each step, giving the effect of a stairway ascending through the clouds.

Two large walls, composed of thousands of bits of reflecting glass, were hung twenty-five feet in the air, one at each side of the stairway. Spotlights were played upon these glittering bells as they rotated, throwing myriads of shimmering light sparks upon the glass studded scroll-work throughout the setting, thereby flooding the whole scene with millions of mysterious iridescent, intermittent light flashes.

Miss Binney, dressed in a gown covered with brilliants, performed a sole dance, descending from the heights of the sparkling stairway down to the foreground. "Bambalina" girls from "Wildflower," Nathano Brothers, comedy skaters and other specialties performed in the scene.

COMMONWEALTH ISSUES DIVERSIFIED CATALOG

The 1923-24 catalog of the Commonwealth Film Corp. is ready for the trade. It reveals a very diversified selection of product, totalling twenty features and a special series of forty single reel Post Travel pictures.

The Commonwealth program is presented concisely and appealingly. Heading the list of special attractions are to be found Gasnier, Zierler, Sloman and Edgar Lewis productions. In these are featured Miriam Cooper, Clara Kimball Young, Milton Sills, Doris Kenyon and others.

For the most part, however, selected casts seem to predominate. This is especially noticeable in the sixteen prominent story features, ranging in type from the Hal Reid form of melodrama to the modern marriage problem of recent Saturday Evening Post stories.

Joe Miller Joins Renown

During the present week, Joe Miller, well-known among the film fraternity in the upper New York state territory, has associated himself with the Renown Exchange, Buffalo. Manager Edwin O. Weinberg of Buffalo Renown has assigned Mr. Miller to do special work as field representative of the exchange.

Truart Reports Foreign Sale

Truart Film Corporation has disposed of the Elaine Hammerstein series of star productions, commencing with "Broadway Gold" to Ferdinand L. Luporini, Inc., for Italy.

POPULARITY TEST FOR C. B. C. STORIES

Screen Original vs. Adapted Script Is the Problem to Be Solved

Greatly interested in various and widespread controversies as to whether stories which have appeared in book or magazine form and have been scenarioized, or original stories which are written especially for the screen make the most successful material for feature productions. The C. B. C. Film Sales Corporation is putting the question to a practical test.

It has arranged to test the first two feature productions on its season's program. The first, "Yesterday's Wife," is a film version of a successful and widely read magazine story; the second, "Forgive and Forget," is an original screen story.

It is their intention to study these two features thoroughly after they are released; to ask franchise holders to give their opinions as to the possibilities of each story; to keep in touch with exhibitors everywhere so their opinion may be gained; and to weigh and contrast both from an audience and box-office point of view, in every detail.

Another thing planned is a questionnaire, which both franchise-holders and exhibitors are to distribute to the public, with a view to finding out just what the film-going public prefers to see on the screen—a picturization of a story it knows about, has read, or heard discussed; or one that comes to it absolutely new.

To Watch Results Carefully

Arrangements have already been completed for the sending of detailed reports into the home C. B. C. office in New York and it is planned that when "Forgive and Forget" is released a special road man shall be assigned to watch the progress of the two pictures and discuss the results with franchise-holders and exhibitors.

That opinions may be absolutely impartial, "Yesterday's Wife" is being distributed on the C. B. C. Columbia Pictures program, while "Forgive and Forget" is the first of the Fall series of C. B. C. Box Office Winners series.

Both are being given screening of the highest calibre, with distinguished players portraying the parts in both. "Yesterday's Wife," which is completed, has in its cast Irene Rich, Eileen Percy, Lewis Dayton, Josephine Crowell, Philo McCullough, William Scott, and Lottie Williams; while "Forgive and Forget," which is now in production, features Pauline Garon, Estelle Taylor, Wyndham Standing, Raymond McKee, Josef Swickard, Philo McCullough, Vernon Steele, and William Scott. Both are directed by Edward J. Le Saint and produced by Harry Cohn.

Results Will Guide Future

"Of course this may be a difficult thing to determine," said Jack Cohn of C. B. C. in commenting on his organization's plan. "One story may be better than another even if both are original screen stories, or both are taken from popular published stories. But we will be able, through close observation, to see which way the wind blows. Exhibitors and franchise-holders have promised to co-operate with us, as it is to their advantage as well as our own."

The result of this campaign for information will have a bearing on future C. B. C. productions, says Mr. Cohn; and while it may not be felt on immediate releases, several of which are already set, will do much to determine future programs, not only for that organization, but for other producing companies as well.

RODNER BUYS SNAPS LOEW BOOKS THEM

Following the announcement that the new 1923-24 series of Screen Snapshots, the single reel "fan magazine of the screen" would be released this year on the State Right Market through the C. B. C. Film Sales Corporation, franchise rights were immediately taken over for the Greater New York and Northern New Jersey territory.

Contracts to distribute the series in this territory were completed with Harold Rodner, of 1600 Broadway, well known as a distributor of short subjects. Mr. Rodner also releases "Out of the Inkwell" and "Felix the Cat."

He has been greatly interested in Screen Snapshots for some time, and it was partly through his influence that Jack Cohn was persuaded to refuse offers from national releasing organizations and State Rights Screen Snapshots. Mr. Rodner has watched the trend of short releases on the Independent market for some time, and feels that Screen Snapshots, one of the most novel and popular short releases on the market, has a great future this season—even greater than were its achievements during the four years it has been in existence.

It has already been booked into the Loew Houses in New York. The first issue is to be released immediately.

LESSER-COHAN HIT BREAKS HOUSE RECORD

Telegraphic reports from Sol Lesser, president of Principal Pictures Corporation, state that "The Meanest Man in the World," adapted from the stage play of George M. Cohan, has broken all house records for Loew's Warfield Theatre, San Francisco.

It was the initial showing of the picture and, when the week's receipts were totaled, it was found that the new attraction had netted \$19,000, several thousand in excess of previous high marks.

This record is especially notable, when it is taken into consideration that the Cohan feature opened the day following President Harding's death in the California metropolis, at a time when all of San Francisco was in a depressed condition.

"The Meanest Man in the World" boasts of a selected star cast, headed by Bert Lytell, Blanche Sweet, Bryant Washburn and Maryon Aye.

It is the intention of Sol Lesser to give a premier showing of this feature in New York, immediately upon his arrival in the East this week.

New Carlos Features Ready

Abraham Carlos, head of Carlos Productions, is scheduled to leave Hollywood for New York the latter part of August. He will bring with him ready for release finished prints of "The Unknown Purple," an eight-reel feature now in the cutting stage, and "Fast Freight," a Richard Talmadge picture now under production at Universal.

Upon his arrival in New York, Mr. Carlos expects to negotiate for a Broadway success, which will be produced at the Goldwyn studios.

Graf Starts Production

Max Graf has just completed the cast for the next Graf Special feature, entitled "Half-a-Dollar-Bill." A formidable selection includes the names of Anna Q. Nilsson, Raymond Hatton, Mitchell Lewis, George McQuarrie and Frankie Darrow. Production will start this week at the Pacific studios at San Mateo. The new production is a sea story with San Francisco Bay locale. W. S. Van Dyke will direct.

ARONSON TO COVER ALL CENTRAL WEST

Alexander S. Aronson, general manager of sales of Truart Film Corporation, left last week on an extended trip about the country to confer with the Truart franchise holders. On the first leg of his trip Aronson expects to spend considerable time in Pittsburgh, Cleveland, Detroit, Chicago, Des Moines, Omaha, Kansas City, St. Louis and Minneapolis.

In practically all of these centres first-run showings have been set for Truart product and it is Aronson's plan to co-operate with the franchised exchange in such cities where first-runs are set to put over the pictures in a big way.

It is probable that in the more important centres that an exploitation representative will be sent from the New York Office immediately prior to the showings. In key centres where the first-runs are not as yet definitely arranged, Mr. Aronson will lend his assistance in closing for same.

ELFELT AND STAR ON WAY TO COAST

Clifford S. Elfelt, head of the Clifford S. Elfelt Productions of Los Angeles and New York City, announces the completion of his plans for distribution in the independent market of eight specials, starring Jane Thomas.

Mr. Elfelt, accompanied by Miss Thomas and William A. Bowman, production manager, has left New York for the coast, stopping off in Chicago, where they will be the guests of the officials of that city at a luncheon given in their honor.

Mr. Elfelt for five years was associated with the William Fox organization, with Sydney Chaplin, Carlyle Blackwell. His experience also included an association with Universal. He has just returned from an extensive tour of the various exchange centers, where he conferred with the buyers who will release the Thomas series. The first Elfelt-Jane Thomas feature will be released November 1.

Cast Marriage Market

With Jack Mulhall and Pauline Garon in the leading roles Harry Cohn, general manager of the Waldorf studios, has completed the cast for "The Marriage Market." It will be made into a six-reel feature for C. B. C. release.

Among the notables chosen are Shannon Day, Vera Lewis, Marc Robbins, Kate Lester, Mayme Kelso and Jean de Briac. "The Marriage Market" will be produced on a lavish scale under the direction of Edward J. LeSaint.

"Forgive and Forget" has been completed at the Waldorf studios, under the direction of Howard Mitchell, with Wyndham Standing, Pauline Garon, Philo McCullough, Josef Swickard, Vernon Steele, Lionel Belmore, Estelle Taylor and William Scott.

Renown Announces Bookings

Following the successful run of Elaine Hammerstein's first Truart production, "Broadway Gold" at the Cameo Theatre, New York, Jack Bellman, manager of the Renown Exchange, which handles the distribution of all Truart product in the New York territory has booked this feature in all B. F. Keith, Proctor's and B. S. Moss houses. The same chain of theatres have also booked "Temporary Marriage" and "Bright Lights of Broadway."

Jacob Fabian has booked "Bright Lights of Broadway" into the first-run Rialto Theatre, Newark, N. J. for a week showing and Elaine Hammerstein in "Broadway Gold" and "Temporary Marriage" will have their first-run showing in the Northern New Jersey territory in the Newark Theatre, Newark.

GRAND-ASHER CAST FOR BILLIE RHODES

A selected cast has been announced by Ben Wilson for his production "Leave it to Gerry," Billie Rhodes' first feature picture for Grand-Asher.

Miss Rhodes plays the title role of Gerry Brent, a part which calls for almost continuous action, some of a very strenuous character, throughout the picture. Buster Collier, son of William Collier, one of the most popular juvenile actors on the screen today, has been chosen to play the leading masculine role of an athletic college youth who falls in love with the spirited little heroine.

Claire McDowell who has been seen in many of William DeMille's productions, plays the mother role, Kathleen Kirkham, plays the part of a wealthy society woman. Joseph W. Girard will carry the heavy role.

Work on the production was begun August 13th at the Berwillia Studio, Hollywood.

Arthur Statter adapted the original story by Adam Hull Shirk which was written especially for Miss Rhodes. Eddie Lindon and Jack Stevens are the cameramen.

Equity Feature for Philly

Ben Amsterdam has just purchased and expects to surpass all of his previous booking records with the new Equity feature, "The Daring Years." Ben did not hesitate, after closing the contract, to vouchsafe that it was a "safe" buy for any discriminating showman. A Western Pennsylvania advertising campaign will be started immediately and it is probable that the feature will land in one of the big first-run houses of Philadelphia early in September.

I. P. C. Declares Dividend

The Board of Directors of the Independent Pictures Corporation, at its monthly meeting held last week, declared a quarter annual dividend of 5% on its outstanding capital stock, payable to stockholders of record as of August 1st.

This company has been in business since January 1923 and its record of achievements and financial condition is evidenced by the action of its Board of Directors and the declaration of the dividend.

Warnock Completes The Germ

C. S. Warnock, manager of Research Pictures, San Antonio, announces the completion of "The Germ," a scientific romance which delivers a message of aid to those in need of financial assistance. It picturizes the evil characteristics, to which mankind is heir, and their possible eradication.

Mrs. Lillian Lawson Nibel sponsored the feature, which is said to sparkle with the beauty of San Antonio settings.

C. B. C. Press Books Ready

All accessories have been completed on "Yesterday's Wife," first of the series of Columbia Pictures, which C. B. C. Film Sales Corporation is distributing, and are all ready, simultaneous with the release of the feature.

What is promised as one of the most effective campaign books ever issued is off the press this week, replete with advertising, publicity and exploitation ideas. These have been worked up in accordance with ideas submitted first hand by franchise holders and exhibitors, and are along lines therefore that are sure to be successful. One unusual feature of the book is the beautiful cover printed in three colors.

Lackey Sales Manager

William T. Lackey, treasurer of Mastodon, is managing the New York business office, with Lester F. Scott Jr. in charge of sales.

SEES NEW DAY FOR INDUSTRY

Max Graf, Supervising Director Says Public Demands Originality

Max Graf, supervising director of the Graf Productions finds that the tendency of the film industry today is to get away from the machine made product. "The demand of the public is for the human element on the screen, for a real transcript of life, for actors who produce their effects without recourse to theatricals, conducting themselves like human beings," declared Mr. Graf recently before an informal meeting of executives of the moving picture industry.

"The best pictures of the year have had almost no story at all. But they were real pictures of life as it is and this was the cause of their success. Such a one I should say is 'The Covered Wagon.'

"Hackneyed love stories too will no longer suffice. The public demands originality. And they want to get away from the eternal parading of youth, youth, youth. They like a mixture of ages in the casts—because in life it takes people of all kinds and all ages to make things go round.

"Then there is too much unjustifiable exploitation. All-star casts are very well but the picture is the thing in the analysis for success—not casts. The public has its favorites, true, but these are often miscast merely to have their names on the billboards and electric signs. This day is fading fast."

Mr. Graf is a producer of considerable standing.

HOLLYWOOD STUDIO FOR CLIFF ELFELT

Clifford S. Elfelt has acquired the Elfelt Production Studios at 4500 Sunset Blvd. Hollywood, where the eight features starring Jane Thomas will be made. The initial release of this series will be made November 1 through independent exchanges.

The Elfelt program will call for a release every six weeks. Heading the list is "The Third Warning," which will be followed in turn by "The Nineteenth Amendment," "Beyond the Law," "Something for Nothing," "Dangerous Women," "Free," "Dangerous Men" and "The Home Trail."

Preferred Features in Canada

Dominion Films, Ltd., who distribute Preferred Pictures throughout Canada, report that the first eight Preferred features are going exceptionally well. They announce that "The Girl Who Came Back" and "Daughters of the Rich" have just been booked for the Allen Theatres. "Poor Men's Wives" and "Thorns and Orange Blossoms" have been booked for first runs in Quebec City at the Victoria.

Renalles About to Start

Renalles Inc., who recently incorporated for \$250,000, opened a studio at Culver City, and announced it intended to produce without any set policy on the character of stories it would film, but will give the preference to stories written especially for the screen. The company is busy preparing its first picture which will be started in a short time.

New Company Organized

Kingston, N. Y.—A new company has been organized at East Kingston to produce one and two reel comedies, the first of which will be "Wild, Wild Women." B. J. Jones is director.

HIRSH PREPARES FOR FALL WITH NEW FILMS

In preparation for the Fall rush of business, Nathan Hirsh, president of the Aywon Film corporation, announces the acquisition of several new features and series.

Heading the list is a New Donald Crisp production, entitled "Is Love For Sale?" a special, which is expected to meet with the quick approval of state right buyers.

Hirsh has also acquired a complete new series of "Big Boy Williams" features of the western type, said to be packed with thrills and sensations. Williams is said to have startled the film colony, itself, with his daredevil stunts of recklessness.

Gaston Glass and Vola Vale head the cast of "The Midnight Flower," another Aywon special carrying a suspense theme with a clever denouement at the finish. The third series of George Larkin pictures will also be ready for Fall release and, it is expected, this year's Larkin program will even break the already high sales records held by this star the past two seasons.

ROGER FERRI JOINS ELFELT PRODUCTIONS

Simultaneous with the announcement that the eight Jane Thomas specials to be released by the Clifford S. Elfelt Productions will be released to the independent market through that firm's own distribution organization, Mr. Elfelt made known the fact that Roger Ferri has been made general distribution manager and Eastern representative.

Three years with the Exhibitor's Trade Review and two with the Moving Picture World as editor of their "Independent News" departments, places Mr. Ferri at an advantageous angle in both knowledge and experience. He will be in charge of the New York offices, located in the Candler building.

Greiver Makes Blanket

Purchase of C. B. C. Output

A blanket purchase of a company's entire season's output is an almost unheard of thing—yet a sale of this kind, just made, includes every picture which C. B. C. will produce and distribute this year.

The sale was made to Greiver Productions of Chicago, through Si Greiver of that organization, who came to New York specially for the purpose of completing negotiations for the Indiana and Northern Illinois territory. The sale represents one of the biggest transactions ever completed on the State Right Market at one time.

Truart Builds New Department

Truart Film Corporation has established an eastern scenario unit with headquarters at the New York office of the organization. The department is under the direction of Arthur Hoerl, who has just completed the adaptation of Harold MacGrath's novel, "The Drums of Jeopardy" which will be Elaine Hammerstein's second Truart production.

Start New Elliott Dexter Film

Earl Olim, technical art director for the Grand-Asher studios, has just left for northwestern Canada where he will travel through the great pine forests in search of suitable settings for a new Ben Wilson production for Grand-Asher which will feature Elliott Dexter. While he is in the north, he will also supervise the erection of two elaborate sets which will be used in the forthcoming picture, soon to begin production.

The working title for this feature will be "The Pride of Possession"; it will be directed by Ben Wilson and John Ince, who have just completed "The Love Trap" for Grand-Asher starring Bryant Washburn and Mabel Forrest.

Short Subjects and Serials

PATHE TO RELEASE SPIRITUALISM FILM

Two Reeler "Is Conan Doyle Right?" Exposes Methods of Fraudulent Mediums

A sensation in two-reel features is promised by Pathe when late in September that company will release, "Is Conan Doyle Right?"

It is said that the picture is in no way offensive to those who believe in spirit control, mediumship or manifestations of the return of the departed. In fact a portion of the picture deals with this phase and then proceeds to sound its warning in a seance climax of unmistakable power.

Spiritualism in its false garb is unmasked. A convincing picture is drawn showing to what ends spirit fakers go to attain their results and to what degrading uses they put their power.

It is said, "Is Conan Doyle Right?" is scientifically correct, that experts have attested to the methods employed and divulged in the picture.

EDUCATIONAL'S NEW SERIES OF COMEDIES

Four new series of Educational two-reel comedies will be started this month. "Yankee Spirit" with Bennie Alexander will be the first of the Juvenile Comedies. The first of Lloyd Hamilton's new group will be "The Optimist."

"Navy Blues" heads the new series of Christie Comedies and "High Life" with Lige Conley will be the first in the new Mermaid group. Three Cameo Comedies will feature Cliff Bowes and Virginia Vance. The "Sing Them Again" Series will offer "Companions" introducing "Comrades," "The Curse of an Aching Heart" and "When You and I Were Young, Maggie."

"While the Pot Boils," a Wilderness Tale and "Why the Globe Trotter Trots" are a Lyman H. Howe Hodge-Podge are two novel offerings.

Good for Summer

The new Bray comedy distributed through Hodkinson, "Colonel Heeza Liar's Vacation" is said to be an admirable summer subject. It turns the "vacation fever" into a fantasy of farm life and comic summer adventure.

PATHE CREATES NEW SALES DEPARTMENT

Owing to important additions to its list of short subjects and to the rapidly increasing business done with this class of releases, Pathe has created a new sales department for the marketing of two-reel comedies. Stanley B. Waite, former Pathe branch manager at Boston, has been appointed Sales Manager of Two-Reel comedies. He will direct the work of special two-reel comedy salesmen attached to the different branch offices.

For the forthcoming season at least sixty-four two-reel Pathe comedies will be released. Of this grand total the Hal Roach Studios will furnish 13 "Our Gang" comedies, 13 Will Rogers, 13 Stan Laurels and

probably six of another brand. The Mack Sennett Studios will supply 13 Mack Sennett comedies and six or eight Ben Turpins.

It is stated that this total will be augmented by other brands, of which announcement will be made later on.

Connected with the merchandising of these two-reel comedies the new sales department will perform active field work in further developing the popularity of Pathe-comedy nights and Pathe-comedy programs.

Fun From the Press Praised

The Dallas, Texas branch of the W. W. Hodkinson Corporation is receiving many letters of commendation following its intensive selling campaign of the Literary Digest's "Fun From the Press." George K. Zinsz, proprietor of the Harbor Theatre, Corpus Christi, Texas, declared that the quips bring more laughs than many comedies he has run. Mr. H. D. Morgan, Manager of the Library Theatre and Garden Airdome in Electra, Texas, said that the reel can be splendidly worked in with any length of program.

Peggy's Latest Commended

On the current list of exceptional pictures, issued monthly by the National Board of Review, is Baby Peggy's latest Century Comedy, "Little Miss Hollywood."

This is the picture in which Peggy, as a movie-struck kiddie goes to Hollywood, and although not winning fame and fortune, does see the biggest stars in the film world.

Sid Smith Starts Eleventh

Sid Smith is preparing to start his eleventh comedy for Grand-Asher under direction of Charles Lamont. The title is as yet undecided. Duane Thompson is leading woman; Jack Henderson and Fatty Alexander are in the cast also. There will be a bear in the picture this time. Recently Sid had his inning with lions and says its a toss up between them.

Jazz in Christie's Next

"Hold Everything," the new Christie two-reel comedy for Educational release has for its plot the rejuvenation of the inmates of an Old Maids Home through the medium of Jazz. Bobby Vernon plays the lead.

Repeat Engagement for Plunder

The Pearl White Patheserial, "Plunder" so far overtaxed the capacity of the Danforth Theatre, Jersey City, that Exhibitor Dunbar has booked a repeat engagement. "Plunder" will be shown at the rate of three episodes a week.

REVIEWS OF CURRENT SHORT SUBJECTS

July Days, Pathe

The "silly season" affects the kids too. Witness the trials of the amorous Mickey. Even the hoptoad which Mickey counted on to impress the lady of his heart fails to win her from his rival. In despair Mickey asks Sister's best beau for an exposition of his "methods" and does his best to apply them. But the result is disaster because the young lady has a younger brother who seems not in sympathy with the match. The village blacksmith aids

Mickey to don knightly armor (made from cooking utensils), but when our hero goes to serenade his love her mother drowns his song—and very nearly the singer—with a dishpan of water. To Mickey it's a cruel, cruel world and he "takes it out" on the village bully.

This two-reel "Our Gang" comedy is one of the funniest ever. Even the most sedate of your patrons cannot help but roar.

The Strike of the Rattler, Universal

The climax of this two-reel western depends on the heroine's talent in ventriloquy. This novel point gives the plot the virtue of being different. "The Rattler," an outlaw, is about to get even with the deputy sheriff (Pete Morrison) by making him walk off a cliff when Mary Dawson, the sheriff's sweetheart, makes a noise like a snake. "The Rattler" wheels around and the deputy is given an opportunity to jump on him. The fast riding, thrills and novelty of this picture make it one that will delight all who have a penchant for westerns.

The Flaming Forest, Universal

In the ninth chapter of the serial, "In the Days of Daniel Boone," Girty is captured by Boone and Jack, but is later released by the Regulators under the direction of Claires. The Regulators follow Boone and the settlers to their first encampment and with the aid of the Indians, attack the camp. It is soon in flames. Susan and Claire are trapped in the burning cabin. This chapter is remarkably well executed, even to the flaming arrows of the Indians. I give a splendid idea of the hardships experienced by Boone's expedition.

The Great Explorer, Pathe

This Aesop Film Fable reminds one of a certain big travel picture. Henry Cat and Milton Mouse go to Africa in a coal scuttle attached to a balloon. They have difficulty in shooting the wild animals because they persist in fleeing from the hunters. While Mouse is in a cave fighting an elephant, Henry sails back home with an elephant tusk as a trophy. Just as he is being proclaimed a hero, Mouse returns with the various animals, all meek as lambs.

Pathe Review No. 34

Beautiful views of Old Windsor, the castles of British royalty, lens lies depicting mixed traffic, and scenes showing how the sculptor makes models of the monkey are shown in this reel. There are some interesting shots of the sea gulls, pelicans and cormorants inhabiting Dead Man's Island. Pathecolor views of the Spanish-French border, the Pyrenees mountain section, put a charming finis to the reel.

Live Wires, Pathe

Paul Parrott succeeds in making a brand new house resemble a spider's web by the time he gets done wiring it. He gives the owner all kinds of shocks and ends by sending himself to Nowhere. This Hal Roach one-reeler is fairly amusing.

Felix Calms His Conscience, Winkler

In an attempt to get revenge on his rival Felix employs crooked methods, but his conscience forces him to repent. This Pat Sullivan cartoon is as good fun as anyone would want.

The SHOWMAN'S GUIDE

Selecting—Booking—Playing—the Picture

The Green Goddess

Distinctive Pictures Corporation Photoplay in Nine Parts. Released by Goldwyn-Cosmopolitan. Adapted by Forrest Halsey from William Archer's Stage Play of Same Title. Director, Sidney Olcott. Photographer, Harry A. Fischbeck. Running Time, One Hour and Forty-five Minutes.

CAST AND SYNOPSIS

Rajah of Rukh George Arliss
 Lucilla Crespin Alice Joyce
 Major Crespin Harry T. Morey
 Dr. Basil Traherne David Powell
 The Ayah Jetta Goudal
 Watkins Ivan Simpson
 High Priest William Worthington
 Lucilla Crespin is the wife of Major Crespin, commanding a military post in Northern India. The Major drinks heavily and his wife is correspondingly unhappy. Dr. Traherne, formerly of the Royal Air Forces, is in love with Lucilla. A native uprising in a distant settlement imperils the lives of the Crespin children, who are visiting there. The Major, Lucilla and Dr. Traherne start to the rescue in an aeroplane. The machine crashes down in the mountains, in the Kingdom of Rukh, ruled by a Rajah who is a former Oxford graduate. He is apparently cordial, but it soon transpires that he intends to



hold his involuntary visitors as hostages for his three brothers who are condemned to execution for murder by the British Government. Later they are given to understand they must die. Lucilla may live if she consents to become the Rajah's queen. The Rajah communicates with the outside world by wireless. The Major and Traherne bribe Watkins, the Rajah's English valet, to send a wireless calling for aid. He betrays them and they hurl him to death over a cliff. The Major works frantically at the wireless to send a message, but is shot and killed by the Rajah. Traherne and Lucilla are doomed to be sacrificed to the Green Goddess. At the crucial moment a British air squadron arrives in response to the dead Major's message and Lucilla and her lover are saved.

"The Green Goddess!"

Another George Arliss screen triumph, another directorial target bullseye hit by sapient Sidney Olcott!

A great cast, a great picture—many folks will say even greater than the famous stage original. Because of the elaborate film trimmings. The camera puts that Oriental atmosphere across in royal style. One more instance of how the fine detail stuff counts so heavily!

Beginning with an exotic color touch, the languid air brooding over the little military post, a native indolently working the huge fan with his toes, the liquor-soaked Major seeking relaxation in the convenient decanter.

Then the plane flight, the wreck in the Rajah's domain. From then on, mystery,

suspense, thrills, poignant anguish, humor that bites with a sardonic tooth, the hapless lovers entangled in Fate's net, the loyalty to race of the drunkard who "lies like a gentleman" as he dies and, crowning all—a genuinely glorious finish when the Royal Air Forces swoop like avenging hawks to the rescue and snatch the white victims from the grip of the Green Goddess.

A revel of melodrama, ground and polished to diamond-like consistency! Take the scene where the Rajah tests his prisoners' knowledge of wireless by the sending of a fake message. He watches from under sleepy lids, while the Major smokes cigarettes and chats carelessly with Doctor Traherne, never betraying himself by as much as a muscle quiver. A tense moment? We'll say it is.

And what a deep feeling of satisfaction it gives you when Mr. Cockney Watkins, traitor to his kind, is hurled to death through the window. And how your heart leaps when the British bombs tear up the earth and scatter the sacrificial priests to the four winds!

And the flawless acting of George Arliss! What a prince of scoundrels that Rajah is. Suave, debonair, sinister, the hidden fire of native hatred flashing momentarily into flame, but instantly repressed and concealed under cover of a polished phrase, a coal inhuman jest. A masterpiece of sarcastic characterization! And just the same, you can't help confessing to a sort of sneaking admiration for the Rukh monarch. The sympathetic grin comes involuntarily to one's lips when he remarks in the grand finale, as per subtitle—"Well, she probably would have been a damned nuisance anyway!"

Space does not permit due praise to the individual work of the supporting cast. Suffice it to say that Harry Morey's portrayal of the drunken Major is about the best thing he has done for the screen. Alice Joyce is serenely beautiful as Mrs. Crespin and emotionally effective.

Among the many fine photographic effects that of the arrival of the rescuing aeroplanes deserves particular mention. The Arliss-Olcott combination deserves a vote of thanks for turning out a film which represents the very acme of artistic endeavour.

Exploiting it is easy. Reference to the long run of the stage play and the star's name is sufficient. G. T. P.

Mine to Keep

A Ben Wilson Production for State Rights distribution by Grand-Asher. Adapted from the novel by Evelyn Campbell. Scenario by Arthur Statter. Directed by Ben Wilson. Length 5761 feet.

CAST AND SYNOPSIS

Victor Olney Bryant Washburn
 Constance Rives Mabel Forrest
 Clint Mobray Bryant Washburn
 Carmen Joy Charlotte Stevens
 Mrs. Joy Laurie La Varnie
 Three Little Joys Peaches Jackson, Mickey Moore, Pat Moore

Victor Olney makes elaborate preparations for his bachelor dinner. Olney is wealthy and has a reputation as a man about town. His winning of the hand of Constance Rives is a sad blow to Clint Mobray. Mobray is jealous, but he attends the bachelor dinner. A famous show girl, who is in love with Olney but has never meant anything to him more than an acquaintance, performs on the tight wire at the dinner.

She is in the act of a difficult feat when she hears that Olney is to be married. The girl swoons, with the result that her fall injures her back and it is feared that she will never walk again. Olney and Constance are married and the husband is a jealous guarder of his possession. Olney's jealousy of his wife finally drives her away from him. Mobray sees an opportunity and he caddishly tells Constance about the incident at the bachelor dinner, intimating that Olney had had an affair with the girl. This is a lie, but Constance leaves her husband and takes the injured girl away. Olney is miserable but he finally learns that the way to win his wife back is to believe in her. He finds Constance and asks her forgiveness. And as Constance has learned from the chorus girl, now recovering the use of her legs, that there never had been an affair between Olney and the girl, the wife forgives and asks forgiveness.

"Mine to Keep" has its good moments. Indeed, there are several melodramatic incidents which supply immediate suspense and they occur at the "psychological moment," keep the plot going along lines that will interest the average audience. It has audience appeal, this story of a jealous husband and a wife who is courted by a good looking chap but a not very honorable one.

The fact that the dramatic incidents such as the bachelor dinner, the thrill stuff of the



auto racing with a train, the aeroplane scenes, and action when the wife deserts her jealous husband; the fact that these and other moments entirely eclipse the theme and the plot is no detriment to the picture which Mr. Wilson has produced. Any director would be better off with one incident of this order than two plots like "Mine to Keep."

It is a well directed and finely produced offering. The acting also, is in capable hands. Bryant Washburn does a lot with an ungrateful role as the jealous husband and Mabel Forrest is very pretty as the wife. The acting honors go to Wheeler Oakman—perhaps because his part as Mobray, the disappointed suitor, is the most fruitful. It is not a consistently sympathetic role, but Oakman comes close to carrying sympathy even when he acts the cad and pours the poison of lies about the husband. Kate Lester, Laura LaVarnie and Charlotte Stevens give realistic performances.

The picture will offer satisfactory entertainment to average audiences and therefore may be billed for its general appeal. The stars should be played up. Mabel Forrest has played in pictures for some time but is a comparative newcomer to featured roles. This fact should be capitalized and as she is pretty her portrait should find its way into the newspaper columns. T. K.

Little Johnny Jones

Warner Brothers Photoplay in Six Parts. Adapted from George M. Cohan's Stage Play of Same Title. Scenario by Raymond Schrock. Director, Arthur Rosson. Running Time, Seventy-five Minutes.

CAST AND SYNOPSIS

Johnny Jones Johnny Hines
 Earl of Bloomsburg Wyndham Standing
 Mrs. Jones Margaret Seddon
 Sir James Smythe Robert Prior
 Edith Smythe Molly Malone
 Robert Anstead George Webb
 Jockey Nelson Mervyn LeRoy
 Chauffeur "Fat" Carr
 Lady Jane Smythe Pauline French
 Brownie, the Dog Himself

Johnny Jones, American jockey, is engaged by the Earl of Bloomsburg to ride Yankee Doodle in the English Derby. On the voyage he meets and falls in love with Edith, daughter of Sir James Smythe. Anstead, crooked gentleman gambler, reports to the Earl that he has information to the effect that Johnny intends to throw the race and substantiates his statement by means of a fake cablegram. This takes place at a ball. Johnny's dog brings him a message from Edith that she has been kidnapped and he rushes out to find her, thereby leaving himself under suspicion. Edith is in the hands of Anstead's men on a houseboat, having overheard their plans regarding Johnny. He rescues her. On the day of the race the Earl at first refuses to back his own horse, but when Johnny places his entire pay, two thousand pounds, on Yankee Doodle, he is convinced of his jockey's good faith and bets freely on the horse. Anstead's jockey endeavours to blind Johnny in the homestretch by throwing a liquid into his face from a hollow whip, which he then throws away. Johnny's dog picks up the whip and brings it to his master, who has won the race and is accusing Anstead's jockey. The latter and Anstead are arrested. Johnny wins Edith and takes her back to America.

Nearly a score of years ago George M. Cohan, playing the lead in "Little Johnny Jones" started an entire continent singing and whistling—"Give my regards to Broadway." Both song and play went over like wildfire, and the writer will be much surprised if the film public doesn't get equally excited as the old-time playgoers in regard to the Warner Brothers' screen version of the turf classic.

For they've revamped the stuff, brought it up-to-date in many ways, still preserving the Cohan sentiment and comedy; and the result is a picture bubbling over with laughs and dealing out melodramatic wallops that land with immense effect.

The successful Cohan method of giving amusement seekers just what they want was never more in evidence than in the construction of "Little Johnny Jones." There's hokum unlimited, but the sort of hokum that wins out every time.

The burlesque note creeps in every once in a while, but the sympathetic touch holds good, the mother love idea is cleverly

York, was as enthusiastic as though an American jock and horse had actually carried Uncle Sam's colors to victory over a foreign competitor.

Johnny Hines makes the hit of his career in the leading role. His smile is irresistible, his comedy sharp-edged, his love for the old mother, who secretly follows her boy abroad to watch over him tenderly displayed, and to crown all—he rides Yankee Doodle with the vim and cunning craftmanship of a dyed-in-the-wool professional.

Margaret Seddon plays the mother with great effect, Dog Brownie is a canine marvel, Molly Malone registers as a most charming heroine and the British types are very whit as true to life as the British scenery—which is saying a lot.

The fog effects are excellent, the views of the track and grandstand at Epsom Downs wonderfully impressive and, as for the race—it must be seen to be appreciated.

There ought to be little trouble in successfully exploiting this feature. George M. Cohan's name and that of the star is a combination hard to beat from an advertising angle. G. T. P.

The Tango Cavalier

Aywon Film Corporation photoplay. Written and directed by Charles R. Seeling. Vernon Walker, Cameraman. Footage, approximately 4300.

CAST AND SYNOPSIS

Don Armingo.....George Larkin
 Carmelita.....Olli Kirby
 Doris Pomeroy.....Doris Dare
 Colonel Pomeroy.....Frank Whitson
 Brian Morgan.....Billy Quinn



Don Armingo, a Spaniard, comes to a dance hall on the Rio Grande, where his native dance, the tango, is being featured for Mardi Gras. There he meets Colonel Pomeroy and his daughter, Doris, at whose request he tangoes with the dancer, Carmelita, whose partner is ill. Carmelita learns that he can drive an airplane and tells him he can make some easy money by flying over the border once a week. He consents to come to the cabin at the outskirts of the town and meet Carmelita's associates the next day. Although they will not tell him the reason for the weekly trips, he promises to undertake them. Carmelita sees Don Armingo making love to Doris and compels the leader of the gang to promise to make away with her. When Don Armingo is returning from his first trip across the border, his plane is wrecked, but he is uninjured. He returns to the cabin and finds that the gang have kidnapped Doris. When a member of the party brings word that a posse is out searching for the girl, the gang escapes with Doris and ties Don Armingo and Carmelita to avert suspicion. Carmelita unties Don, but because he refuses to return the compliment she tells Doris's father, when he comes with the posse, that Don Armingo is one of the gang. He is put under guard, but escapes and saves Doris. The gang's automobile goes over a high cliff. Doris learns that her tango cavalier is a secret service man who has been tracking the gang for smuggling.

There is a dash of Spanish atmosphere in this western thriller. The plot is a time-honored one. It is quite evident that Don Armingo will prove to be a secret service man. The story seems to have been written to show up the versatility of George Larkin. Without a doubt he is versatile; he can dance a tango, kiss a girl, ride a horse and

use his fists with equal ease and evident enjoyment.

And he has an engaging smile. He seems to have acquired the Spanish mannerisms, too. Doris Dare as Doris Pomeroy works too hard at being the ingenue. Her childishness is almost fanny in spots, but she can fight and kick like a little wildcat. Olli Kirby as Carmelita makes a better dancer than a vamp. Like Miss Dare, she occasionally works too hard.

The film has action and a good title for exploitation purposes. It will no doubt please the patrons of the smaller theatres, but it will hardly be satisfactory for first-run houses.

The Midnight Alarm

Vitagraph Photoplay in Six Parts. Adapted from the Stage Play of Same Title. Director, David Smith. Running Time, Seventy-five Minutes.

SYNOPSIS

Silas Carrington and Thornton are business partners. The latter appoints Carrington executor of his property and is slain by him. Thornton is supposed to have committed suicide, Springer, a servant, having helped Carrington to hide all traces of the murder. Mrs. Thornton runs away to escape from Carrington's attentions, taking her child with her. She is killed but the little one survives. Mrs. Thornton's parents, the Titwells, make every effort to find the child, but in vain. Years pass and Carrington discovers the missing girl, known as Sparkle. She and Aggie, a cripple, are running a newsstand. A love affair has developed between Sparkle and a young man named Chaser. With the intention of depriving Sparkle of her inheritance, Carrington attempts to destroy the documents which confirm her identity. Chaser and Captain Westmore of the Fire Department combine against Carrington and are successful in outwitting him after many thrilling adventures. Carrington finally dies in a midnight fire and Sparkle is free to wed the man of her choice.

Frankly melodramatic, liberally punctuated with startling situations and surcharged with speedy action, "The Midnight Alarm" responds to the demand by a very large section of movie patrons for a "sure-enough" thriller which breezes along at cyclonic pace, makes a direct appeal to the most elemental emotions and winds up by enveloping hero and heroine in a blaze of glory.

The "blaze" must be taken literally, for the fire in which the villain meets his well-deserved doom at the close registers as one of the most spectacular episodes in a picture which fairly vibrates with "big punch" scenes, as exemplified by the attempt to send a limited express crashing to the bottom of a trestle, an auto wrecked by a train and other exciting bits of realism.

The film follows closely the methods of



worked out and utilized, as is the love romance. And the race scene is a whopper. It gets the crowd warmed up until a roar of applause greets the winner as he thunders into the homestretch and past the post. In fact the demonstration accorded the winner, when the feature was given its initial showing at the Strand Theatre, New

the old-time stage melodramas, which, prior to the advent of the screen, provided entertainment to suit the popular taste and set the gallery gods ayelling in wild applause over the triumph achieved by virtue when opposed to unbridled wickedness.

But where the "legitimate" had its limitations in regard to matters of detail the silver sheet is not hampered by such

narrow boundaries and consequently "The Midnight Alarm" with its magical photography accomplishes things undreamed of by the footlight producers.

Considered strictly from a spectacular viewpoint the feature ranks as a 100 per cent production. The plot, of course, is far-fetched, but for one spectator who may look with disapproval upon its improbabilities, there will be a hundred to accept it as entertaining stuff and let it go at that. The direction is good, even continuity being preserved despite the story's manifold complications. Better camera work could not be desired. The filming of the big fire, before alluded to, is excellent, including as it does wonderful color effects. The auto race and near wreck of the train are skillfully handled.

Alice Calhoun figures as a pretty and appealing heroine. Maxine Elliot Hicks, a juvenile of considerable talent, scores in the role of the crippled girl. Percy Mar-mont is not as convincing as he might be, as the fireman hero, but Cullen Landis shares dramatic honors with the star by his clever portrayal of Chaser.

The picture should be easy to exploit as a fast-moving, snappy melodrama, especially if the good-will of local fire companies be enlisted in advertising it.

G. T. P.

Alias the Night Wind

Fox Photoplay Directed by Joseph Franz.
Story by Varick Vanardy. Scenario by Robert M. Lee. Footage, 4,145.
CAST AND SYNOPSIS

Bing Howard	William Russell
Katherine Maxwell	Maude Wayne
Amos Chester	Chas. K. French
Thomas Clancy	Jack Miller
Clifford Rushton	Donald McDonald
Detective	Otto Matieson
Detective	Bob Klein
Detective	Bert Lindley
E. J. Brown	H. Milton Ross
Police Commissioner	Chas. Wellesly
Nurse	Mark Fenton

"The Night Wind," Bing Howard, former stock broker, is continually being trailed by Rushton, private detective, who has framed him in a bond robbery. Bing saves his best friend, Thos. Clancy from hold-up men and stays in Clancy's home while he goes to the police commissioner to try to convince him of Bing's innocence. His efforts are fruitless because Rushton has furnished evidence against Bing. Rushton's failure to catch Bing while he is at Clancy's house forces the Chief to turn the case over to "Lady Kate." By chance she aids him to escape before she knows who he is. Later Rushton shoots Bing who evades him. The doctor who attends Bing notifies the police but Bing gets away before Rushton arrives. Lady Kate captures him and takes him to her home. There he is taken care of until he is able to walk again. Rushton follows Lady Kate to her house, but before he gets in she handcuffs Bing. They all go to the police commissioner, who announces that Lady Kate is Miss Marsden, whose brother was sent to prison for bond robbery on the same sort of evidence as was brought against Bing. She has caught Rushton, who is guilty of both thefts. "The Night Wind" and "Lady Kate" find that they have fallen in love.

"Alias the Night Wind" is a crook tale with a streak of romance and plenty of action.

One wonders whether it wouldn't have been better to follow the chronological or-



der in the beginning. The inverted opening makes for immediate fast action, but it seems improbable that Thos. Clancy, Bing's best friend, would not have known of the bond theft and that Bing was being pursued by the police under the name of "The Night Wind."

The apparent purpose of the flashback is to enlighten Clancy, but the real purpose—to enlighten the audience—is too clearly perceived. If Clancy had asked Bing for his version of the affair—assuming that Bing had fled after the theft and had told him nothing—the flashback could logically have been employed.

Nevertheless, the picture as a whole is good diversion. Lady Kate's identity cannot be suspected and Bing's accidental escape in her car before she takes over his case, lends a bit of romance and adventure that is always welcome.

William Russell makes a virile and fast-moving hero and Maude Wayne a capable "Lady Kate." The support is well given.

The interiors showing the broker's office, and all the night scenes are good.

The film may be exploited as a crook drama peppered with mystery, romance and plenty of action, featuring William Russell in a rather cyclonic role.

Where the North Begins

Produced by Harry Rapp for Warner Bros.;
Directed by Chester M. Franklin; Feat-uring Rin-Tin-Tin, German Police Dog;
Story by Myrtle Owen
Photographer Not Mentioned; Running Time, One Hour and Five Minutes.

CAST AND SYNOPSIS

The Wolf Dog	Rin-Tin-Tin
Felice McTavish	Claire Adams
Gabriel Dupre	Walter McGrail
Shad Galloway	Pat Hartigan
Marie	Myrtle Owen
The Fox	Charles Stevens
Scotty McTavish	Fred Huntley

Rin-Tin-Tin, German police dog, is lost while being transported across the Alaskan wastes when a puppy. He is adopted and raised by a wolf pack, and becomes half dog half wolf. Gabriel Dupre has been sent through a dangerous pass with furs. Shad Galloway, sends the Fox to kill and rob him. Rin-Tin-Tin rescues Dupre, and becomes his friend. Twice he rescues Dupre, and Felice McTavish, his sweetheart, finally killing Galloway and bringing the Fox to justice. When the baby of the household is missing, Dupre believes the dog has killed it, and beats him. Rin-Tin-Tin returns to his wild brethren. Dupre and Felice are married, and are happy, but for the absence of their dog friend. The doors open, and in comes Rin-Tin-Tin with a wolf mate and ten puppies.

This picture belongs in the category of productions that depends upon how much you like animals for its success. Harry Rapp evidently counted on this appeal when he made it, and he has put over a picture that will hold the average audience from the opening iris to the final fade-out, which is treated in a somewhat different manner.

The vehicle serves to introduce Rin-Tin-Tin, a German police dog, to the screen. This animal served at the front during the war, and is unusually intelligent, although not screen wise. As a result he is a trifle slow in taking direction due to inexperience. A picture or two more and he will be second to no animal actor.

The story of "Where the North Begins" might have been scooped out of the old plot barrel, but that does not hurt its entertainment value. The director has seen to it that action begins with the first iris and is maintained until the finish. Careful editing has filled in what might have resulted in a drop in the tempo, with some wonderfully beautiful photography. In fact this photography is one of the picture's chief charms, and the cameraman should have had his name on the screen.

Beautiful snow vistas, skylines, silhouettes and wintery woodland scenes pop up at just the right moment, so that there is entertainment every minute of the way through the picture.

The end is done in a light comedy vein that has more appeal than the usual He and She finish. Driven from his home, the



dog wanders back to his wild kind, and the humans are mourning him. Suddenly the dog dashes in and greets his friends. A bark, and a puppy squeezes through the door. This is kept up until ten little Rin-Tin-Tins fill the room followed by a she-wolf with whom the dog has mated. This is a clever touch and got across big.

There is a plot, of course, but it is very thin. It could be forgotten entirely and there would still remain entertainment.

Claire Adams, Walter McGrail, Pat Hartigan and Charles Stevens do what is asked of them satisfactorily, but it is not a great deal. Most audiences will like this picture but they will pay very little attention to the cast. The dog will get them, and he is on the screen enough to satisfy.

"Where the North Begins" is a very human production, and will appeal especially to women and children. Persons who want entertainment put over in drama through a story by actors of the human species, will not stand up and applaud this picture—but they can't help like the dog.
W. C. M.

So Long Buddy, Universal

Buddy Messinger's latest two-reeler depicts him as the son of a country hotel keeper. Buddy falls asleep while he is fishing "where he hadn't oughter" and dreams a lot of rollicking incidents. His sweetheart, Mary, has a prominent place in his dreams, as has Bill, his rival for her affections. Bill puts itch powder on Buddy's clothes with a rather disastrous result. A troupe of "ham" actors comes to the hotel and holds a dress rehearsal at night. Buddy gets hold of a huge false head and frightens the colored servants nearly to death. The actors in their weird costumes add to the merriment. Buddy's antics will amuse in any house.

The Pencil Pusher, Universal

Chuck Reisner is a reporter in this one-reel comedy which he wrote and directed. Sent to obtain a story from the warden of the prison, Chuck commits various offences to get behind the bars, but all his schemes are unsuccessful. The funniest incident is when he steals a uniform from the tailor who is bringing back the prisoners' suits, all neatly pressed. Chuck no sooner gets inside the prison than the inmates force him to escape with them. This comedy is moderately amusing.

Mysteries of Yucatan, Fox

That Central America has ruins of its own, as beautiful and romantic as those of the old world, is proved by this reel. These scenes of the chicle country which show the pyramids, the ancient temples where the Maya maidens were sacrificed, the nunnery and relics of the city of Uxmal, are very interesting.

THE ABYSMAL BRUTE

(Universal)

BALTIMORE, NEW.—25-33-55c. Excellent business. Short Subjects.—“High Kickers”; News. Press Comment.—Lively —Morning Sun. Has much to recommend it.—American. We recommend unqualifiedly.—Post.

ADAMS RIB

(Paramount)

OKLAHOMA CITY, RIALTO. — 10-20c. Excellent business. Short Subjects. — Aesop's Fables.

ALICE ADAMS

(Associated Exhibitors)

KANSAS CITY, GLADSTONE. — 10-20c. Average business. Short Subjects.—“Bumping Into Broadway”; “F. O. B.”

BACKBONE

(Goldwyn)

BALTIMORE, GARDEN. — 20-25-35c. — Good business. Short Subjects. — “Kick Out”; News; Cartoon. Press Comment. — Makes an hour and a half pass pleasantly. —American. A “thriller,” with entirely too many happy chances and a too-involved and obscure plot.—Post. Something different.—Evening Sun.

BAVU

(Universal)

ALLENTOWN, PA., STRAND. — Good business half week.

KANSAS CITY, NEW CENTRE. — 10-20c. Average business. Short Subjects. — News.

PHILADELPHIA, PA. — Good business. Short Subjects.—“Felix Strikes It Rich”; News; “Hodge Podge.” Press Comments.—There is fire, rain, bloodshed, snow, to say nothing of love and intrigue, in copious quantities, to satisfy the most exacting fan. —Inquirer. “Bavu” abounds in thrills. Massacre, murder and intrigue succeed one another in bewildering swiftness.—Morning Ledger.

BELL BOY NO. 13

(First National)

HAZLETON, PA., FEELEY. — Good business. Short Subjects. — “The Knight That Failed.” Exploitation. — McLean played up as leading comedian on screen.

BELL OF ALASKA

(Select)

VILLISCO, IA., COZY THEATRE.— Fairly good business.

BLUEBEARD'S 8TH WIFE

(Paramount)

KANSAS CITY, NEWMAN. — 15-25-35-50-75c. Excellent week's business. Short Subjects.—“The Courtship of Miles Sandwich”; News; Views. Press Comments. — The average Swanson feature, with Gloria looking more worn and older than usual.—Star-Times. Good comedy drama.—Journal-Post.

BOB HAMPTON OF PLACER

(First National)

ADEL, IA., RIALTO THEATRE.— Good business getter.

THE BRIGHT SHAWL

(First National)

ATLANTIC CITY, COLONIAL. — 20-30c. Four days capacity. Short Subjects.—“Felix” Comic. Press Comments. — Some good action.—Daily Press.

BUCKING THE BARRIER

(Fox)

MILWAUKEE, SAXE'S RIALTO.—25c. Business fair. Short Subjects. — Sunshine Comedy; News. Press Comments. — Good. —Wisconsin News.

**Voice Of The
BOX OFFICE**

(Copyright 1923)

IMPARTIAL because all reports are gathered by paid, experienced correspondents.

TIMELY because they report results on pictures at their first showing in each locality.

COMPLETE because they report to you accurately all you want to know—where, when, why and what: what the daily press said, admission price, exploitation used and supporting program.

BURN 'EM UP BARNES

(C. C. Burr)

BALTIMORE, LOEW'S HIPPODROME. —20-25-40-50c. Good business. Short Subjects.—“Buddy at the Bat”; News; Weekly. Press Comment.—Up and doing, bright and busy little photoplay, well suited to mid-summer movie going.—American. Full of humor.—News.

BURNING SANDS

(Paramount)

ALLENTOWN, PA., PERGOLA. — Average business. Short Subjects. — Comedy; News.

OKLAHOMA CITY, MAJESTIC.—10c. Good business. Short Subjects.—Leather Pushers.

CATCH MY SMOKE

(Fox)

BIRMINGHAM, LOEW'S BIJOU. — 10-15-20-25-40c. Business good. Short Subjects.—Fox News; “Tips”; Pathe Review Number 22; “Speed.” Press Comment.—Good.—News.

CHILDREN OF JAZZ

(Paramount)

DALLAS, PALACE. — 25-35-55c. Business heavy. Short Subjects.—Aesop Fable; News; Prizma. Press Comment.—Society picture with much excitement.—News. There is a flippancy and modern correctness to the first part while in the last there is dignity combined with the braggadoecio element of the late Victorian days. —Journal. Rather silly but several high points of thrilling intensity. — Herald. Society Picture's decided rap at the flapper and the jazz age.—Dispatch.

PHILADELPHIA, PA., KARLTON. — 50c. Fair business. Short Subjects. — “Backfire”; News; Review. Press Comment.—Little that may be said in praise of the picture. No reason for its production. As a moral is ridiculous and carries no conviction. As an amusement for a hot summer night it again falls short.—Inquirer. At no time does this picture approach either the barbed satire or the delightful fantasy of “The Lotus Eater,” which Marshall Neilan made with Barrymore. — Morning Ledger.

TOLEDO, O., PRINCESS.—25-40c. Business fair. Short Subjects.—News; “Baek Fire.” Press Comments.—Fast moving jazzy type modern movie fans so well enjoy.—Times. Ridiculously impossible but highly amusing. Resplendent and oftentimes dramatic.—Blade.

CRINOLINE AND ROMANCE

(Metro)

COLUMBIA, S. C., IDEAL. — 10-30c. Three days fair business. Short Subjects. —“No Luck.”

DADDY

(First National)

KANSAS CITY, PROSPECT. — 10-20c. Splendid business. Short Subjects. — “Spooks.” News.

DAUGHTERS OF THE RICH

(Al Lichtman)

DALLAS, MELBA. — 25-35-55c. Business heavy. Short Subjects. — “The Panie's On”; “Felix Wakes Up”; News; Prizma. Press Comment.—Plot good, although a trifle overdrawn. — News. Not particularly new, occasionally overdrawn, but the acting makes up for this and at no time does interest lag.—Journal. Excellent.—Dispatch.

DEAD GAME

(Universal)

BIRMINGHAM, RIALTO. — 10-20c. Business fair. Press Comment. — Fairly amusing.—News.

DESERT CRUCIBLES

(Fox)

MILWAUKEE, SAXE'S PRINCESS. — 10-15-25c. Business good. Short Subjects.—Sunshine comedy; Kinograms. Press Comments.—One of the high lights is a ride on a bucking bronco.—Sentinel.

DIVORCE

(F. B. O.)

PHILADELPHIA, PA., PALACE. — 35-50c. Good business. Short Subjects. — “Baekfire”; Topics of the Day. Press Comments.—Nothing new, entertainingly and inoffensively treated.—Inquirer. Conventional, to be sure, yet the picture is pleasing.—Morning Ledger.

SEATTLE, PALACE HIP. — 20-35c. Good business. Press Comments.—Absorbing in dramatic interest.—P.I. Interesting problem drama.—Star.

TOLEDO, PANTHEON. — 25-35c. Good business. Short Subjects.—“Our Gang” comedy; Fox News. Press Comment. — Strong against divorce. Big, interesting, keeps attention and pounds home its moral without beaming preachy. — Times An old old, story. Excellent entertainment.—Blade.

DON'T TELL EVERYTHING

(Paramount)

SCOTIA, NEB., SELK THEATRE.—Poor business—exceptionally so.

DOWN TO THE SEA IN SHIPS

(Hodkinson)

BETHLEHEM, PA., LEHIGH ORPHEUM.—Excellent business week. Short Subjects.—“Home Made Movies.”

DUTY FIRST

(State Rights)

VILLISCA, IA., COZY THEATRE. — Poor business.

EAST SIDE WEST SIDE

(Principal Pictures)

MILWAUKEE, ALHAMBRA. — 50c. Business splendid. Short Subjects.—Stan Laurel Comedy; News; Topics of the Day. Press Comments.—Has its pleasant angles and you may like it.—Journal.

ENVIRONMENT

(Principal Pictures)

KANSAS CITY, LIBERTY. — 25c-35c. Good business. Short Subjects. — “The Artist”; Shots; News. Press Comments.—Crook story in which Alice Lake plays one of her best roles.—Star-Times. Good story of the underworld contrasts clean life of the country and out-of-doors.—Journal-Post.

THE EXCITERS

(Paramount)

KANSAS CITY, WARWICK. — 15-25c. Good business. Short Subjects.—“F. O. B.” NORFOLK, NORVA. — 30-40c. Three days fair business. Short Subjects.—“The

Courtship of Miles Sandwich"; Fox. Press Comment. — Miss Daniels fascinating.—Landmark. Rather good.—Ledger-Dispatch.

FIGHTING BLOOD

(F. B. O.)

VILLISCA, IA., COZY THEATRE. — Immense business.

THE FIRST DECREE

(Universal)

RICHMOND, IA., CASINO THEATRE.—Good business getter.

FLOWER OF THE NORTH

(Vitagraph)

SCOTIA, NEB., SELK THEATRE. — Fine business getter.

FOG BOUND

(Paramount)

BETHLEHEM, PA., LORENZ. — Excellent business half week. Short Subjects.—"A Good Scout"; News; Topics.

FOOLS' PARADISE

(Paramount)

BIRMINGHAM, CAPITOL. — 10-20e. Business fair. Press Comment.—Very interesting.—News.

FOR BIG STAKES

(Fox)

RICHMOND, IA., CASINO THEATRE.—Pleasing business.

FRUITS OF FAITH

(Pathe)

VILLISCA, IA., COZY THEATRE.—Good business.

FURY

(First National)

ALLENTOWN, PA., COLONIAL.—Good business. Short Subjects.—Local pictures. Exploitation.—Special children's matinees admitting two for one ticket.

A GENTLEMAN OF LEISURE

(Paramount)

BIRMINGHAM, GALAX.—10-20e. Business poor. Short Subjects.—"Ocean Swells." Press Comment.—Fast moving comedy.—News.

DALLAS, OLD MILL. — 10-25-35e. Business under average. Short Subjects.—News; Comedy. Press Comment.—Novelty and comedy.—News. Somewhat overdrawn, yet does not detract from intensely interesting plot.—Journal. Light comedy with continuous action highly entertaining.—Herald. Full of pep.—Dispatch.

PHILADELPHIA, PA., STANLEY. — 50-75e. Good business. Short Subjects.—"Adventures in Far North"; Pathe; News; Topics of the Day; "The Pearl Diver" (educational). Press Comments.—It's not a bad picture to while a few hot summer hours away.—Inquirer. Conventional, almost old-fashioned, but corking good entertainment.—Morning Ledger.

SEATTLE, COLISEUM.—25-35-50e. Good business. Short Subjects.—"Nip and Tuck"; Topics of the Day; News; Kinograms. Press Comments.—A farce with real drama and romance.—Times. Unusual, well worth seeing.—P.-I. Highly entertaining.—Star.

SCRANTON, PA., STATE.—Normal business. Short Subjects.—Review; Comedy; News.

WILKES-BARRE, PA., ORPHEUM. — Average business. Short Subjects.—"Leather Pushers."

THE GIRL I LOVED

(Paramount)

OKLAHOMA CITY, CRITERION. — 10-30-50e. Excellent business. Short Subjects.—Aesop's Fables; Current Events; Fun from the Press.

GIRL OF THE GOLDEN WEST

(First National)

ATLANTIC CITY, VIRGINIA. — 30-40e. Big business. Short Subjects.—News; Pathe. Press Comments.—One of those real old fashioned western thrillers.—Daily Press. Something good for a change in the line of excitement.—Evening Union.

SEATTLE, STRAND. — 35-50e. Big business. Short Subjects.—"Kinky"; "Ride on a Runaway Train"; Kinograms. Press Comments.—Vital and absorbing.—Times. Some of the most unusual situations ever conceived in a dramatist's mind.—P.-I. A sensation.—Star.

GOOD PROVIDER

(Paramount)

MILLIGAN, NEB., CENTRAL THEATRE.—Cannot be recommended as money-getter.

GRUMPY

(Paramount)

WILKES-BARRE, PA., SAVOY.—Fair business. Short Subjects.—News; Movie Chats.

GYPSY PASSION

(Vitagraph)

REDMONT, IA., CASINO THEATRE. — Pleasing, 90 per cent. business.

THE HALF BREED

(First National)

TOLEDO, O., ALHAMBRA.—20-30e. Business fair. Short Subjects.—"Sunnyside"; News. Press Comments.—A strong drama of thrills and love interest.—Times. One of the strongest for a long time. Distinctly new idea as refreshing as realistic.—Blade.

THE HEART OF MARYLAND

(Vitagraph)

BIRMINGHAM, RIALTO.—10-20e. Business good. Short Subjects.—"The Blacksmith." Press Comment.—Entertaining drama.—News.

THE HEART RAIDER

(Paramount)

HAZLETON, PA., GRAND.—Fair business, two days. Short Subjects.—"A Quiet Street"; News.

HEARTS AFLAME

(Goldwyn)

READING, PA., CAPITOL.—Week's fine business. Short Subjects.—"For Guests Only"; "Mirror Dance"; Kinograms.

THE HERO

(Preferred)

BALTIMORE, METROPOLITAN.—17-28-40e.—Good business. Short Subjects.—Pathecolor; "The Thoroughbred"; News; "Convict 13." Press Comment.—Excellent.—Post.

HEROES AND HUSBANDS

(First National)

HAZLETON, PA., FEELEY.—Excellent. Short Subjects.—"Sweetie."

HOMeward BOUND

(Paramount)

BALTIMORE, CENTURY. — 25-33-55e. Good business. Short Subjects.—"Kiek Out"; News. Press Comment.—Does well as a vehicle for winning personality of Meighan.—American. Entertained to the closing.—Evening Sun. A joy and delight. Normal, human and possible.—Post.

HUMAN WRECKAGE

(F. B. O.)

KANSAS CITY, ROYAL. — 15-35-50e. Fine business. Short Subjects.—News; Pathe; Kinograms. Press Comments.—Paeked the house, winning approval of fans; held over.—Star-Times. Success, as far as Kansas City is concerned.—Journal-Post.

HOW WOMEN LOVE

(B. B. Productions)

SEATTLE, WINTER GARDEN.—10-20e. Good three days' business. Press Comment.—Filled with dramatic action.—Star.

THE ISLE OF LOST SHIPS

(First National)

MILWAUKEE, S. XE'S STRAND.—40e. Business good. Short Subjects.—"Backfire"; Kinograms; Fun From the Press. Press Comments.—Adventure stuff highly improbable, but full of interest.—Journal. Like taking an adventurous voyage of one's own, so realistic is the tang of the sea and the zest of adventure.—Sentinel.

WILMINGTON, N. C.—20-30e. Two days best business.

JACQUELINE OR BLAZING BARRIERS

(Arrow)

BIRMINGHAM, TRIANON. — 15-35e. Business fine. Press Comment.—One of Curwood's best.—News.

JAVA HEAD

(Paramount)

BETHLEHEM, PALACE.—Normal business. Short Subjects.—Comedy.

JAZZMANIA

(Metro)

BIRMINGHAM, RIALTO.—10-20e. Business good. Press Comment.—Rather wild comedy-drama.—News.

SCRANTON, PA., STRAND.—Excellent business. Short Subjects.—"Newly Rich"; News; "Felix Wins Out."

KENTUCKY DERBY

(Universal)

MT. AYR, IA., PRINCESS THEATRE.—Good business getter.

THE LAW OF THE LAWLESS

(Paramount)

RICHMOND, COLONIAL.—30-40. Three days fair business. Press Comment.—Good —of its kind.—Times-Dispatch. Rather slow for a western.—News-Leader.

SCRANTON, PA., REGENT.—Business about average. Short Subjects.—"Leather Pushers."

WILKES-BARRE, PA., CAPITOL. — Ordinary business. Short Subjects.—Chats; News.

LEGALLY DEAD

(Universal)

LOS ANGELES, KINEMA.—25e. Business good. Short Subjects.—"Casey Jones, Jr." Press Comment.—Very nearly a crook play.—Times. Varies from the usual.—Examiner. Something new.—Herald. Crowded into five reels the note book of a newspaper reporter.—Express.

THE LIGHT IN THE DARK

(First National)

NORFOLK, WELLS.—30-40. Three days fair business. Press Comment.—Miss Hampton's greatest. — Landmark. Beautifully produced.—Ledger Dispatch.

LITTLE CHURCH AROUND THE CORNER

(Warner Bros.)

WILMINGTON, N. C., ROYAL.—20-30. Very disappointing.

LITTLE EVA ASCENDS

(Metro)

SCOTIA, NEB., SELK THEATRE.—Registered good business.

LOST AND FOUND

(Goldwyn)

WILMINGTON, N. C., ROYAL.—20-30. Two days poor business.

THE LOVE PIKER*(Goldwyn-Cosmopolitan)*

BALTIMORE, NEW.—25-33-55. Excellent business. Short Subjects.—“Carmen, Jr.”; News. Press Comment.—Fair entertainment.—Morning Sun. Something for almost everyone. Few dull moments.—American. Good entertainment.—News. Nothing startlingly original, but proves sufficiently entertaining.—Evening Sun.

MILWAUKEE, ASCHER'S MERRILL.—40. Business good. Short Subjects.—“Leather Pushers”; News; Scenic. Press Comment.—Strikes straight to the heart. You'll love it.—Journal.

OKLAHOMA CITY, EMPRESS.—10-25. Good business. Short Subjects.—Fox.

THE LOW HAND*(Universal)*

SCOTIA, NEB., SELK THEATRE.—Fine business.

LUCKY DAN*(State Rights)*

VILLISCA, IA., COZY THEATRE.—Good, satisfactory business.

MAIN STREET*(Warner Bros.)*

PORTLAND, ORE., LIBERTY.—10-25-35-50. Fine business. Short Subjects.—News; “Uncovered Push Cart”; Fun From the Press. Press Comments.—Above the average, but it isn't “Main Street,” that's all and no argument.—Oregonian.

MAN FROM HELL'S RIVER*(State Rights)*

CHARLES CITY, IA., HILDRETH OPERA HOUSE.—Very good business.

A MAN OF ACTION*(First National)*

SEATTLE, LIBERTY.—35-50. Capacity. Short Subjects.—“Lodge Night”; Local events; Pathe Review. Press Comments.—Has everyone guessing, and laughing while they guess.—Times. Mirth, mystery and melodrama.—P.-I. Really funny.—Star.

MASTERS OF MEN*(Vitagraph)*

MAHANAY CITY, ELKS.—Fair business. Short Subjects.—Comedy; Serial.

MERRY-CO-ROUND*(Universal)*

ATLANTIC CITY, SAVOY.—55-75-\$1. Good business. Short Subjects.—News. Press Comments.—Plenty of action, very dramatic.—Daily Press. Very thrilling.—Evening Union.

LOS ANGELES, MISSION.—35-55. Capacity. Short Subjects.—“Where Is My Wandering Boy This Evening?” Press Comments.—Swift action, sharp contrast, rich drama, highly emotional suspense.—Examiner. Intriguing and fascinating.—Times. Gripping, colorful and beautiful.—Herald. Lavish and marvelously made.—Express.

PHILADELPHIA, PA., STANTON.—50-75. Tremendous business. Short Subjects.—Fix. Press Comments.—Replete with interesting and dramatic incidents, strong appeal to those who like something more than the piffle of the average comedy.—Inquirer.

MONEY, MONEY, MONEY*(First National)*

KANSAS CITY, ELLSWORTH.—10-20. Business better than average. Short Subjects.—“Hulu Honeymoon.”

MORALS*(Paramount)*

OKLAHOMA CITY, CAPITOL.—10-30. Good picture and business. Short Subjects.—News; “For Guests Only.”

MY WILD IRISH ROSE*(Vitagraph)*

CRETE, NEB., LYRIC THEATRE.—One of the best business getters.

THE NE'ER DO WELL*(Paramount)*

ALLENTOWN, PA., LOTUS.—Good business. Short Subjects.—“Trailing Wild Animals”; Comedy. Exploitation.—Rex Beach as author and Meighan as star played up in space.

KANSAS CITY, ROANOKE.—15-25. Good business. Short Subjects.—News.

NOBODY'S BRIDE*(Universal)*

SHAMOKIN, PA., MAJESTIC.—Good business. Short Subjects.—“Phantom Fortune”; Comedy.

THE NINETY AND NINE*(Vitagraph)*

TILDEN, NEB., AUDITORIUM.—Very fine business getter.

A NOISE IN NEW BORO*(Metro)*

BIRMINGHAM, LOEW'S BIJOU.—10-20. Business good. Short Subjects.—Fox; “Good Deeds”; “Mile a Minute Mary”; “Movie Chats”; “Fun From the Press.” Press Comment.—Exceptionally good.—News.

ONE CLEAR CALL*(First National)*

PITTSBURGH, ROMAN.—Below average business. Short Subjects.—News; comedy. WILKES-BARRE, SAVOY.—Average business. Short Subjects.—Newly Rich; News.

ONE EXCITING NIGHT*(United Artists)*

CHARLOTTE, IMPERIAL.—10-30. Four days capacity. Press Comment.—Greatest thriller Griffith ever made.—Observer.

ONE STOLEN NIGHT*(Vitagraph)*

TOLEDO, O., B. F. KEITH'S.—15-25-35; 30-50-75. Business very poor.

ONLY 38*(Paramount)*

PORTLAND, ORE., PEOPLES.—15-35-50-75. Fine business. Short Subjects.—“Between Showers”; “The Grey Rider”; Bruce Wilderness Tales. Press Comments.—De Mille prevented a calm plot from becoming a bore.—Oregonian.

OUT OF LUCK*(Universal)*

SEATTLE, COLUMBIA.—25-35-50. Big 8-day run. Exploitation.—Stressed fact that much of picture was taken aboard “California,” in harbor during Fleet Week. Sailors admitted free on Harding Day. Short Subjects.—“Leather Pushers”; “Red Russia Revealed”; News. Press Comments.—Spontaneously funny.—Times. Entertaining. Laughs in every scene.—P.-I. Received with enthusiasm.—Star.

TOLEDO, TEMPLE.—25-35-50. Good business. Short Subjects.—“Columbia, the Gem and the Ocean”; Leather Pushers; Blade-Temple Bathing Review; News; comedy. Press Comment.—One amusing situation after another.—News Bee. Thrilling.—Times.

PENROD AND SAM*(First National)*

BIRMINGHAM, ALA., TRIANON.—20-35. Business good. Press Comment.—Perfect as portrayal of everyday life of an everyday American boy.—News.

PRODIGAL DAUGHTERS*(Paramount)*

BETHLEHEM, PA., PALACE.—Average business. Short Subjects.—Comedy; News.

THE PRIMITIVE LOVER*(First National)*

BETHLEHEM, PA., LEHIGH ORPHEUM.—Two days good business.

QUEEN OF MOLIN ROUGE*(Select)*

VILLISCA, IA., COZY THEATRE.—Good business.

THE RAPIDS*(Hodkinson)*

WILKES-BARRE, PA., POLL.—Fair business.

RECEIVED PAYMENT*(Vitagraph)*

ADEL, IA., RIALTO THEATRE.—Good business.

REFUGE*(First National)*

SCRANTON, PA., CAPITOL.—Fair business. Short Subjects.—Eyes of the World.

REPORTED MISSING*(Selznick)*

BIRMINGHAM, ROYAL.—10-20. Business good. Short Subjects.—“Fighting Blood”; “F. O. B.”; Pathe. Press Comment.—Unusually interesting.—News.

THE RUSTLE OF SILK*(Paramount)*

KANSAS CITY, LINWOOD.—15-25. Average business. Short Subjects.—“A Hulu Honeymoon”; News.

KANSAS CITY, MURRAY.—15-20c. Good business. Short Subjects.—“Cold Chills,” Screen Magazine.

PITTSBURGH, ROMAN.—Average business. Short Subjects.—Century comedy; News.

WILKES-BARRE, PA., SAVOY.—Fair business. Short Subjects.—“The Love Nest”; Chats; News.

RAGS TO RICHES*(Warner Brothers)*

BRAINERD, MINN., PARK.—Exceptional business.

RED HOT ROMANCE*(First National)*

OKLAHOMA CITY, ISIS.—10c. Good business. Short Subjects.—Aesop's Fables.

ROBIN HOOD*(First National)*

ATLANTA, METROPOLITAN.—50c. Big business.

BALTIMORE, PEABODY.—10-25c. Business slack.

SALOME*(Allied)*

SEATTLE, BLUE MOUSE.—25-50. Fine business. Short Subjects.—“Sawdust”; Fox News. Press Comments.—A new experience.—Times. Nothing like “Salome” ever before.—P.-I. Interesting and entertaining.—Star.

SALOMY JANE*(Paramount)*

LOS ANGELES, METROPOLITAN.—35-55. Business good. Short Subjects.—“Thirty Minutes Around Los Angeles.” Press Comments.—Bret Harte's story transferred with remarkable skill.—Examiner. One of the most thrilling and convincing melodramas of the year.—Record. Beautiful and good characterization.—Express.

SCARAB RING*(Vitagraph)*

ADEL, IA., RIALTO THEATRE.—Fine business.

SCARS OF JEALOUSY*(First National)*

RICHMOND, BROADWAY.—30-40. Week's good business. Press Comment.—Great Thriller.—Times Dispatch. Worth seeing.—News Leader.

THE SELF MADE WIFE*(Universal)*

KANSAS CITY, GLOBE.—10-20. Average business. Short Subjects.—Aesop's Fables;

Topics of the Day; Magazine. Press Comments.—Especially interesting to those who live in the midwest and who have taken a fling at the oil game.—Star-Times. An all-star cast.—Journal-Post.

SIGN ON THE DOOR

(First National)

ADEL, IA., RIALTO THEATRE.—Good society drama.

THE SILVER HORDE

(Goldwyn)

SEATTLE, WINTER GARDEN.—10-20. Good business, four day run. Short Subjects.—“Bum Slickers.” Press Comments.—Packed with thrills and hair-trigger situations.—Times. Exciting.—P-I. Stirring.—Star.

THE SINGLE TRACK

(Vitagraph)

FARRAGUT, IA., UNIQUE THEATRE.—Pleasing; 100 per cent business.

SIXTY CENTS AN HOUR

(Paramount)

DALLAS, OLD MILL.—15-25-35. Fairly good business. Short Subjects.—News; Leather Pushers. Press Comment.—A first class fun-maker.—Herald. Hiers the big hit.—Dispatch. Much refreshing amusement.—Journal. Made up of embarrassing situations with a sensitive fat boy.—News.

SLANDER THE WOMAN

(First National)

NORFOLK, STRAND.—Week's good business. Short Subjects.—“Take Your Choice.” Press Comment.—Graphic and powerful.—Landmark. You should not miss this one.—Ledger Dispatch.

THE SNOW BRIDE

(Paramount)

HAZLETON, PA., GRAND.—Normal business. Short Subjects.—“In Dutch”; News.

SNOWDRIFT

(Fox)

SHAMOKIN, PA., VICTORIA.—Excellent business. Short Subjects.—“Eagle's Talons”; “Aesop's Fables.”

THE SNOW SHOE TRAMP

(F. B. O.)

BIRMINGHAM, PRINCESS.—10. Business fair. Press Comment.—Good drama.—News.

SON OF WALLINGFORD

(Vitagraph)

CRETE, NEB., LYRIC THEATRE.—Very fine business.

THE SPOILERS

(Goldwyn-Cosmopolitan)

DALLAS, PALACE.—25-35-55. Fine business. Short Subjects.—Aesop Fable; News; Review; comedy. Press Comment.—Sets you down in true melodramatic fashion right in the midst of a plot that is boiling fast and furiously.—Herald. One of the greatest of the year.—Dispatch. Lavish.—Journal. One of the big pictures of the season.—News.

SUCCESS

(Metro)

OKLAHOMA CITY, CRITERION.—10-30-50. Excellent business. Short Subjects.—Aesop's Fables; Fun From the Press.

PORTLAND, COLUMBIA.—10-25-35-50. Fine business. Short Subjects.—“Red Russia Revealed”; Leather Pushers.” Press Comments.—Much better than the title would lead one to suppose. Masterful.—Telegram. Heart interest drama. Sets a high mark.—Oregonian.

SUZANNA

(Mack Sennett)

BIRMINGHAM, A.L.A., STRAND.—10-35. Business good. Short Subjects.—“The Bal-

loonatic.” Press Comment.—Provides laughs aplenty. Well worth seeing.—News. KANSAS CITY, MURRAY.—10-20. Lively business. Short Subjects.—“This Way Out”; Magazine.

THE SEVENTH DAY

(First National)

DALLAS, MELBA.—25-35-55c. Fair week's business. Short Subjects.—“The Shriek of Araby”; News. Press Comment.—Rather peaceful and quiet. Some of the comedy characters do not fit in and are injected at moments when they are anything but needed.—News. Many amusing bits of rural comedy that delight.—Herald. Almost as quiet as the title would indicate.—Journal.

THE SHOCK

(Universal)

LOS ANGELES, KINEMA.—25-35c. Business fine. Short Subjects.—Scenic; News; “The Wandering Two.” Press Comments.—Unique in that the regeneration theme is used right in the beginning. Virginia Valli extremely good looking and an excellent actress.—Examiner.

SINGED WINGS

(Paramount)

ALLENTOWN, PA., STRAND.—Fair business.

TEMPTATION

(C. B. C.)

COLUMBIA, S. C., BROADWAY.—10-30. Three days fair business. Short Subjects.—“Bump Waiters.”

LOS ANGELES, MILLION DOLLAR.—35-55. Business great. Short Subject.—“The Knight That Failed.” Press Comment.—True to life.—Examiner. Common sense.—Times. Well played and honestly staged.—Record. One of the few good pictures recently.—Herald. Melodramatic situations, with a human note.—Express.

TIMBER QUEEN

(Pathe)

ADEL, IA., RIALTO THEATRE.—Good business.

TRAIL OF THE LONESOME

PINE

(Paramount)

HAZLETON, PA., GRAND.—Excellent business. Short Subjects.—“365 Days”; News; “Fun From the Press.”

TRAILIN'

(Paramount)

OKLAHOMA CITY, POLLY.—10. Good business. Short Subjects.—Fun From the Press.

TRIFLING WITH HONOR

(Universal)

READING, PA., HIPPODROME.—Fair business. Short Subjects.—“Between Showers”; News.

TRILBY

(First National)

CHARLOTTE, BROADWAY.—10-30. Three days big business. Short Subjects.—Back Fire.” Press Comments.—Powerful rendition of the famous French novel and play.—Observer.

DALLAS, MELBA.—Excellent business. Short Subjects.—News; Comedy; Prologue. Press Comment.—Weird and fantastic.—Journal. Beautiful.—Dispatch. Brought to life in fascinating manner.—News.

VANITY FAIR

(Goldwyn)

TOLEDO, O., RIVOLI.—15-25-30-40-50-75. Business good. Short Subjects.—“A Clever Catch”; Dan Mason Comedy. Press Comment.—Although nothing of a sensation, is interesting.—Times. Highly entertaining.—Blade.

VERY TRULY YOURS

(Fox)

RICHMOND, IA., CASINO THEATRE.—Pleased about eighty per cent.

THE VOICE FROM THE MINARET

(First National)

BETHLEHEM, LEHIGH ORPHEUM.—Average business. Short Subjects.—Comedy; News.

WILMINGTON, ROYAL.—30-50c. Good business two days.

WANDERING DAUGHTERS

(First National)

PORTLAND, MAJESTIC.—10-25-35-50. Pure business. Short Subjects.—News; “Exit Stranger.” Press Comments.—Excellent new variety of entertainment.—Oregonian. Innocent jazz, teeming with clever and witty lines, satire and action.—Journal.

THE WESTBOUND LIMITED

(F. B. O.)

PHILADELPHIA, REGENT.—28. Big business three days. Short Subjects.—“Chicken Feed”; Pathe. Press Comments.—Appealing moments, also some startling scenic effects.—Inquirer.

WHAT A WIFE LEARNED

(Cosmopolitan)

OKLAHOMA CITY, EMPRESS.—10-25. Fine business. Short Subjects.—Leather Pushers; Fox.

NORFOLK, WELLS.—30-40c. Three days good business. Press Comment.—Typical Ince production.—Virginian Pilot. Rather good entertainment.—Ledger Dispatch.

WHEN DANGER SMILES

(Vitagraph)

RICHMOND, IA., CASINO.—Fine business. S. R. O.

WHERE THE NORTH BEGINS

(Warner Bros.)

LOS ANGELES, STATE.—25-35-55. Business good. Short Subjects.—“Three Strikes.” Press Comment.—There is a plot, but it is from the barrel.—Times. Not new, but holds.—Examiner. Spectators delighted and applauded.—Record.

WHERE THE PAVEMENT ENDS

(Metro)

DALLAS, PALACE.—25-35-55. Fair business for week. Short Subjects.—Aesop Fable; Comedy; News. Press Comment.—Delightful change from the usual South Sea Island picture.—Journal. Full of romance.—Herald. Some of the most beautiful work over in Dallas.—Dispatch. Acting superb, but runs long time before it really gets into action.—News.

WHO ARE MY PARENTS?

(Fox)

MILWAUKEE, GARDEN.—50. Average business. Short Subjects.—News; Pathe comedy; Topics of the Day. Press Comments.—Doesn't seem quite so bad as the title would indicate. Women flock to it to enjoy a good week.—Journal.

WHITE SHOULDERS

(First National)

PITTSBURGH, PA., ROMAN.—Good business. Short Subjects.—Comedy; news; topics.

THE WOMAN CONQUERS

(First National)

BALTIMORE, NEW WIZARD.—25-30. Good business. Short Subjects.—“Say It With Diamonds”; Cartoon.

BALTIMORE, PARKWAY.—15-20-25-44. Excellent business. Short Subjects.—“Helpful Hogan”; “Haunts of Ralph Waldo Emerson”; News; “Hodge-Podge.” Press Comment.—Fairly interesting melodrama.—Morning Sun. Excellent for a fiery August day.—American. Appropriate.—Post.

WONDERS OF THE SEA

(F. B. O.) KANSAS CITY, MAINSTREET.—28-30-55-60. Good Business. Short Subjects. — Topics of the Day; Aesop's Fables; News. Press Comment.—Romantic.—Journal-Post.

WHILE JUSTICE WAITS

(Fox) SEATTLE, WINTER GARDEN.—10-20c. Four days good business. Press Comments. —Story of crime, courage, cowardice and cupidity.—P.-I.

THE WOMAN OF BRONZE

(Metro) READING, CAPITOL. — Good week's business. Short Subjects.—"What's Your Hurry"; Comedy; News.

A WOMAN'S PLACE

(First National) HAZLETON, FEELEY. — Big Business. Short Subjects.—"Ain't Love Awful?" News.

YOUTH TO YOUTH

(Metro) KANSAS CITY, MAINSTREET.—28-30-55-60. Good business. Short Subjects.—Magazine. Press Comment.—Entertains.—Star-Times.

First Runs on Broadway

STRAND

- 1. Overture—Pique Dame (Suppe)
2. Japanola Fantasy—A Japanese Fantasy (Brahe)
a) A Japanese Love Song (Swinen)
b) Dance (Cady)
c) Ensemble Dance
3. Topical Review
4. Prologue to Little Johnny Jones—Give My Regards to Broadway
5. Feature—Little Johnny Jones (Warner Brothers)
6. When Summer Comes—Comedy (First National)
7. Organ Solo

Press Comments

World.—In the trite lexicon of racing films there's no such word as "lose." There were great possibilities in this story. Tribune.—It is not the plot to which we object but the lack of it. . . . The best thing in the picture is Brownie, the wonder dog. New York Times.—The acting in this

production is about on a level with the story. New York American.—Little Johnny Jones will bank upon its vivid Derby scene. Although these race scenes are by no means rare in films, this can hold its own and even more. Evening Telegram.—The nearest approach to the Cohanesque style has been achieved by Johnny Hines, comedian. Sun and Globe.—Makes a rattling good entertainment provided you throw logic to the winds and check your mind at the door. Evening World.—Retains the musical comedy flavor of the Geo. M. Cohan play and Johnny Hines who plays the part of Johnny Jones succeeds fairly well.

CENTRAL

Marriage Morals (Weber & North)

Press Comments

Sun and Globe.—Handles its theme well in spite of the fact that it has been done dozens of times before. The story is competently interpreted. Evening World.—All do as well as can be expected. Evening Telegram.—Except for Tom Moore's portrayal of the role of an habitual roysterer there is little to be said about the merits of "Marriage Morals." The story has become commonplace on the screen.

Allied Producers and Distributors Corporation 729 Seventh Avenue, New York City

Up To The Minute RELEASE GUIDE

Table listing titles and prices: The Three Must-Get-Theres 3,824; The Glorious Adventure 6,410; A Woman's Woman 7,892; Garrison's Finish 8,184; Salome 4,993; Suzanna 5,966; The Shriek of Araby 4,357

ASSOCIATED EXHIBITORS

Table listing titles and prices: Grandma's Boy 4,377; Till We Meet Again 5,822; Breaking Home Ties 5,622; Conquering the Woman 5,887; A Bill of Divorcement 5,819; Head Hunters of the South Seas 4,387; The Tents of Allah 7,864; Is Divorce a Failure? 5,448; Alice Adams 6,361

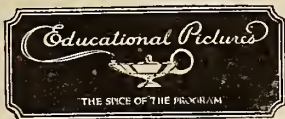


Table listing titles and prices: Fishing for Tarpon 1,000; A Jangle Romeo 2,000; Hot Water 2,000; Uneasy Feet 2,000; Kick Out 2,000; Family Troubles 1,000; Green as Grass 2,000; Movie Daredevil 1,000; The Dude 1,000; Take Your Choice 2,000; Winter Has Came 2,000; Exit Stranger 1,000; F. O. B. 2,000; From the Windows of My House 1,000; Roll Along 2,000; Small Change 1,000; This Way Out 2,000; Shooting the Earth 1,000; By Lantern Light 1,000; Mrs. Hippo 1,000; Moonblind 1,000; Jenkins and the Mutt 1,000; Traffic 1,000; Cold Chills 2,000; Speed Demons 1,000; Plumb Crazy 2,000; Their Love Grew Cold 1,000; Between Showers 1,000; Sea of Dreams 1,000; Mixed Trails 1,000; Back to the Woods 2,000; Kinky 1,000; Three Strikes 2,000; A Lyin' Hunt 1,000; Tail Light 1,000; The Gray Rider 1,000; Plus and Minus 1,000; Backfire 2,000; The Cat and the Fiddle 1,000; Golf, as Played by Gene Sarazen 1,000

Table listing titles and prices: Pride of Palomar 7,494; Singed Wings 7,788; Outcast 7,309; A Daughter of Luxury 4,538; Back Home and Broke 7,814; Thirty Days 7,788; Kick In 7,074; Making a Man 6,000; My American Wife 6,061; Drums of Fate 5,000; The World's Applause 6,326; Dark Secrets 4,337; Nobody's Money 5,584; Java Head 7,865; The Covered Wagon 10,000; Bella Donna 7,905; Adam and Eva 7,153; Racing Hearts 5,600; The White Flower 5,731; Adam's Rib 9,526; Mr. Billings Spends His Dime 5,585; The Tiger's Claw 5,297; Trail of the Lonesome Pine 5,695; The Nth Commandment 7,339; The Glimpses of the Moon 6,562; The Leopardess 5,621; Grumpy 5,621; The Ne'er-Do-Well 7,414; Sixty Cents an Hour 5,632; The Rustle of Silk 6,947; Fog Bound 5,692; The Exciters 5,939; The Heart Raider 5,075; Only 38 6,175; The Woman with Four Faces 6,000; Children of Jazz 6,080; A Gentleman of Leisure 5,096; The Law of the Lawless 6,687; Homeward Bound 6,000



Table listing titles and prices: Thelma 6,000; When Love Comes 4,808; Captain Fly-By-Night 4,940; The Third Alarm 6,700; Fighting Blood Series 2,000; Canyon of the Fools 5,180; Stormswept 5,000; Can a Woman Love Twice? 6,100; The Bishop of Ozark 4,852; The Fourth Musketeer 5,000; Crashin' Thru 5,190; Westbound Limited 6,529; Wonders of the Sea 4,782; Remittance Woman 5,342; Mary of the Movies 6,349; Starland Revues (twice a month) 1,000; De Haven Comedies (monthly) 2,000; Plum Center Comedies (monthly) 2,000

Table listing titles and prices: The Woman Conquers 5,102; The Pilgrim 4,000; Mighty Lak' a Rose 8,000; Fury 8,700; Money, Money, Money 5,995; What a Wife Learned 6,228; Voice from the Minaret 6,685; Bell Boy 13 4,940; The Balloonatic 2,152; Day Dreams 2,000; Scars of Jealousy 6,246; Daddy 5,738; The Love Nest 2,000; The Isle of Lost Ships 7,425; Refuge 6,000; The Bright Shawl 7,503; Slander the Woman 6,433; The Sunshine Trail 4,509; Within the Law 8,034; The Lonely Road 6,086; The Girl of the Golden West 6,800; Wandering Daughters 5,619; Man of Action 5,636; The Fighting Blade 6,228; Children of Dust 6,275; Penrod and Sam 5,279; Brass Bottle 7,302; Trilby 6,095; Circus Days 6,229; Scarlet Lily 6,000; The Huntress 6,800; Dulcy 6,800; Potash and Perlmutter 6,000; Her Reputation 6,000; Ashes of Vengeance 6,000; The Wanters 6,000



Table listing titles and prices: The Footlight Ranger 4,729; Brass Commandments 4,829; Young and Dumb 2,000; Nearing the End 1,000; Truxton King 5,613; The Five-Fifteen 2,000; Romance Land 3,975; Does It Pay? 2,000; The Net 2,000; The Wise Cracker 2,000; Town That Forgot God 10,461; The Buster 4,587; The Artist 2,000; Good-by Girls 4,746; Hello, Partner 2,000

GOLDWYN

Table listing titles and prices: Broken Chains 6,190; The Blind Bargain 4,473; The Stranger's Banquet 8,531; Gimme 5,769; The Christian 8,000; Mad Love 5,518; Lost and Found 6,354; Remembrance 5,644; Sherlock Holmes 8,233; Look Your Best 5,314; Vanity Fair 7,668; Souls for Sale 7,864; Backbone 6,541; The Last Moment 5,442; The Ragged Edge 6,800; The Love Piker 6,237; Three Wise Fools 6,946; The Spoilers 8,028; Enemies of Women 10,501

PLAYGOERS PICTURES

Table listing titles and prices: Lonesome Corners 4,622; The Man and the Moment 4,470; The Inner Man 4,914; A Pauper Millionaire 4,804; Isle of Doubt 5,483; A Clouded Name 4,885; The Supreme Passion 5,037; The Fortune of Christina McNab 4,795; Counterfeit Love 4,550

HODKINSON PICTURES

Table listing titles and prices: The Great Night 4,346; A California Romance 3,892; My Hero 2,000; Town Terrors 2,000; Man's Size 4,316; Catch My Smoke 4,070; Three Who Paid 4,850; The Runaway Dog 1,000; Watch Your Wife 1,000; Face on Barroom Floor 5,787; The Fresh Heir 2,000; The Alarm 2,000; A Friendly Husband 4,527; Pawn Ticket 210 4,871; Bits of Europe 1,000; The Custard Cup 6,166; Bulldog Drummond 5,000; The Kingdom Within 6,036; While Paris Sleeps 4,850; Dollar Devils 5,000; The Good for Nothin' 4,500; Just Like a Woman 4,900; The Rapids 6,000; Bray Romances (one a month) 1,000; Col. Heeza Liar Comedies (one a month) 1,000; Movie Chats (every week) 2,000; Fun from the Press (every week) 2,000; Rod and Gun Series (one a month) 4,527; All Star Comedies (one a month) 4,871; Down to the Sea in Ships 8,000; The Lion's Mouse 4,500; The Affairs of Lady Hamilton 7,900

The Man from Glengarry.....	5,200
The Critical Age.....	4,500
Michael O'Halloran.....	6,800
Youthful Cheaters.....	5,700
The Ex-Kaiser in Exile.....	2,000

METRO PICTURES CORPORATION

Rob 'Em Good.....	3,000
Pop Tuttle's Polecat Plot.....	2,000
Where the Pavement Ends.....	7,706
The Famous Mrs. Fair.....	7,000
Your Friend and Mine.....	5,750
The Handy Man.....	2,000
Woman of Bronze.....	5,643
A Noise in Newboro.....	5,200
Her Fatal Millions.....	5,390
An Old Sweetheart of Mine.....	5,063
Snowed Under.....	1,891
Trailing African Wild Animals.....	6,247
Cordelia the Magnificent.....	6,788
Soul of the Beast.....	4,989
One Wild Day.....	
The Fog.....	
High Society.....	
A Wife's Romance.....	
The French Doll.....	7,028
Strangers of the Night.....	
Rouged Lips.....	
Three Ages.....	5,251



Aesop's Fables.....	650
Pathe News (twice weekly).....	
Pathe Review (weekly).....	
Our Gang Comedies.....	2,000
Range Rider Series.....	2,000
Screen Snapshots (twice monthly).....	
Haunted Valley.....	Serial
Snub Pollard Comedies.....	2,000
Topics of the Day (weekly).....	500
Paul Parrott Comedies.....	1,000
Stan Laurel Comedies.....	1,000
Dippy Doo Dads Comedies.....	1,000
Safety Last.....	6,400
Black Shadows.....	5,000
Yellow Men and Gold.....	2,000
The Festive Haul.....	1,000
In Wrong Right.....	2,000
Her Dangerous Path.....	Serial
Nip and Tuck.....	2,000
Warned in Advance.....	2,000
Pitfalls of a Big City.....	2,000
Skylarking.....	2,000
Spat Family Comedies.....	2,000
Why Worry?.....	6,000
Is Conan Doyle Right?.....	2,000
The Call of The Wild.....	8,000
Down To The Sea In Shoes.....	2,000
Ruth Of The Range.....	Serial

PREFERRED PICTURES CORPORATION

Rich Men's Wives.....	6,500
Shadows.....	7,040
Thorns and Orange Blossoms.....	6,971
The Hero.....	6,800
Poor Men's Wives.....	6,900
Are You a Failure?.....	5,700
The Girl Who Came Baek.....	6,100
Daughters of the Rich.....	6,073



One Week of Love.....	7,000
Pawned.....	5,000

UNITED ARTISTS CORPORATION

The Ruling Passion.....	7,000
A Doll's House.....	7,000
Fair Lady.....	6,416
Orphans of the Storm.....	11,965
The Man Who Played God.....	5,810
A Tailor Made Man.....	8,469
Tess of the Storm Country.....	9,639
One Exciting Night.....	10,769
Robin Hood.....	10,760
The Birth of a Nation.....	12,000
The Girl I Loved.....	7,180



The Eagle's Talons.....	Serial
In the Days of Daniel Boone.....	Serial
Won't You Worry?.....	1,000

Up To The Minute RELEASE GUIDE

Something for Nothing.....	2,000
Speed Bugs.....	2,000
Tempest Cody Rides Wild.....	2,000
A Self Made Wife.....	5,000
The Host.....	1,000
Buddy at the Bat.....	2,000
True Gold.....	2,000
Dead Game.....	4,819
What Wives Want.....	4,745
Fools and Riches.....	4,904
Crossed Wires.....	4,705
Doubling Dealing.....	5,975
Burning Words.....	4,914
Good Deeds.....	1,000
Columbia the Gem of the Ocean.....	2,000
Tips.....	2,000
False Play.....	2,000
The Victor.....	5,000
Tut Tut King.....	1,000
Spring Fever.....	2,000
Double Suspicion.....	2,000
The Love Brand.....	5,000
Empty Bottles.....	1,000
Barnaby's Grudge.....	2,000
Lots of Nerve.....	2,000
Rustin'.....	2,000
Out of Luck.....	5,518
Crimson Coppers.....	1,000
So Long, Buddy.....	2,000
The Strike of the Rattler.....	2,000
Legally Dead.....	5,000
The Pencil Pusher.....	1,000
High Kickers.....	2,000
Fighting Fists.....	2,000
Shadows of the North.....	5,000
Sing Sing.....	1,000
The Steel Trail.....	Serial
Carmen Jr.....	2,000
Under the Border.....	2,000
Blinky.....	6,000
His School Daze.....	1,000
Merry-Go-Round.....	10,000
Back To Earth.....	2,000
Face to Face.....	2,000
The Untameable.....	5,000
Dancing Love.....	1,000
Round Figures.....	2,000
Dropped from the Clouds.....	2,000
Where is This West?.....	5,000
Jollywood.....	1,000
A Chapter in Her Life.....	6,000
Uncle Bims Gift.....	2,000
Bringing Up Buddy.....	2,000
Hard Luck Jack.....	2,000

Two-Fisted Jefferson.....	4,564
Peaceful Peters.....	4,690
Streets of New York.....	7,000
The Double O.....	4,720
Lost in a Big City.....	8,000
Jacqueline.....	6,000
The Broken Violin.....	5,840
The Little Red Schoolhouse.....	5,760
The Rip Tide.....	6,176
None So Blind.....	6,311
Man and Wife.....	4,379
Night Life in Hollywood.....	6,056
Western Justice.....	3,977
The Lone Horseman.....	4,471
High Speed Lee.....	4,816
A Woman's Faith.....	4,868
Peaceful Peters.....	4,696
Sheriff of Sun Dog.....	4,949
Spawn of the Desert.....	5,038
Devil's Dooryard.....	4,838
Law Rustlers.....	4,939
Sun Dog Trails.....	4,593
Chain Lightning.....	4,969
The Broken Silence.....	5,929
The Hidden Light.....	4,997
Desert Crucible.....	4,749
Desert Bridegroom.....	4,784
Marshall of Moneymint.....	4,726
Back to Yellow Jacket.....	5,901
The Price of Youth.....	4,995

ARTCLASS PICTURES CORP.

After Six Days.....	8,000
It Might Happen to You.....	5,000
The Woman Who Believed.....	6,000
Candle of Life.....	7,000

ASSOCIATED PHOTOPLAYS

Why Women Remarry.....	
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AYWON FILM CORP.

The Purple Dawn.....	5,000
Love's Old Sweet Song.....	5,000
Unconquered.....	7,000
Drug Monster.....	5,000
Rum Runners.....	5,000
Great Expectation.....	5,000
Adventures of Tom Mix.....	5,000
When a Man Rides Alone.....	5,000
Whispering Smith.....	5,000
Sands of Sacrifice.....	5,000
American Toreador.....	5,000
Bulldog Courage.....	5,000
Boomerang Justice.....	5,000
Barriers of Folly.....	5,000
The Flash.....	5,000
Flames of Hate.....	5,000
Barb Wire.....	5,000
Crow's Nest.....	5,000
Riders of the Law.....	5,000
Back-Fire.....	5,000
Forbidden Trail.....	5,000
Gallop'n' Through.....	5,000
Wolf Tracks.....	5,000
Desert Rider.....	5,000
White Hell.....	5,000
Dawn of Revenge.....	5,000
Thundering Hoofs.....	5,000
They're Off.....	5,000
Another Man's Boots.....	5,000
Stranger of the Hills.....	5,000

B. B. PRODUCTIONS

Queen of Sin.....	8,000
How Women Love.....	5,500
The Darling of the Rich.....	5,500
The Truth About Wives.....	5,500
Sinner or Saint.....	5,500

BRAY PRODUCTIONS, Inc.

Unblazed Trails.....	2,000
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CHARLES C. BURR

Sure-Fire Flint.....	6,000
The Secrets of Paris.....	7,000
The Last Hour.....	6,000
Luck.....	6,000
You Are Guilty.....	5,000

C. B. C.

Hallroom Boys Comedies (twice a month).....	2,000
Temptation.....	7,080
Her Accidental Husband.....	6,000
Passionate Friends.....	6,000
The Lamp in the Desert.....	5,000
Yesterday's Wife.....	6,000
Screen Snapshots (twice a month).....	1,000

VITAGRAPH

The Man Next Door.....	6,901
Masters of Men.....	6,740
The Ninety and Nine.....	6,795
My Wild Irish Rose.....	6,425
A Front Page Story.....	6,118
The Midnight Cabaret.....	1,878
Playing It Wild.....	5,479
When Danger Smiles.....	4,951
One Stolen Night.....	4,216
Little Wildcat.....	4,945
The Barnyard.....	1,884
No Wedding Bells.....	1,976
The Counter Jumper.....	1,856



Brass.....	8,000
A Dangerous Adventure.....	7,000
Main Street.....	7,500
The Beautiful and Damned.....	7,000
Heroes of the Street.....	6,000
Little Church Around the Corner.....	6,300
Why Girls Leave Home.....	6,000
Your Best Friend.....	6,200
School Days.....	7,000
Rags to Riches.....	6,300

STATE RIGHTS

Impulse.....	4,505
One-Eighth Apache.....	5,634

CLIFFORD S. ELFELT PRODUCTIONS

Big Stakes.....	4,600
Flaming Hearts.....	4,300
Crimson Gold.....	4,500
The Wolf Man.....	4,300
Danger.....	6,000

EQUITY PICTURES

What's Wrong with the Women?.....	6,000
Has the World Gone Mad?.....	6,047

EXPORT AND IMPORT

Othello.....	6,200
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PHIL GOLDSTONE

Deserted at the Altar.....	
Gold Grabbers.....	4,600
Gun-Shy.....	5,000
Lucky Dan.....	4,700
The Firebrand.....	5,000
Speed King.....	5,000

INDEPENDENT PICTURES CORP.

Flames of Passion.....	4,637
The Power Divine.....	4,671
The Devil's Partner.....	4,360
The Valley of Lost Souls.....	4,350
Crashing Courage.....	4,292
The Range Patrol.....	4,444
The Vow of Vengeance.....	4,606
The Clean Up.....	4,520
Scars of Hate.....	4,360
The Frame Up.....	4,630
The Border Musketeers.....	4,454
The Mine Looters.....	4,627
An Indian's Loyalty.....	1,600

LEE-BRADFORD

Squirrel Comedies.....	2,000
The Unconquered Woman.....	4,611
Is Money Everything?.....	5,800

PREMIER

Einstein Theory of Relativity.....	4,000
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PRINCIPAL PICTURES CORP.

Environment.....	6,000
The World's a Stage.....	6,000
The Spider and the Rose.....	6,563
Mind Over Motor.....	5,000

PRODUCERS SECURITY

The Wolf's Fangs.....	5,000
In the Night.....	5,000
Irving Cummings Series.....	2,000
Just a Song at Twilight.....	5,000
Madame Sans Gene.....	5,000
In the Night.....	5,000

JOE ROCK

The Pill.....	2,000
Little Red Robin Hood.....	2,000

SANFORD PRODUCTIONS

The Better Man Wins.....	5,000
West vs. East.....	5,000
Duty First.....	4,800
Making Good.....	5,000
Smilin' On.....	4,500
Western Blood.....	4,800
Fire! Fire!.....	2,000
Take a Tip.....	2,000
Don't Monkey.....	2,000
Dog-Gone It.....	2,000
3 O'clock in the Morning.....	2,000
Friday 13th.....	2,000

TRI-STONE PICTURES, INC.

Dough & Dynamite.....	2,000
His Trysting Places.....	2,000
Those College Girls.....	2,000
Our Dare Devil Chief.....	2,000
When Ambrose Dared Walrus.....	2,000
His Prehistoric Past.....	2,000
Hogan's Aristocratic Dream.....	2,000
The Americano.....	5,000
I Love You.....	6,000
The Bargain.....	6,000

TRUART FILM CORP.

The Empty Cradle.....	6,600
Women Men Marry.....	5,600
Patsy.....	6,500
Are the Children to Blame?.....	5,000

WEBER AND NORTH

The Curse of Drink.....	5,900
Notoriety.....	8,600



THEY STOLE THE MAYOR'S THUNDER

*Carrier and Raynor Enter
Cleveland Color Scheme
With "Vanity Fair"
Exploitation*

First know that Mayor Kohler of Cleveland is some exploitation man on his own account. Since assuming office he has had every public building in Cleveland, every fence, bridge, traffic line, etc., painted a bright orange with black lettering.

In the public square is a bridge over a small pond which is crossed by nearly a fourth of the populace—those living on the west side—nearly every day in their journey to the down-town section. In the pond are numerous turtles and various kinds of fishes.

When "Vanity Fair" was being shown at the Hippodrome Theatre, Eddie Carrier, Goldwyn Cosmopolitan exploitation man, stole Mayor Kohler's thunder and turned it to "Vanity Fair" exploitation purposes. He got hold of twenty-five large turtles with a back expanse of about twelve inches and painted their shells a bright orange with the title of the picture and the name of the Hippodrome in black letters across their backs.

As is the case with all mayors, Mayor Kohler has much opposition in Cleveland, and the newspapers which are opposed to him and to his choice of colors for decorating city property printed long articles about the fact that he was even selling the advertising rights to the backs of the turtles in the little pond in the park and letting his colors be used on them.

In addition to the turtle stunt, Mr. Carrier and William Raynor, manager of the Hippodrome, arranged a number of big tie-ups.

LEARN THE CURVES AND SEE SHOW FREE

Boys who followed the straight line were out of luck for once.

What Manager Frank L. Browne of the Liberty Theatre, Long Beach, Calif., wanted was youngsters who could follow figures in curved lines, doubling lines and any other formations as outlined by 98 consecutive numbers in a diagram game puzzle.

It was all part of his exploitation for First National's "Penrod and Sam" and the Long Beach newspapers took to it willingly. They printed the diagram puzzle, the completed picture as represented by the numbers, showing some of the characters in "Penrod and Sam." The idea was taken from the press sheet but Manager Browne adapted it to his needs and actually got the newspapers to publish. That's real showmanship.

The first one hundred boys who finished the drawing and identified the actors correctly were invited to see "Penrod and Sam" at the Liberty.

DISPLAYS BY THE HUNDRED

Seven hundred and twenty-six drink dispensaries helped publicize "The Ragged Edge," when it played the California Theatre, Los Angeles, through a tieup effected by Roy Miller of the California and L. W. Barclay, Goldwynner.

The Ko-Fan company, manufacturers of a

Profitable

EXPLOITATION

soft drink, distributed 2,000 fountain streamers reading, "If you feel on 'The Ragged Edge' drink Ko-Fan—you'll like it." The strips were used on fountain mirrors and on windows.

PLUNKETT STAGES COLORFUL PROLOGUE

One of the most colorful and vivacious presentations ever offered by Joseph Plunkett was his introduction of First National's "The Circus Days" at his New York Strand Theatre.

The front of a circus tent with the clowns, equestriennes and other members of the calliope company on the stage marked the opening of the prologue. The first half of the act was called a "Morning Rehearsal" as the members of the company went through their parts. Three ringed circuses were cast into the pale and the audience was outwardly enthusiastic as they had to watch a dozen different members of the troupe performing at the same time.

The rehearsal came to an abrupt end as the orchestra struck up the music for "Circus Days," a number that was introduced to New York years ago as part of a musical comedy show. The male quartet rendered this and it was followed by the Galop and Finale in which Mlle. Deganove, and ensemble and Anatole Bourmann, ballet master, carried the burden of work.

BABY PEGGY SPONSORS DALLAS MILK FUND

Jack Meredith, Universal exploiteer in Dallas, tied up with the Dallas Dispatch on a Milk Fund, which Baby Peggy, Century Comedy star, started on its merry way with a five dollar bill. (The chances are, like Coogan, Peggy would have mailed a check if she had a check account).

The idea was simply this: Meredith interested local charitable organizations in a Milk Fund for the Deserving Poor. He paid the \$5 Peggy sent as a starter, and promised that the 25 local Baby Peggy Kiddie Clubs would contribute toward the Fund. 24 of the Clubs did, and checks, small and large, poured in from all parts of the city. The Milk Fund was a huge success, and Baby Peggy's name helped the box office of theatres running her comedies during the milk money drive.

POSTMEN LEND A BAND

Charlie Giegerich, special exploitation representative for Whitman Bennett, got an effective ballyhoo for the presentation of "Loyal Lives" at the Central Theatre on Broadway at 47th Street, New York, when he secured the New York Letter Carriers' Band of fifty pieces and had them play in front of the Central Theatre at eight o'clock in the evening.

All of the officials from the general post office were present to witness the first screening of the picture and after its presentation they renewed their original pledges to boost the picture.

SHEPHERD HOST TO NEWARK YOUNGSTERS

Manager D. J. Shepherd of the Branford Theatre added to his reputation as a host to children when he gave the youngsters of Newark, N. J., a treat on July seventh by running a special performance of "Penrod and Sam."

The show was run after the regular run of this picture which was exhibited at the Branford.

About 50,000 cards were distributed through the schools which were holding summer sessions, each card being good for two votes for the most popular boy who received a suit of Penrod Clothes, donated by Hahne and Company, the local department store. The card was also good for ten votes for the most popular girl, who received a complete set of Booth Tarkington's works, donated by the same firm and a Special Prize was given of a bathing suit, donated by Hahne and Company, for the young lady having the most freckles.

The show was greatly aided by the running of announcements in the Uncle George Column of the Morning Ledger which has a children's club which lends itself nicely to children's "parties."

MULLOWNEY FORMS A BOOSTERS CLAN

According to all accounts, Manager A. Q. Mallowney of the Arcade Theatre, Marston, Me., has an enterprising mind. Among other things he has built up quite a following for Charles Ray's First National attractions and this is how it happened:

In going over the directory of the county, he was amazed at the number of neighbors he had in the county by the name of Ray. He naturally concluded that they would be interested in the work of the screen star of the same name and accordingly based his exploitations on this one angle. Whenever Ray was shown in a First National attraction, Manager Mallowney wrote all the Rays, not mimeographed sheets but real hand written or typewritten letters.

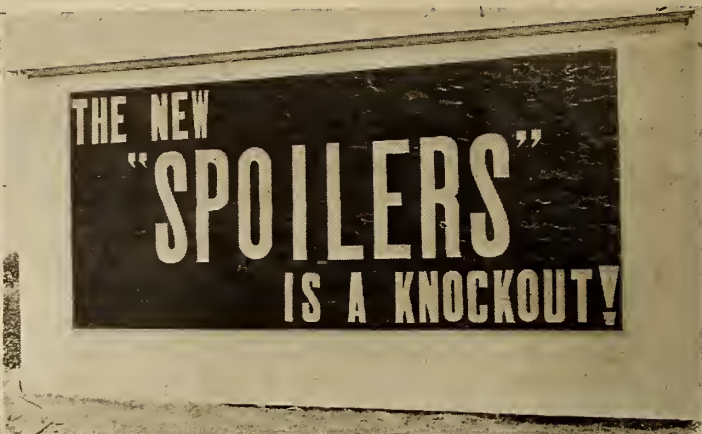
The climax came when he played "The Deuce of Spades" and borrowed a searchlight for the occasion. The searchlight was directed on a poster about a half mile away on which was the caption: "The Rays are with us tonight."

He asked the co-operation of the Rays in the county to put over his shows and naturally their word of mouth advertising brought other customers. It was, as Manager Mallowney stated, his Ray of Sunshine during the bad spells last year.

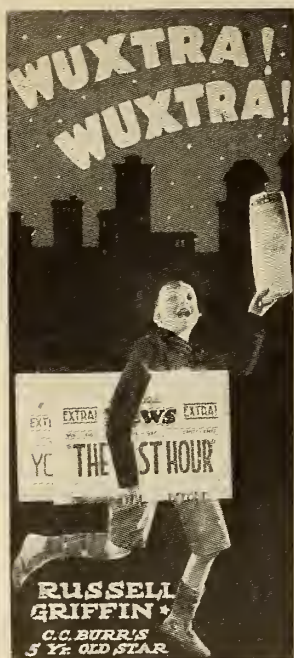
WAGNER TIES UP STORES AND SCHOOLS

Nick Wagner, manager of the Perry Theatre in Erie, Pa., exploited Goldwyn's production of "The Christian" most effectively through the public schools and book stores of that city. The school authorities gave him permission to distribute "Christian" book marks in the public schools. They were used also in the book stores and in the book sections of department stores.

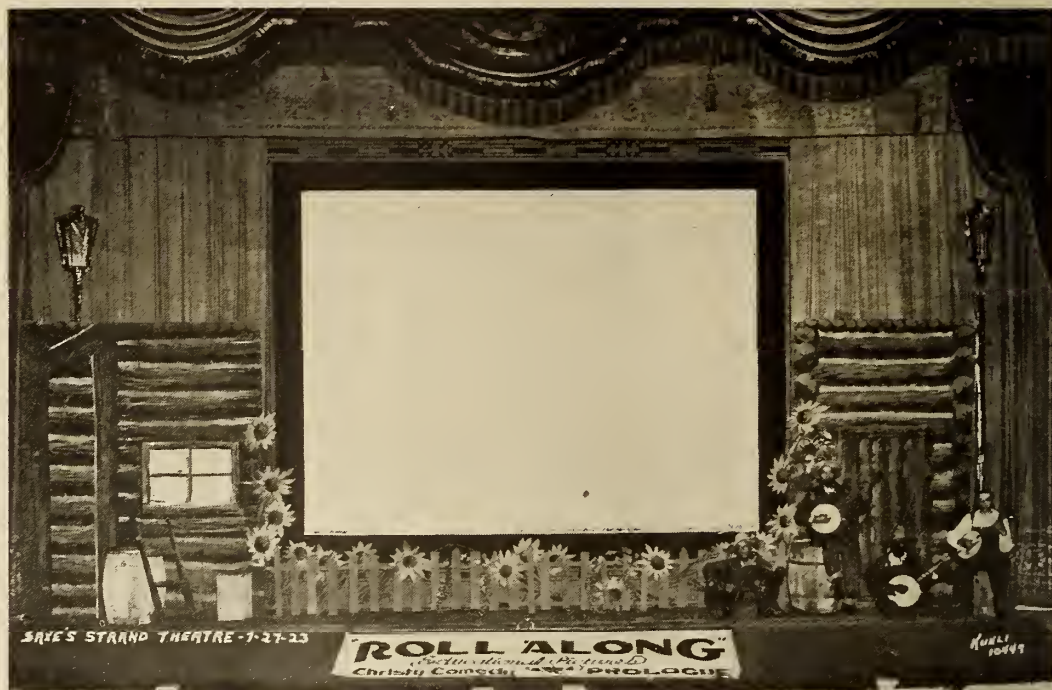
The Erie Dry Goods Co. gave a big window display, using copies of Sir Hall Caine's novel, oil paintings, posters and special cards. A display was also used on a counter in the book department. A. R. Womrath, Inc., arranged a special window display tie-up with the picture. The theatre lobby was decorated with six-sheet cutout, frames of stills and special cards.



On the left is one of the 24 sheet stands which the California Theatre is using in and around Los Angeles as house advertising. At the right a 24 teaser sheet used in a campaign for Goldwyn's "The Spoilers" which was started one month in advance of the presentation at the California.



A novelty herald issued by C. C. Burr for "The Last Hour," in which Russell Griffin, boy star, is featured.



The special stage setting provided for the prologue to Educational's comedy, "Roll Along" at Saxe's Strand, Milwaukee. "Roll Along" is a two-reel Christie offering—the "short subjects" are coming up in the world of showmanship.



Here are the four Syracuse, N. Y., youngsters, who most resemble Baby Peggy. Syracuse had a Baby Peggy contest and it created big enthusiasm there as it has in many parts of the country.



Meet Fay Charnik, usherette at the Criterion, N. Y., in her costume for the run of "The Covered Wag n."



Window display for Goldwyn's "Vanity Fair." A cutout from the one-sheet was the central feature.

Make Your Advertising Reach Home

The Direct Method of Motion Picture Exploitation

By Leon J. Bamberger, Ass't Mgr. Division of Exploitation, Famous Players, Lasky Corporation.

ADVERTISING material for house-to-house distribution, whether sent through the mail or delivered by boys, is, in the writer's opinion, one of the most effective means of motion picture exploitation and yet one that is not taken advantage of to the fullest possible extent.

If I were taking over the ownership or management of a non-neighborhood theatre, one of the first questions I should desire to have answered would be:

"How many homes are there in this town?" counting of course every apartment where a building houses more than one family. If mine were a neighborhood theatre, I should count the number of homes within a radius from which it might be reasonably expected that I could draw my patrons.

Every person in your town is a prospective customer at your box office for every picture you play. Why not try to sell them all when the cost to reach each prospect is so insignificant?

It is the entertainment for the family. If your message does not appeal to the entire family, you will always find individual members who are interested. You know that one person may love comedy and dislike melodrama, and vice versa. Therefore the widest distribution you can get with your exploitation, it follows that the larger attendance will be your reward.

I have seen exhibitors in cities having 10,000 homes, distribute 2,000

heralds, time and time again. Why? How about the other 8,000 families? What effort is made to bring them to the box-office? About 20% of the people read the newspapers. Because they buy them does not mean that they read them thoroughly, and they certainly do not turn feverishly to the amusement ad column to see what is playing at your theatre unless they are rabid fans.

Your ad is competing for the readers' attention with hundreds of other articles and ads. Street stunts are always effective but what percentage of the population will happen to be "downtown" when your ballyhoo appears? Lobby displays are good, but how about the countless people who do not happen to pass your theatre while it is up?

The same argument applies to all other forms of exploitation with the exception of the exploitation that goes directly into the home. There they can not miss it.

Everybody looks at their mail. Therefore I think that mail exploitation is the very best of all. Then comes house-to-house distribution. Of course, to make it really effective you must vary it with almost every picture — a herald for one, a letter for the next, a novelty card for the next, then a contest announcement, then on through the many, many novelties which can be printed at a nominal cost in your own city.

Don't figure in terms of cost. Figure in terms of percentage of sales.

Remember that in printing, the cost of the first one or two thousand pieces is always higher than additional thousands, on account of the cost of setting up.

In one case, we sent out 8,000 additional pieces for \$16, or exactly 1/5 of a cent each. Isn't it worth gambling (?) that amount to give your sales talk to 8,000 families when their attention is focused on it alone?

If you sold only one out of twenty you could still take in \$80 on an expenditure of \$16. Figure this way on your next picture, try the method of intensive complete exploitation as above suggested, and I am sure you will be surprised at the good results.



Display for First National's "The Bright Shawl" at the Rex Theatre, Eugene, Ore.



Preferred Pictures offering starring Lon Chaney was widely exploited by the distributor in London. Not only in trade media, but general public vehicles were used in boosting "Shadows," as the squad of buses shown above illustrates.



HEY KIDS!

Come On and Join

The Dixon Theatre's Jackie Coogan Club

For membership apply to the Dixon Theatre, Tuesday, July 3, between 10 and 12 A. M. Each member will be given a Jackie Coogan Club Membership Badge and a membership card entitling the holder to see ALL JACKIE COOGAN PICTURES PLAYING AT

The DIXON

FOR THE REDUCED PRICE OF 15 CENTS beginning with Jackie's big picture,

"OLIVER TWIST," coming to the

DIXON

FRIDAY and SATURDAY, JULY 6 and 7

Membership open to boys and girls under sixteen. No dues to pay. First ten boys and girls to join will be given a handsome autographed photo of Jackie with their membership card and badge.

Come On! Let's All Join!

Jackie Coogan clubs were formed in the Chicago district by Al Sobler, First National exploitation representative. The enthusiasm of the boys was worked up to concert pitch by various stunts and the handbill shown above, widely circulated, helped immensely.

They're here to stir the town with laughs

The Yell of the Year!

J.K.M. Donald presents

PENROD AND SAM

Booth Tarkington's Sequel to "PENROD"

A First National Picture

THE BIGGEST LAUGH OF THE YEAR

New York Times: "Penrod has a picture been produced with the sterling humor and pathos combined in 'Penrod and Sam' distinct pleasure to view this production."

New York American: "'Penrod and Sam' the picture at the Strand Theatre, is the sort of thing to which one can—and ought to—bring the whole neighborhood. It is a moving example of what is meant by that elusive phrase—wholesome entertainment."

the fun of a lifetime
A picture that everyone will want to see
Washed Chilled A.K.

CRITERION

The Criterion Theatre, Macon, Ga., made use of press book material in newspaper advertising for First National's "Penrod and Sam." Excerpts from reviews in the New York dailies, which praised the picture heartily, were worked into the layout.

Imprisoned in the brass bottle for 6000 years

I will reappear

1. **Fakrash**—the all powerful Genie

Be on hand—
Look upon my face once—
Make any wish and I will grant it—
I will prove my words by deeds,

"The Brass Bottle" Opens Sunday

Loew's STATE Theatre

The novel and fantastic features of First National's "The Brass Bottle" were effectively conveyed in this two column display by one of the Loew houses.

Special This Week

DES MOINES THEATRE

DIRECTOR OF A. B. BLANK

TRANSPLANTING two sons of the Woolly West into old Eastern Society with their stately mansions, is the task that befell a daughter of one of the men. Her only friend a "gardener" of "the Man Next Door" offers a chance for the sort of romance that is usually enjoyed and is well liked by lovers of good romantic stories.

'THE MAN NEXT DOOR'

A corking good story, delightfully humorous and goes right on to prove that Kipling was right.

Written by EMERSON HOUGH
Sowa's Greatest Author

DES MOINES TOPICAL REVIEW shows the story of Emory, through his household at Weston, Iowa.

General Comment, "Edna of the Actress" reviews Emory at Fort Des Moines.

COMEDY—Here we have LARRY NILES in his latest sensation of laughter "Mighty Lak'a Rose"

L. Carlos Meier
at the Kimball—playing "Yes We Have No Bananas"

Alice Calhoun as "Boone Bell" of "Locust"

James Morrison as "Jimmy"

David Torrence as "Col Wright"

Frank Sheridan as "Curly"

The Dog Peanuts

Remember—AY THE SATURDAY EVENING POST

MIGHTY LAK'A ROSE

Is Coming MONDAY

(Above) An illustrated border used by the Des Moines Theatre, featuring the atmosphere of Vitagraph's "The Man Next Door." (Below) Herald used by Rex Theatre, Eugene, Ore., to tie in with First National advertising.



At the right above is the hand painted wall set designed by Manager Cliff Denham of the Royal Victoria Theatre, Victoria, B. C., for the First National feature produced by Maurice Tourneur. At the left a lobby display for "The Bright Shawl" at the Riviera Theatre, Knoxville, Tenn. The main feature of this arrangement was the coloring, the set being done in vivid hues.



The Rose Festival in Portland, Ore., provided the line of exploitation when First National's "The Girl of the Golden West" was played at the Liberty Theatre. A float was used for outside work, as shown in the photo at the left. At the right is an atmosphere scene used in the lobby of the Liberty.

The advance frame which heralded the coming of First National's "Daddy" to the People's Theatre, Portland Ore. The frame was made of beaver board and base and columns were marbled to match the theatre walls.



Saxe's Strand, Milwaukee, played "Slander the Woman" as a hot weather attraction and for special appeal there was a frontal decoration featuring the locale of the play and a prologue. Manager E. J. Weisfeldt staged a scene from the play as the prologue for which he engaged members of a stock company which had closed for the summer.

The MODERN THEATRE

Building — Equipping — Operating

Comparison of the New Reflecting Arc Projector with Other Types

The following report gives the results of comparative tests of the New Reflecting Arc, submitted by the American Reflecting Arc Corporation, 24 Milk street, Boston, with commonly used types of illuminators.

Description of the New Reflecting Arc

The new reflecting arc for motion picture projection makes use of a concave mirror to intercept and concentrate the light on the film instead of the condensing lenses common to all other forms of projectors.

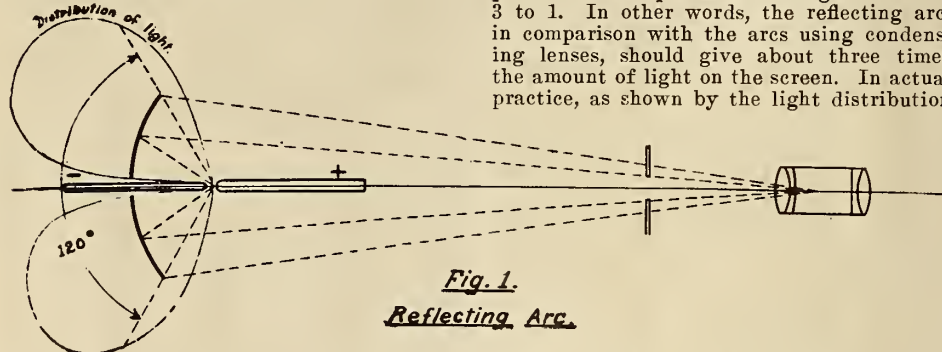


Fig. 1.
Reflecting Arc.

The carbons are situated horizontally in the optical axis of the projection system as shown diagrammatically in Fig. 1. The positive carbon is forward or nearer the film, the crater facing the mirror which surrounds the rear or negative carbon. No condensing lenses are necessary.

Figs. 2 and 3 show for comparison the common vertical arc and the high intensity arc, respectively.

Since over 80% of the light from a direct-current arc emanates from the crater of the positive carbon, the arrangement of positive carbon and optical units should be such as to utilize as much of this light as possible. The approximate distribution curve of light about the crater is given in each of the figures. As shown in Fig. 1, the mirror of the reflecting arc intercepts a large fraction of the light from the crater whereas the condenser of the other types of arc take in a much smaller fraction of the available light. The diameter of the mirror shown in Fig. 1 is 6 inches and subtends an angle of 120° at the crater. The ordinary $4\frac{1}{2}$ inch condensing lenses of the other illuminators

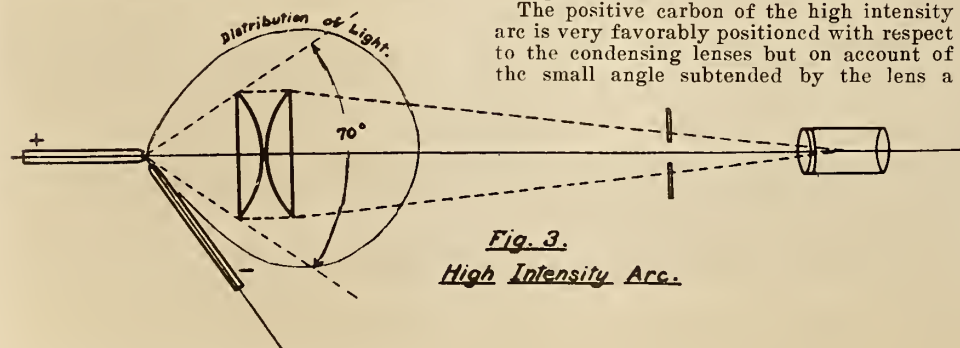


Fig. 3.
High Intensity Arc.

BY E. LEON CHAFFEE
Associate Professor of Physics and Electrical Engineering, Cruft High Tension Electrical Laboratory, Harvard University

subtend an angle of only about 70° at the crater. Theoretically, if the distribution of light were uniform the amounts of light utilized in the two cases would be in proportion to the squares of the angles or about 3 to 1. In other words, the reflecting arc, in comparison with the arcs using condensing lenses, should give about three times the amount of light on the screen. In actual practice, as shown by the light distribution

curves of Figs. 1 to 3, the distribution of light is not uniform but is a maximum in a direction perpendicular to the crater surface. In the case of the vertical arc the condensers are unfavorably situated with respect to the inclined positive crater and the light

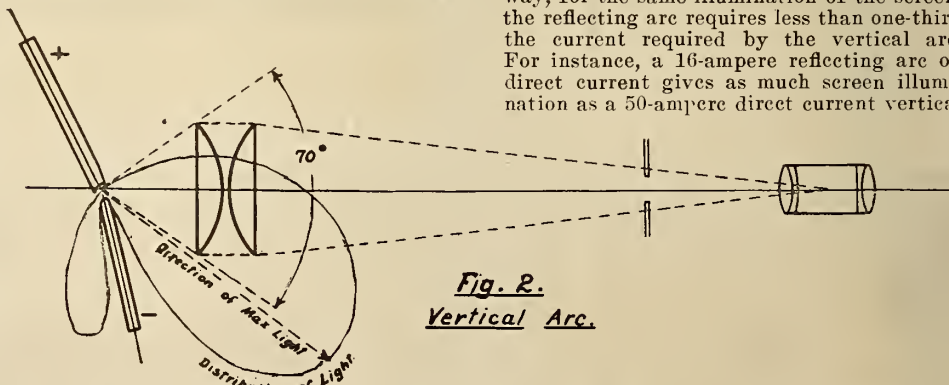


Fig. 2.
Vertical Arc.

emanating therefrom, so that a great deal of light is lost.

The positive carbon of the high intensity arc is very favorably positioned with respect to the condensing lenses but on account of the small angle subtended by the lens a

large amount of light is lost in the arc chamber.

The above discussion gives ample reasons for expecting a greater screen illumination from the reflecting arc than from other types for the same current used in the arc.

Experimental Results of Comparative Tests

The following tests were made to determine experimentally the gain in light when using the reflecting arc. The intensity of light at the screen, when the illuminated area is eight feet by ten and three-quarters feet was measured by a photometer in foot candles. Since the intensity of light for any current depends greatly upon the adjustments of the arc and distances between the arc and aperture plate, a large number of observations were necessary in order to obtain a true statement of facts. Each time adjustments were made for even illumination on the screen.

Fig. 4 shows the results of a comparison of the reflecting arc and the vertical arc, the former being operated on both direct current and alternating current. The observation points for the vertical arc are very much more scattered because of its greater irregularity and the variation caused by the changing position of the crater.

The curves show that for the same current through the arc, the reflecting arc gives from three to four times more light than the vertical arc. Looking at the results another way, for the same illumination of the screen, the reflecting arc requires less than one-third the current required by the vertical arc. For instance, a 16-ampere reflecting arc on direct current gives as much screen illumination as a 50-ampere direct current vertical

arc. The illumination using alternating current is far less than with direct current due to the lower arc voltage, explained below, and to the fact that the positive crater shifts from one carbon to the other.

The vertical arc is ordinarily operated on direct currents of from 30 to 100 amperes or even more and does not give satisfactory results on small currents. On the other hand, the reflecting arc operates well on direct currents of from 5 to 30 amperes and little is gained in using larger currents. On alternating current the vertical arc usually operates on from 35 to 70 amperes while the reflecting arc operates satisfactorily on from 20 to 40 amperes.

Average Voltage Across Arcs

The average voltage across the direct-current arcs, using large currents, is 60. The

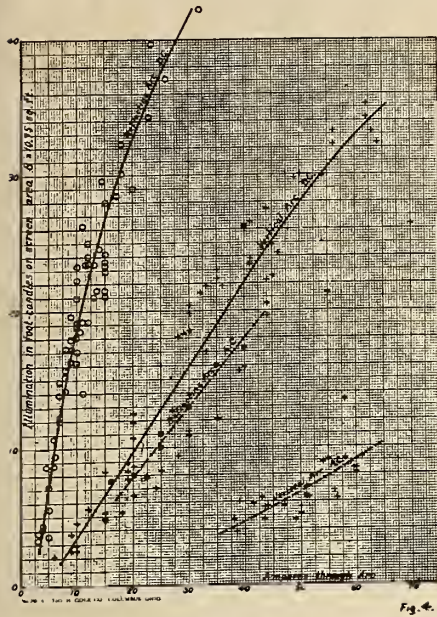


Fig. 4.

average voltage across the reflecting arc is about 58 for currents of from 10 to 30 amperes, but is higher for smaller currents. An arc characteristic is given in Fig. 5. On alternating current the arc voltage is much less than on direct current, ranging from 30 to 40 volts. A much shorter arc is used.

In Fig. 6 is given the results of Fig. 4 replotted to a scale of power (arc voltage times arc current) in kilowatts delivered to the arc or lamp. The same gain of the reflecting arc over the vertical arc is shown here. For the same illumination on the screen less than one-third the power is required in the reflecting arc. This means not only less expense for power, an important item, but less heat in the arc box and less carbon cost.

For the same power supplied to the arc, the illumination using alternating current is about one-half that when using direct current.

The intensity of illumination given by a standard 900-watt Mazda lamp is shown in Fig. 6. The Mazda lamp is here shown even less efficient than the vertical arc on direct current. This is somewhat unfair to the Mazda lamp for the scale of abscissae representing power in the arc does not represent the total power drawn from the mains because all arcs operating on direct current require some ballast resistance or the equivalent and this ballast resistance absorbs power. The Mazda lamp operating on alternating current requires a transformer, but this transformer absorbs very little power.

Fig. 7 gives the results in the most practical form. In this figure the screen illumination given by the arcs and Mazda lamp is plotted for various amounts of power taken from the electric mains at 110 volts and takes into account the losses in the necessary ballast resistance or conversion apparatus. The two solid lines give the comparison of the reflecting and vertical arcs on direct current when ballast resistances are used. Here, as before, a saving of over two-thirds of the power is possible for the same screen illumination when using the reflecting arc. The dotted lines indicate the results on alternating current. A curve is given for the reflecting arc on alternating current using ballast resistance but an alternating current arc is seldom operated with resistance because a transformer or reactance affords much more efficient operation. The curve for the arcs on alternating current with transformer lie surprisingly near the corresponding curves for direct current in view of the inefficient results on alternating current shown in the preceding figures. This is because, in spite of the low efficiency of the alternating current arc as a source of light, the large loss in motor generator or ballast resistance does not obtain when the only conversion apparatus necessary with alternating current is the high efficiency transformer. The curve for the reflecting arc on alternating current was calculated from the results of Fig. 6 assum-

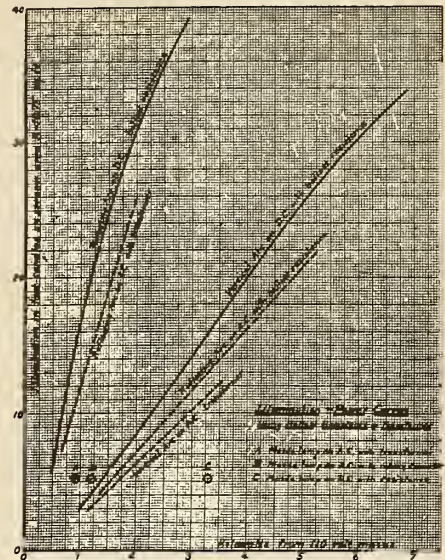


Fig. 7.

60% to 65% for the small sets of 1.5 kilowatts capacity and perhaps 70% to 75% for the larger sets. The generator is usually wound for about 75 volts. Of the power drawn from the mains, some is lost in the motor-generator set and some in the small ballast resistance. The curves of Fig. 8 show approximately what should be expected when the proper motor-generator set is used. These results are not absolute because the efficiencies of motor-generator sets vary somewhat.

If a large motor-generator set designed for, say, a 50-ampere arc is used to feed a 15-ampere arc, the motor-generator set will have a slightly lower efficiency at this light load than at full load for which it was designed. In this case the amount of power required can be obtained from the curves by adding from 5% to 10%. The loss in efficiency is, therefore, not great even if a large machine formerly used for a large arc is used for a small current arc.

Reflecting Arc More Efficient

The above tests show conclusively that the reflecting arc is a much more efficient illuminator than other types of projector. A saving of roughly two-thirds of the power is afforded by the use of the reflecting arc and this result is in agreement with what is expected from the elementary considerations of the geometrical arrangement. Certain other advantages possessed by the reflecting arc may now be described.

One of the greatest annoyances with the

(Continued on page 570)

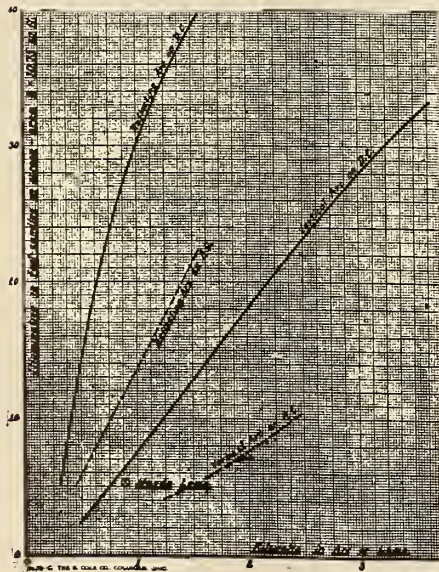


Fig. 8.

ing a transformer efficiency of 90%. The curve for the vertical arc on alternating current was drawn from actual power measurements using a Power's Inductor for controlling the arc.

The three points A, B and C of Fig. 7 show the illumination and power required when operating the Mazda lamp projector in three ways. Point A indicates the most efficient method of operating the lamp on alternating current using a transformer to step down the voltage to the lamp voltage of 30. Sometimes if only direct current is available an inverted rotary converter is used to convert to alternating current which can then be transformed down to 30 volts. Point B represents this case. Point C represents an extremely inefficient method of operating the lamp on direct current through resistance.

As is well known and as is borne out by the curves described above, it is highly desirable when possible, to operate arcs on direct current. When the only source of power is direct current at higher voltage than 110 or alternating power at any voltage, either single phase or polyphase, a motor generator set is necessary if direct current is to be fed to the arc. The motor-generator set may have an efficiency of from

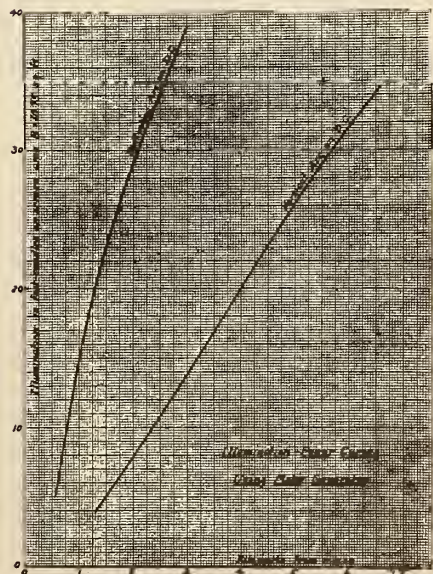


Fig. 9.

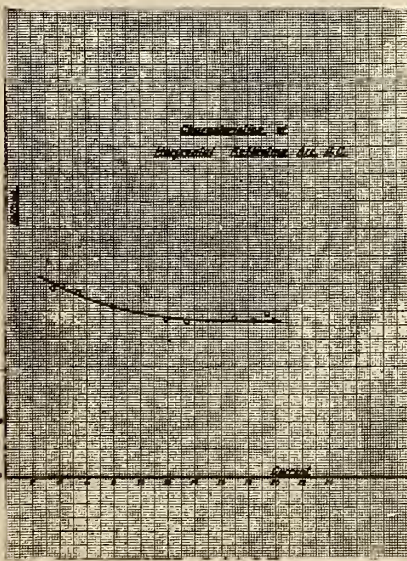


Fig. 5.

WILL ELIMINATE DANGER OF FIRE

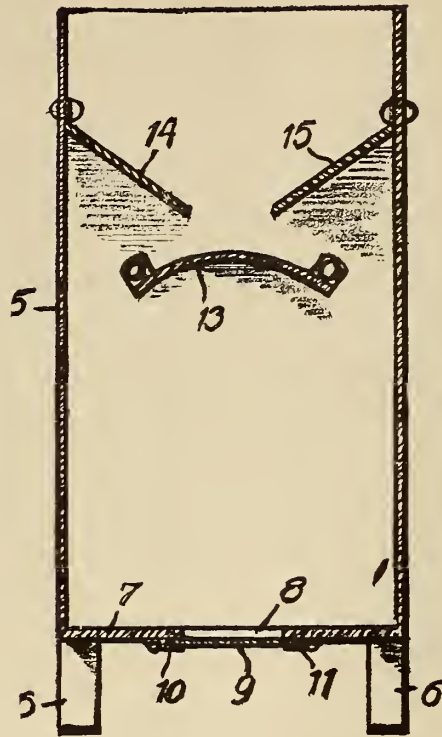
Carbon Butt Receptacle Invented Which Automatically Takes Care of Burnt Stubs

A valuable addition to the motion picture booth has been invented by Jos. A. Barcelona of Baton Rouge, La. It is a receptacle for carbon butts which will eliminate the danger of fire from throwing heated carbon stubs into open buckets which in many cases contain inflammable material.

The object of the invention is to provide an improved receptacle for this purpose in which these stubs will be automatically introduced in an orderly manner. Space is provided so that a great number of these stubs can be taken care of. Their removal is a simple matter through the bottom of the receptacle as occasion requires.

The illustration, which is taken from a blueprint of the invention, shows a side view. In explaining this the inventor refers to the drawing as follows: 5 designates the body of the receptacle. This is held elevated by the legs 6. By this construction the bottom 7 is spaced above the floor or supporting surface in order to permit the accumulating stubs being removed through the opening 8 in the bottom. The opening 8 is normally closed by rivets or other appropriate fastenings to the underside of the bottom 7.

Within the receptacle is a curved baffle plate 13 situated substantially centrally,



toward the upper end of the receptacle, this baffle plate provides passages at its curved ends for allowing the carbon butts to escape down into the receptacle. Above the baffle plates are a pair of diagonal plates 14 and 15 secured to opposite side walls and ex-

tending downwardly from the sides towards one another. The lower ends of these diagonal plates 14 and 15 are spaced apart and are spaced above the central portion of the curved baffle plate 13.

The convex side of the baffle plates is presented upwardly and the carbon butts and stubs thrown into the upper open mouth of the receptacle are guided by the diagonal plates 14 and 15 down into the central high part of the baffle plate 13.

The stubs roll over the curved surface of the plate 13 and escape beyond the ends thereof and between the ends of said baffle plate and the side walls of the receptacle 5. The stubs then pile up in orderly fashion in the bottom of the receptacle 5 and when these stubs accumulate to the height of the baffle plate 13, the door 9 may be withdrawn to permit the collected butts and stubs to fall through the opening 8.

These stubs will be thus dumped from time to time.

NEW NOVELTY SLIDE

A slide novelty, which is used in conjunction with organs and orchestras in movie theatres, has been placed on the market by the Caldwell Advertising Company of Buffalo.

Their first release is entitled "An Old Time Movie Show," and is so constructed and designed that it will show off an organ at its best.

The slides are marketed with cue sheets and music and are placed out on a rental basis the same as films. This allows a theatre to have a new organ novelty once or twice a week at a nominal price. The company has a number of these novelties prepared for distribution.

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Boston—Winter Hill

Theatre Construction News

This Department is devoted to theatre building news and publishes the earliest news obtainable concerning projected theatres, schools, etc., where motion picture equipment will be used.

New Theatres

OMAHA, NEB.—The Hostettler Amusement Company, of Omaha, purchased the Opera House and the Wall Theatre at Fremont, also the opera house at Kearney.

HEBRON, NEB.—A. H. Records, Majestic Theatre, is the new owner of the Empress at Deshler.

DES MOINES, MONT.—A. H. Blank hopes to open the Capitol on or about Aug. 11. Same is located in the Commonwealth, on Grand St., between Fifth and Sixth.

Building Notes

William Epstein is redecorating the Royal at Laredo, Tex.

Josh Billings has leased his Billings Theater at Norman, Okla., to Pat Berry.

The Orpheum Theater, at Tulsa, Okla., is being remodeled and will open Sept. 1st as the New Rialto.

Roy Bettis has resigned as manager of the Broadway, at Muskogee, Okla.

Wooten and Thompson have purchased the Crescent at Austin, Texas.

Mrs. Pierce Brooks has installed a new Blizzard cooling system in her theater at Rosebud.

Ambrose and Levy will open their new Palace Theater at Nacogdoches, Texas, shortly.

G. S. Wooten has purchased the Crescent at Austin, Texas.

The Hoxie Amusement Co. has remodelled the old Triangle at Hoxie, Ark., and renamed it the Oliver.

E. C. Edens will open a new Movie Theater at Gouldbrusk, Tex.

The Luling Amusement Co. will remodel and enlarge the Princess at Luling, Texas, shortly.

The Byers Theater closed permanently at Blanco, Tex.

Two new suburban houses are being erected at Laredo, Tex.; the Eden by J. J. Garcia and the Inturbide by Martinez.

Proposal for Combined Fire and Safety Code

The American Engineering Standards Committee announces the appointment by its Chairman, Mr. A. W. Whitney, of a committee to arrange for a thoroughly representative conference to decide whether there shall be formulated, under the auspices and procedure of the A. E. S. C. a combined electrical fire and safety code.

The committee will also make a careful study of the general situation with respect to such a code, and will outline and propose some form of policy for the consideration of the conference.

At present, two separate codes are in

force: a "National Electrical Code," which prescribes methods of wiring, fixture, and machine installation with respect to fire hazard; and a "National Electrical Safety Code," which deals primarily with the personal hazards.

Since both provide guides for materials and methods of electrical construction, it is clear that either co-ordination or combination of the codes is a desideratum. Which method is best suited to the circumstances of the case is the question now under consideration.

The proposed formal conference to consider the formulation of the code, will not be called until some time after October, 1923.

The members of the committee arranging for the conference are: David Van Schaack, Aetna Life Insurance Company; Cyril Ainsworth, Penn. Dept. of Labor and Industry; F. O. Evertz, Ohio Inspection Bureau; F. M. Feiker, Society for Electrical Development; H. W. Forster, Independent Bureau; S. J. Williams, National Safety Council.

NEW REFLECTING ARC PROJECTOR

(Continued from page 567)

common projector is the frequent breakage of condensing lenses. This is due to the great heat liberated so close to the thick glass lens. Although the mirror is as near the arc as the lens it is so thin that breakage is negligible.

Chromatic aberration, so prominent with thick lenses, is entirely absent with mirrors.

Attention has already been called to the fact that if the reflecting arc requires less power for the same illumination on the screen, less heat is developed in the operating booth.

The reflecting arc uses small carbon and on account of the relatively small power required, the consumption of carbons is less and the carbon cost considerably reduced.

Since the carbons of the reflecting arc are in the optional axis of projection, the source of light is symmetrical with respect to the axis and adjustments for even illumination on the screen are much simpler and easier made than for the vertical arc.

Formula for calculating ballast resistance for single or multiple arcs on D. C.

$$V-60$$

$$R = \frac{1}{I}$$

where R is the required resistance

V is the line or generator voltage.

I is the arc current.

CANADIAN EXHIBITORS REORGANIZE EXCHANGE

The Canadian Exhibitors Exchange, Limited, with headquarters at Toronto, Ontario, has been reorganized and is being given a new start by independent exhibitors of Ontario who were originally identified with the Motion Picture Exhibitors Protective Association of Ontario, under whose auspices of the Canadian Exhibitors Exchange was established some six years ago.

J. A. Boyd, one of the shareholders of the exchange company, has been elected president of the organization and Fred Guest of Hamilton, Ontario, vice-president. Bud Lennon, for years with Canadian Universal, has been appointed general manager

and J. Ferte, a former official, secretary-treasurer.

The Board of Directors includes: J. C. Brady, owner of the Madison Theatre, Toronto; Harry Alexander, owner of the Park Theatre, Toronto; Messrs. Redway and Richardson of the Crown Theatre, Toronto; J. A. Morrison of Meaford, Ontario; J. Uttenweiler, Jack T. Isbel and M. Gebertig.

No announcement has been made relative to the future policy of the exchange nor as to its coming releases.

CRONK WILL MANAGE FIFTEEN IN CANADA

J. B. Cronk, manager of the Allen Theatre at Toronto, and formerly in charge of the Allen Theatres at Winnipeg and Calgary, has been placed in charge of fifteen suburban theatres now controlled by the Famous Players Canadian Corporation, seven of these having been neighborhood houses of the former Allen string. Mr. Cronk has general supervision of the theatres, a number of which seat from 1,500 to 1,800.

The Toronto theatres over which Mr. Cronk will have control include the Alhambra, Palace, Oakwood, Family, Teck, York, Capitol, Garden, Danforth, St. Clair, Bloor, Beaver, College, Parkdale and Beach.

The Famous Players Canadian Corporation has also named Clarence Robson, manager of the Hippodrome and Allen Theatres, as general manager of theatres in Eastern Canada outside of Toronto while John Hazza of Winnipeg is general supervisor of the western theatres.

INTERESTS ALLIED

Los Angeles.—Thomas Wilkes, of this city, owner of a number of theatres in the Pacific coast states, has allied his interests with Louis R. Lurie, of San Francisco, and will manage the Columbia Theatre, of the Bay City, beginning with the 1924 season. It is understood that Lurie also contemplates building a new theatre for Wilkes in this city. He owns the Alcazar in San Francisco, the Denham in Denver, and the Wilkes, of Salt Lake.

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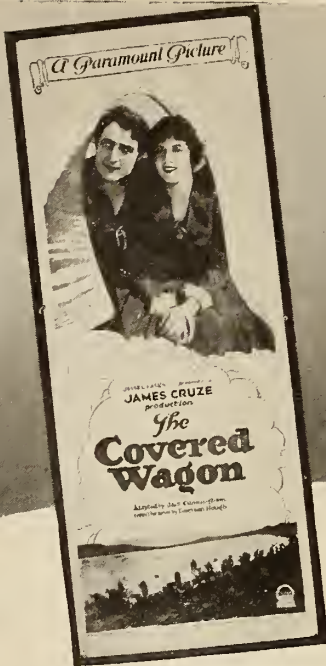
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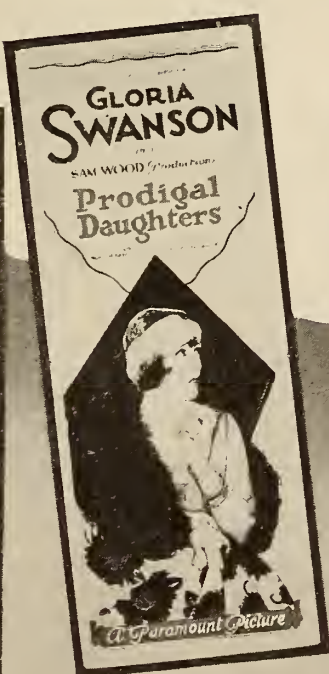


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"A new series of thrills—will enthrall devotees of the chapter play!"

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"Serial lovers have something to look forward to if they like quick action, mystery, and thrills. A peach of a thrill at the end of each episode, that should bring them back to see what happens!"

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How Big is "Enemies of Women"?

IN NEW YORK* it broke all records at the Central Theatre at two dollar top. It moved to the Rivoli, and in the first week did \$30,283, one of the biggest weeks in the history of the house. It has been held over for two weeks at the Rialto.

IN CHICAGO* it broke all records at the Roosevelt Theatre, doing \$26,189 in the first week. It is now in its sixth week, still doing capacity.

IN SAN FRANCISCO it broke all records at the Imperial Theatre, and is still doing capacity.

IN LOS ANGELES* it broke all records at Grauman's Rialto, and is still doing capacity in its sixth week.

IN MILWAUKEE it broke all records for the Garden Theatre, and played absolute capacity for two weeks.

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With LIONEL BARRYMORE
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Settings by Joseph Urban

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and

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A shot in his rival's back.

"I'll teach you to strike her!"



The trail on the White Frontier.



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A Drama of Storm Swept Hearts and Snow Swept Places

Here is a theme of tremendous interest to every woman. She knows on how slender a thread hangs a woman's reputation and how easily it is severed by the slightest breath of scandal. It is a theme of fascinating interest.

The story of an innocent girl caught in the mesh of circumstances and her reputation torn to tatters to satisfy an ambitious judge and prosecutor. Beautiful, young, wealthy, with all her life before her, she suddenly finds that her house of cards has collapsed, through the treachery of an evil man and the insane jealousy of a wife.

A love affair, a shooting, a court trial—the trial of a woman's soul.

Here you will find melodrama, tense, sure, real — drama that will grip everyone to their seats.

Swiftly the scene changes to the North country, where the woman seeks to forget and be forgotten. Enter the rough, red-blooded characters of the vast snow wastes, where primitive instincts come in play. There, against the gorgeous background of the Great Out-of-Doors, comes incident after incident that will stir the blood and make your patrons gasp.

Comes finally retribution — retribution with a smashing surprise following scene upon scene filled with action and suspense.

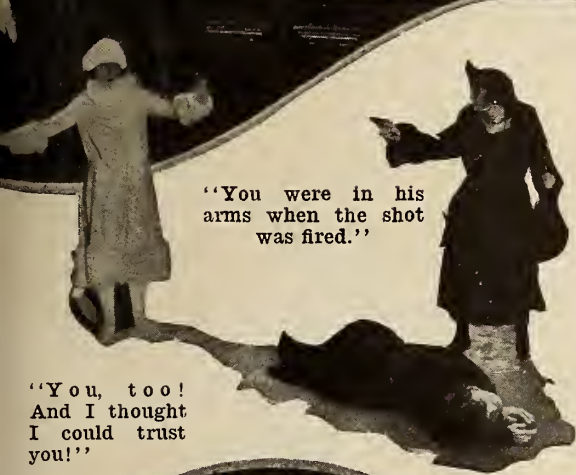
If your patrons love melodrama, and who does not, don't miss this one.

Adapted from "The White Frontier," by Jeffrey Deprend; with Lewis Dayton and an all-star cast; scenario by Violet Clark; photography by Byron Haskin.

Distributed by Associated
First National Pictures, Inc.



"You were in his arms when the shot was fired."



"You, too! And I thought I could trust you!"



"I'll kill you for that!" cried the little squaw wife.



"I want to right the wrong, because I love you."

DOROTHY PHILLIPS

the WOMAN

The Proof of Leadership

6487

give

73.07%

3 *out of* 4



**Ask Any First National Salesman
To Show You Mr. Schwalbe's Letter!**

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

A real "comer"

Hal Roach made a ten strike in getting
Stan Laurel for the

Hal Roach Comedies

One reel



Laurel knocked the ball out of the lot in his very first Roach comedy. He has been knocking doubles, triples and homers in every comedy since:

He's a real comer. He's a "big leaguer" in every way.

Good as the Hal Roach one reel comedies have always been, they have improved 200 per cent during the last two months.

No matter how good your house, these comedies will make it better.

Pathécomedy

TRADE



MARK

HARRY GARSON *presents*

CLARA KIMBALL
YOUNG
in
A WIFE'S
ROMANCE

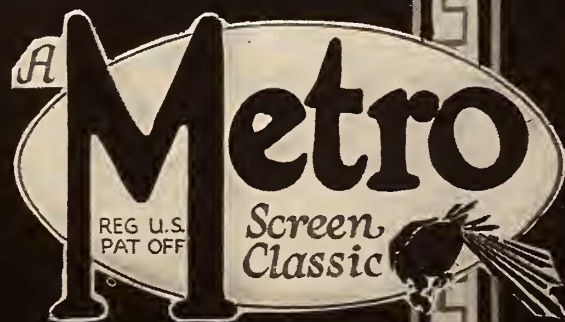
Directed by
**THOMAS
HEFFRON**

*Lavishly produced
for the most
lavishly dressed
woman on the
screen*

Produced by
SAMUEL ZIERLER
Photoplay Corporation
*Exclusive Distributors in
New York and New Jersey*



*Jury Imperial pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir William Jury Managing Director*





CLAUDE KIM YOU

in

A WIFE FROM



A picture
that will
"hold up"
during its
entire
run.



REG. U.S.
PAT. OFF.

Screen
Classic

RA BALL NG

FE'S DANCE



*Jury Imperial Pictures Ltd.
Exclusive Distributors thruout Great
Britain. Sir Wm. Jury Managing Dir.*



Clara Kimball Young
in
A Wife's Romance

A BOX-OFFICE REVELATION

*Jury Imperial Pictures Ltd. Exclusive Distributors
thruout Great Britain. Sir William Jury Managing Dir.*



BOOK "The Heart Raider" now! It's made to order for spring and summer crowds. A light, breezy story of the amazing things a girl in love will do to win her man. Mahlon Hamilton heads the supporting cast.

Screen play by Jack Cunningham from the story by Harry Durant and Julie Herne. Directed by Wesley Ruggles.

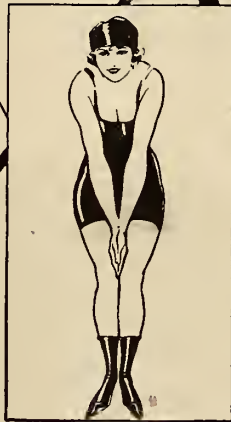


ADOLPH ZUKOR
PRESENTS

AGNES AYRES

IN

"The Heart Raider"



*a
Paramount
Picture*

It's the GOOD Old Summer Time
if You Book "The Heart Raider"

Above is the 3 column Press Sheet Ad. Mats and Electros at Exchanges



What the Boston press thinks of "THE AFFAIRS OF LADY HAMILTON"

THE BOSTON DAILY ADVERTISER

"THE AFFAIRS OF LADY HAMILTON" is refreshingly different from most of the film vouchsafed to us. We are not forced to squirm in our seats while a youth of unalloyed valor and unimpeachable standards wins a too-sweet lass after ridiculously exaggerated hardships.

"Quite on the contrary, the hero of this film is a real hero, lifted out of history. He is none other than his Lordship Horatio Nelson, admiral extraordinary. His morals are not above reproach. He doesn't look as though he stepped from an advertisement for Kippy Clothes. In fact, during the latter part of the film, he appears minus an arm and an eye.

"Yet, thus handicapped," he proves a conquering lover . . .

Says THE BOSTON TELEGRAM

"A novel picture is 'THE AFFAIRS OF LADY HAMILTON,' and one which will linger long in the minds of those who are fortunate enough to see it."

BOSTON EVENING TRANSCRIPT

"The film is untrue to history, but increased thereby in dramatic intensity. Costumes and setting create an atmosphere of reality and a thoroughly exceptional cast contributes a series of brilliant impersonations.

"The producers were assuredly fortunate in their choice of Liane Haid to play the adventuress. Miss Haid not only possesses a radiant beauty; she has the gift of being now vulgar—almost uncouth, and now reserved, quietly dignified. Through her whole characterizations runs an underlying strain of coarseness such as must have existed in the nature of the real Lady Hamilton.

"The film as a whole reminds the brutally realistic drawings of William Hogarth. There is the same pitiless exposure of human passions in the raw; the same stark pessimism; the same ill-fleshed gusto. Imagine an edition of Roderick Random in which a score of graphic passages are retained verbatim, reeking with the author's philosophy; but in which matter-of-fact summaries by an unimaginative hand gloss over inconvenient transitions. Such an anomaly would be comparable to 'THE AFFAIRS OF LADY HAMILTON.'"

THE BOSTON AMERICAN

"Beauty—alluring, ensnaring, dazzling, coupled with ingenuity and a bit of womanly intuition—that is the secret of success for any woman. If you don't believe it, hie yourself to the Park Theatre and see the greatest tribute ever paid to woman and her ability in 'THE AFFAIRS OF LADY HAMILTON.'"

"Liane Haid, living up to her reputation as the most beautiful woman in London, personifies ambition and attainment of desire, showing that with persistence and the perseverance, although not always of the right motives, the ultimate goal can be reached. Lady Hamilton certainly did reach the pinnacle of success, when in the course of the picture, she climbed the lofty heights from a beginning as the daughter of a humble and obscure grocer to become the idol of the English court and the Joan of Arc of England.

"If anybody ever tells you it is always a man's brains that saves an empire, tell him he's wrong. You'll agree if you see this picture, positively the only picture where rebellions are realistically typified. And as for mob scenes, you never saw so many people in your life.

"The picture is well worth seeing. What with impassioned love scenes, soul-stirring moments and thrilling episodes, there is not much more a picture could possess."



with

LIANE HAID

*The most Beautiful
Woman in the World*



a Richard Oswald production
presented by Sterling Pictures Corp

Another record breaker for HODKINSON

The Greatest Love story of Modern History **THE AFFAIRS OF LADY HAMILTON"**

What the Trade Press Thinks of It

MOTION PICTURE NEWS: This production brings to the screen one of the most beautiful women, photographically, that we have seen for some time, in the person of Liane Haid, who appears in the name role, Lady Hamilton. Brilliant scenes of court life, huge mob scenes, the Battle of Trafalgar, and the like, make up a fascinating pageantry of historical romance, with more than the usual amount of lavish and massive sets . . . we distinctly enjoyed this picture.

MOVING PICTURE WORLD: The story is particularly fascinating and cannot help but entertain, for it involves a romance that possesses charm, beauty and sincerity, and grips because it is convincingly interpreted by an unusually talented cast of players who knew what they were doing at every turn. The settings are truly massive in every sense, with the Battle of Trafalgar presenting a climax that is far superior to any ever re-enacted.

FILM DAILY: Splendidly cast and lavishly produced. It deals in a spectacular manner with that period of England's history made famous by Nelson's victory over Napoleon. The cast throughout is particularly capable.

EXHIBITORS TRADE REVIEW: A plot rich in historical associations, enhanced by extremely fine photography and the polished work of an exceptionally clever cast, is embodied in this picture. Likely to prove a financial success.

EXHIBITORS HERALD: Excellent screen entertainment and quite above the average. The story of Lady Hamilton and her conquests is a remarkable one . . . it moves along swiftly to the rather unusual and startling end.

HARRISON'S REPORTS: Excellent. In the cities and large towns . . . "The Affairs of Lady Hamilton" should prove unconditionally successful.

MORNING TELEGRAPH: This picture is of the stupendous type. Scenes are frequent and large, and elaborate sets are used. The tale has as its foundation the influence of Lady Hamilton in connection with Lord Nelson, and the consequent result for England.

a HODKINSON picture

Double Barreled Stuff

The DIRECTORY

"THE FINEST

BOOK—FAR AHEAD"

EAU CLAIRE THEATRE CO.

Herman A. Schwahn, General Manager
Eau Claire, Wisconsin

May 10th 1923

Exhibitors Trade Review,
42nd St. and Broadway.,
New York, N. Y.

Dear Sir:

Your equipment directory is the finest book of assistance that we have ever received and any exhibitor who is without it should get one without delay as it is far ahead of anything we have ever had and in constant demand.

Your very truly,
EAU CLAIRE THEATRE CO.

By H. A. Schwahn
General Manager.

The WEEKLY

"THE BEST

\$2 INVESTMENT"

THE NORTHAMPTON STREET THEATRE

Bath's Only Amusement Center
BATH, PENNA.

Exhibitors Trade Review,

Gentlemen:

Enclosed find check for renewal of subscription to "Exhibitors Trade Review."

I am delighted to say that every page interests me and I know of no other two dollar investment that will bring the returns that this will.

Very truly yours,
Reginald Helffrich.

Forms Close June 9th on Directory

Designed to Help You Make Money

THE EVENING TELEGRAM—NEW YORK

"The Man Next Door" Is a Splendid Picture

It is a big jump from cowpuncher on the western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in a new picture by Emerson Hough, entitled "The Man Next Door" which will run only this week at the Cameo Theatre, in West Forty-second street. It is a Vitagraph production and one of the best of this season.

Miss Calhoun, playing the leading role, is the daughter of the richest ranchman in Wyoming and as a cowpuncher she looks just as pretty as she does in evening clothes. Aside from the many stars appearing in the cinema there is also one of the most remarkable dogs on the screen. His name is Peanuts, and he does everything but talk.

To carry out the dying wishes of Mrs. Wright, the ranchman, Colonel Wright (David Torrence), desires that his daughter should have an education, which she obtains and then, just as a surprise to her father, she builds one of the most fashionable mansions in this city. But her neighbors refuse to recognize her, despite her father's vast wealth. In the West all persons are neighbors, but the daughter finds this custom does not obtain in this city.

Heartbroken, she falls in love with Jimmie the gardener (James Morrison), who is merely working as a gardener to be close to the beautiful daughter of Colonel Wright. They become fast friends, despite the objections of her father, who wishes her to marry into society.

Following an elopement in which the young couple disappear for several weeks, Colonel Wright decides to go to his neighbor next door to complain against his daughter marrying their gardener. Just then the couple come in and following a little explanation, the bride is radiantly happy, when her father gives them his blessing. The gardener is almost as rich as the girl with the result that the young girl is not only taken into society but is its favorite.

Frank Sheridan as Curley, foreman of the ranch, and Colonel Wright's best friend, was humorous throughout the picture.

Larry Semon, in "Midnight Cabaret" is perhaps the best of his funny pictures. Despite his vocation as a waiter he is in love with the star of a review at a cabaret and after almost insurmountable obstacles he wins her.

THE EVENING WORLD, NEW YORK

and scenically, is well up to standard set by the Capitol. "The Man Next Door," by the late Emerson Hough, author of "The Covered Wagon," is the feature offered on the Cameo screen for the week. It is a corking good story of the East and West and goes right on to prove that Kipling was right. The story, starting as it does by showing a rancher's daughter raised by cowpunchers and then sent East to a finishing school, and her discoveries in the society, has been done countless times before on and off the screen, but never quite so well as in "The Man Next Door." The company presenting the film is an excellent one and the principal roles are played by such folks as David Torrence, Frank Sheridan, James Morrison and Alice Calhoun. To Victor Schertzinger, the director, must go a great deal of the credit for the real "finish" of the picture, and Vitagraph has given it as fine a production as could be desired. It is a pity Emerson Hough did not live long enough to see his story screened, for those who do not see it will, in our opinion, miss a whole lot. Dorothy Dalton, as far as we could

AMUSEMENTS.

3:15 Sat. New York W. 30 Two Companies at Blossom Time Two Theatres in Shubert Thea., 44th W. of B'y, Evs. 8:20 Matinees Dec. Day & Sat. 2:20 44th St. Thea. 44th W. of B'y, Evs. 8:20

Where Can Producer and Distributor Get Another Proposition Like This?

The Theatre Equipment Directory Number, off the Press June 23 dated June 30, is the best advertising value offered to producer and distributor for the following reasons:

➔ *IT HAS PERMANENCY*

It is a Directory in continuous use among exhibitors who refer to it as a buying guide. The new season's announcement will therefore be continuously before the men you want to reach.

➔ *100% CIRCULATION*

It goes to every theatre in the country whether regular subscribers to Exhibitors Trade Review or not. It is not a Special Edition with no added value. It is 100% in distribution.

➔ *CONTAINS VITAL DATA*

It will contain a six months list and description of all pictures, features and otherwise, in addition to the box office rating of pictures in all key cities. Plus other vital data no other motion picture trade publication has contained.

➔ *IT IS NEVER THROWN AWAY*

Keaton Steals the Show!



Read what the
Washington Post says

"Even more hilarious than the feature is 'The Balloonatic' in which Buster Keaton, assisted by Phyllis Haver, scores another one of his triumphs. Buster does nothing that he has ever done before on the screen, and Miss Haver is an especially effective foil for much of his convulsing stupidity. Laughter is incessant during the unreeling of this portion of the program."

Joseph M. Schenck presents

BUSTER KEATON

in

"The Balloonatic"

DON'T MISS A ONE OF HIS
2-REEL FEATURES

- "THE BOAT" "THE COPS"
- "DAY DREAMS" "THE PALEFACE"
- "THE LOVE NEST" "THE PLAYHOUSE"
- "THE BLACKSMITH"
- "THE FROZEN NORTH"
- "THE ELECTRIC HOUSE"
- "MY WIFE'S RELATIONS"



Written and Directed by Buster Keaton
and Eddie Cline

Every show is a good show-when Keaton Heads the Bill!

Distributed by Associated First National Pictures, Inc.

"Most Novel and Stirring!"

New York Evening Telegram.



*Advertise this picture
and you can put it
over big. It's the
year's greatest
novelty!
Tell your patrons so!*

M. C. Levee
presents

a Maurice Tourneur Production
"The ISLE of LOST SHIPS"

CRITICS PRAISE PICTURE THAT PLAYS TO BIG SUCCESS AT N. Y. STRAND

"Something novel and stirring—real romance that holds the onlooker spellbound. The sort of hair raising tale the old salts tell. A masterpiece of photoplay with all the magic of the original with an added touch of beauty in visualizing this strange and unforgettable story. Marvelous in imagery, enchanting—and the acting helps to keep the audiences enthralled throughout."—*New York Evening Telegram*

FASCINATING PICTURE A REAL THRILLER

"A real thriller. A fascinating picture fraught with beauty and full of excitement."—*New York Sun.*

GRIPS YOU FROM BEGINNING TO END

"It holds you from the opening scene to the last foot. A good story and an impressive picture. The acting is far above the average. No better sea shots were ever made. It is a picture that is a glorious relief from the ordinary."

—*New York Times.*

MARVELOUS SCENES OF STORM AT SEA

"The sea storm is the most realistic ever produced in the cinema — a marvelous reproduction of marine tempesty."

—*New York World.*

FULL OF ROMANCE AND GREAT SUSPENSE

"Fascinating—full of romance and suspense and away above the average. The most realistic storm at sea and wreck we ever saw."—*New York Tribune.*

ENOUGH ACTION FOR SEVERAL PHOTOPLAYS

"The story is good, the cast is capable and the photoplay excellent. There is film material enough for several plays."

—*New York Evening Mail*

A SPLENDID YARN OF HIGH ADVENTURE

"One thrilling movie—a splendid yarn of high adventure. We recommend it highly to all lovers of excitement, of romance and the unusual. It is mysterious and fascinating. A fast moving melodrama that captures and holds one completely."—*New York Daily News*

By CRITTENDEN MARRIOTT; Personally directed by Maurice Tourneur; Art Director, Milton Monasco; Asst. Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne, Editing, Frank Lawrence.



EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

World Tours, Inc. *presents*

BLACK SHADOWS

See the Sinuous Sirens and Untameable Savages of the South Seas

A few short years and the South Sea Islands will be the land of Yesterday.

Civilization is wiping the splendid natives of the Marquesas, Tahiti and Samoa off the map. Travellers and scientists call them physically the finest people in the world. Soon it will be impossible to get such pictures as these, showing them as they are, at work and at play.

Still farther off are the fiercest and most untameable savages known. The American Indian was gentle compared with them. They are happiest when fighting. In "Black Shadows" you see these beast-like Solomon Islanders not only in their homes, but at their favorite pursuit,—warfare!

Thrilling, educational, interesting.

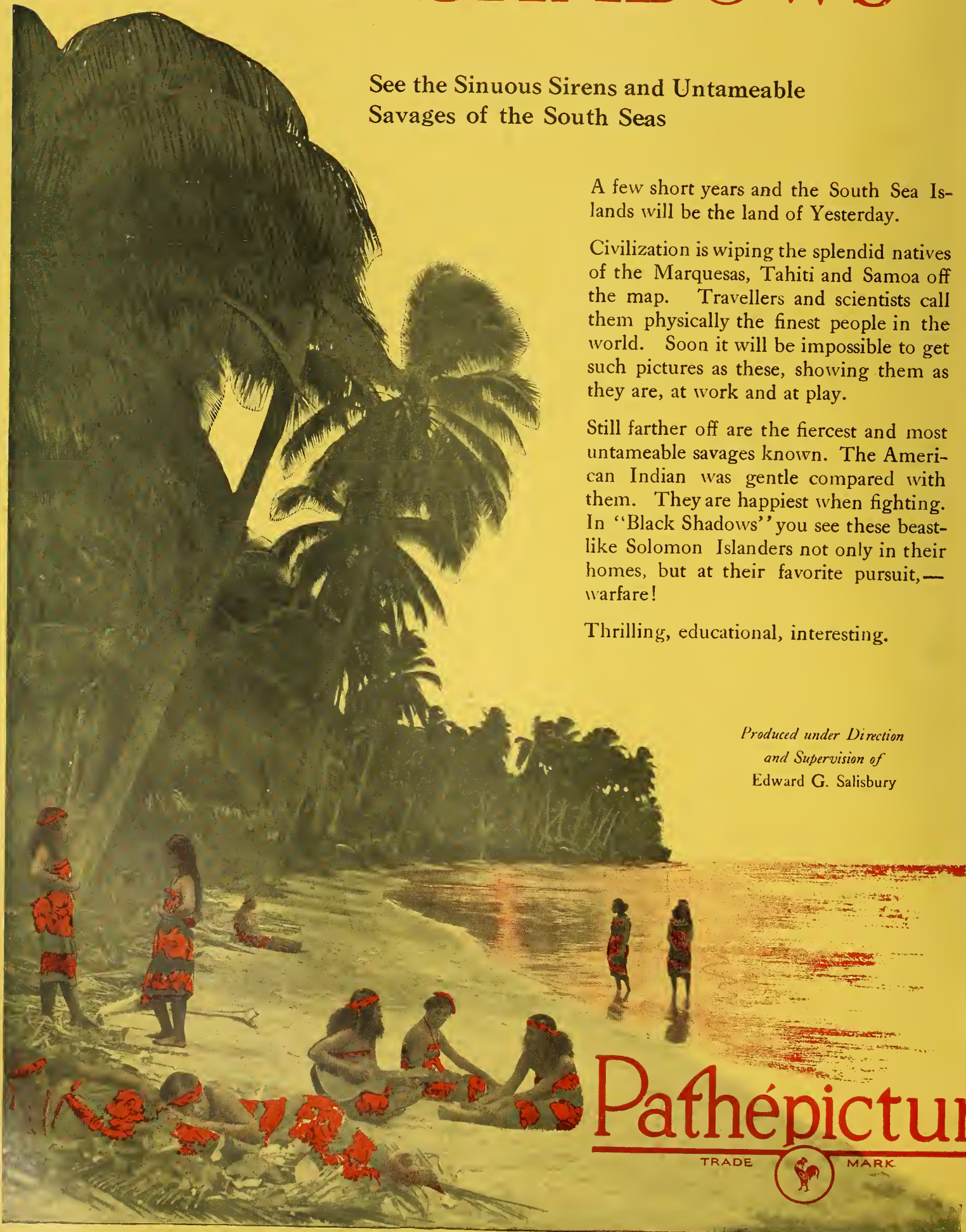
*Produced under Direction
and Supervision of
Edward G. Salisbury*

Pathépicture

TRADE



MARK



For 1923—24

*Paramount's New Policy is
One Bigger and Better Picture
Each Week—*

*and Here's What Paramount
Means by Bigger and Better Pictures:*

*** BLUEBEARD'S 8TH WIFE**

**** THE CHEAT**

***** HOLLYWOOD**

Prints of these first three of Paramount's new product will soon be ready for showing. See them and you'll know what the policy of one bigger and better picture every week means to you and your business!

*Gloria Swanson in the gorgeous French love-drama that was a Broadway stage hit for over a year. A Sam Wood Production. Scenario by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play.

A Paramount Picture

**Pola Negri in the greatest story ever screened. A George Fitzmaurice Production. With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere from the story by Hector Turnbull.

A Paramount Picture

***Boy, how they'll flock to this one! 22 Real Stars, 56 Screen Celebrities playing real parts in the story. Produced by James Cruze, director of "The Covered Wagon." By Frank Condon, adapted by Tom Geraghty.

A Paramount Picture

See them for yourself



DISTINCTIVE

THE

Adapted by Forrest Halsey
from Harold MacGrath's
famous novel of the South
Seas. Directed by Harmon
Weight.

It packed them in at New
York's Capitol Theatre
during the hottest week
of the Summer!

Mimi Palmeri—

The Find of the Year!

*New York critics heard she was beautiful, they saw
she was beautiful and here is what they wrote:*

Mail: "In addition to her unusual beauty,
Miss Palmeri has the ability to act with such
admirable restraint and poise as to make one
eager to see her again."

Journal: "Her work gives promise of gain-
ing for her an enviable professional career."

Sun and Globe: "Miss Palmeri has an
eye with a melting softness which makes a
gazelle seem like a hard-boiled egg."

Telegram: "Miss Palmeri is a fortunate
find; she is beautiful to look upon."

Evening World: "Mrs. Arthur S. Friend, wife of the
president of Distinctive Pictures
Corporation, is credited with having discovered Miss Palmeri.
Her name ought to be carved alongside that of Columbus, for she
surely has made a real discovery."

PICTURES CORPORATION *Presents*

RAGGED EDGE

Is Exactly What You Need for the Summer Months

Alfred Lunt

plays the role of the hero and is handsomer and better than ever. So says Harriete Underhill in the New York Tribune and the others echo her opinion of this new screen actor.

The Ragged Edge is a Strange Romance Set in Stranger Lands.

--It's a Story of South Sea Breezes.

—It's Tinged with the Restful Colors of the Orient.

—It's Spiced with Mystery.

A DISTINCTIVE PICTURE
Entertainment Artistry Entertainment

Distributed by **GOLDWYN**



PREFERRED PICTURES INC.

**LEO A.
LANDAU
books
'em all**

Milwaukee's Largest and Most Beautiful Motion Picture Theatre

ALHAMBRA THEATRE COMPANY

Concert
Orchestra

Direction of
LEO A. LANDAU

Artistic Stage
and Musical Settings

Milwaukee, May 28, 1923

Al. Lichtman, Esq.
Al. Lichtman Corporation
1650 Broadway
New York City.

Dear Mr. Lichtman:-

I thought it would interest you to know that, after carefully scrutinizing the line-up of your productions for the next year, I was very glad to book them one-hundred percent for my theaters, Garden and Alhambra.

I feel, with the well-known plays and novels which you are producing into pictures and the lavish production policy which you have mapped out, that you have a great line-up of box-office attractions.

In booking these productions one-hundred percent I also realize that I can depend largely on your vast experience and knowledge, which undoubtedly qualifies you to determine what is and what is not a box-office asset.

At any rate, I am certain that I have made a contract which will be a profitable one for my theaters and I thought you would be pleased to know about my action; therefore this letter to you.

Wishing you all success and with kind personal regards,
I am

Very truly yours,



LAL:MKB

**The First Year.
The Boomerang.
White Man.
April Showers.
The Virginian.
My Lady's Lips.
Poisoned Paradise.
The Breath of
Scandal.
Faint Perfume.
Mothers-In-Law.
The Triflers.
Maytime.
A Mansion Of
Aching Hearts.
The Broken Wing
When A Woman
Reaches Forty.**

Distributed by
**AL-LICHTMAN
CORPORATION**
1650 BROADWAY  NEW YORK CITY

Produced by
**PREFERRED
PICTURES-INC.**
B.P.Schulberg - Pres. J.G.Bachmann - Treas.



GLENN HUNTER in "YOUTHFUL CHEATERS"

by Townsend Martin

directed by
Frank Tuttle

Photographed & Supervised
by Fred Waller Jr.

a FILM GUILD production

THE jazziest picture of the Age of Jazz written by a member of New York's "400" and played by some of the best known young social leaders of the city as supporters of Glenn Hunter.

The best hot weather picture you will find this year, in which the youthful star of "Merton of the Movies" finds one of his greatest roles.

**HODKINSON
PICTURES**



F. William Hammer

The Most Absorbing



*"Just home in time to
bring in the milk in the
morning!"*

Sam E. Rork presents

Wandering

What's wrong with the flapper? Has the Jazz gone to her pretty head, and is she straight on the road to Perdition as the moralists would have us believe? Or is she just as good as her grandmother, only more frank? Here is a problem that is being discussed throughout the country, in every pulpit, in every class room, in every magazine, in every home. It is the burning topic of the day. Imagine the interest that will be aroused in your patrons by a picture dealing with this question. Here it is—a peep into the forbidden romance of two girls who wandered into an unknown world, and of one girl who returned.

A James Young Production.

Problem of the Hour!



FIRST
NATIONAL
PICTURES

*"What are you doing in
this man's studio at this
time of night?"*

Daughters

Wandering Daughters—What a title to bring them in! Look over this list of cast names. Every one a stellar attraction at the Box Office—Marguerite de la Motte, William V. Mong, Mabel Van Buren, Marjorie Daw, Noah Beery, Pat O'Malley, Allen Forrest, Alice Howell. You have seldom seen a bigger aggregation of stars in a single picture. James Young's name as the director, also will have drawing power. They'll remember him from "The Masquerader" and other big successes. The picture was adapted from the story by Dana Burnet. Book it now for the Summer and give your patrons a taste of Jazz for the hot weather.

A First National Picture

NOTICE TO THE TRADE

FOREIGN OFFICES

Mr. Ralph J. Pugh
Associated First National Pictures, Ltd.
37 Oxford Street
London W. 1. England

Mr. John C. Jones
Associated First National Pictures of Australasia, Ltd.
141 Castlereagh Street
Sydney, Australia

Mr. Sofus Berg
Associated First National Pictures of Sweden
Kungsgatan 30
Stockholm, Sweden

Mr. Svein Aas
Associated First National Pictures of Norway
Universitetsgatan 26
Kristiania, Norway

Mr. Fred Rodiguez
Associated First National Pictures of Mexico
13 Lopez Street
Mexico City, D, F. Mexico

Mr. John Olsen
4 Vestreboulevard
Copenhagen, Denmark

Mr. Louis H. Rubin
Calle Corciga 333
Barcelona, Spain

Mr. Robert P. Schless
69 Faubourg St. Honore
Paris, France

Albert W. Hubsch
Transocean Film Company
72-74 Zimmerstrasse
Berlin, Germany

Address of new Paris Office will be announced later.

ON July 1st, 1923, Associated First National Pictures, Inc., terminates the agency of David P. Howells, Inc., for the foreign market of all of its productions released in the United States subsequent to January 1st, 1922.

With respect to those foreign territories and subjects remaining undisposed of on July 1st, 1923, we will handle ourselves all foreign business, with respect to all productions released subsequent to January 1st, 1922, and to be released in the future.

All communications regarding such productions should be addressed to Associated First National Pictures, Inc., Foreign Department, 383 Madison Avenue, New York City.



First National Pictures

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"The Perfect 22"

Frankly we believe that the most remarkable, interesting and beautiful picture of its length ever made is issue No. 22 of

PATHE REVIEW

You never saw so short a thousand feet. You wish it was twice as long.

"The Ceiling of the World"

Scenes of marvelous beauty, superbly photographed.

"Pies is Pies"

Like pie? Of course, you do. Here you may compare mother and her methods with the wholesale efficiency of the big baker.

"The Map Makers"

How Uncle Sam maps a section of country by airplane, and saves time and money.

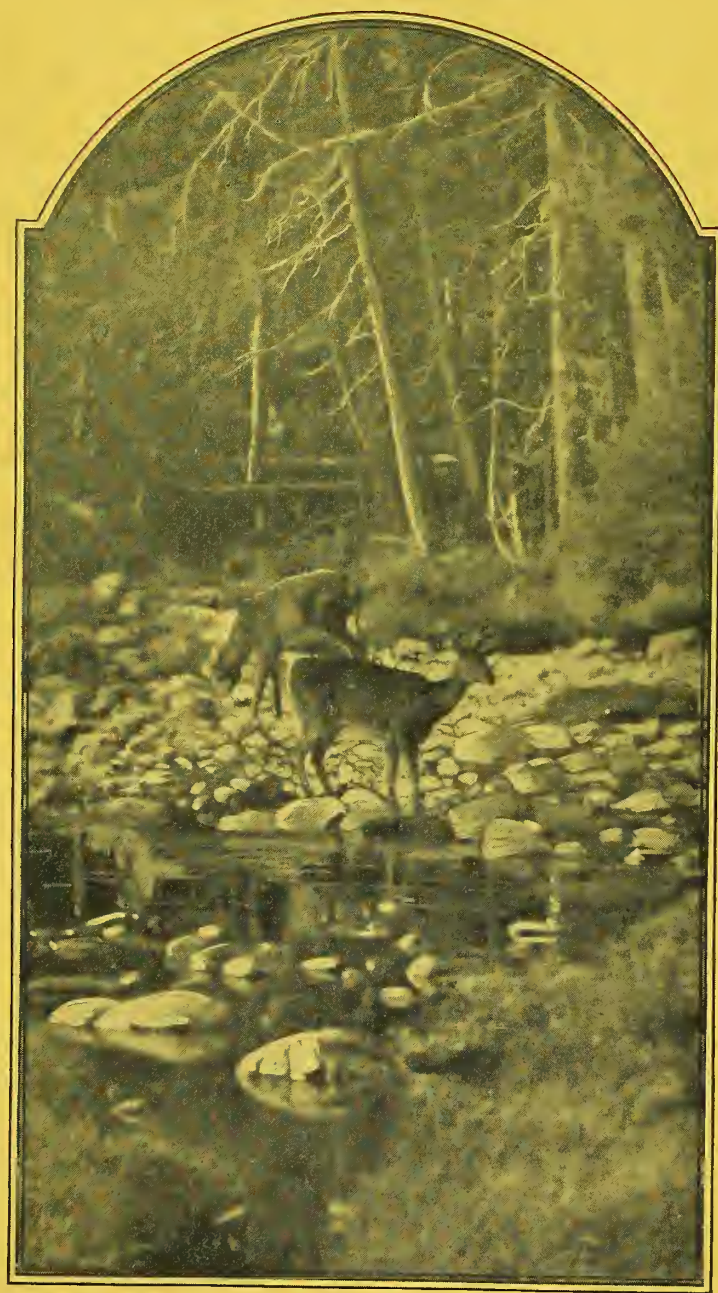
"Flashes of Wild Life"

This little gem is a super-feature in itself. Wild deer, big and little, caught by the camera in the wilderness. Superb photography, rare interest.

Pathecolor—"Mirror Lake"

Gorgeous American scenery glowing with the incomparable Pathecolor.

Week by week the Review is presenting a film magazine that hits the bullseye every time!



Tell the Pathe Salesman "Let me see 'The Perfect 22'"

Pathépicture

TRADE



MARK



"Hollywood" is the story of one of 15,000,000 girls who

If you could show only one picture a year, "Hollywood" would be the picture to show! It couldn't possibly fail to pack 'em in anywhere.

Produced by the man who made "The Covered Wagon," with a cast that includes every star of importance in screenland.

Nothing like "Hollywood" has ever been made before. It took a year to make it. It's the *original*, REAL THING!

a
Paramount Picture



HOLLYWOOD

The World's
Greatest Cast

Pola Negri	Cecil B. De Mille
Thomas Meighan	Agnes Ayres
Betty Compson	Leatrice Joy
Jack Holt	Jacqueline Logan
Walter Hiers	May McAvoy
Nita Naldi	Lila Lee
Richard Dix	William de Mille
Lois Wilson	Owen Moore
Charles de Roche	Mary Astor
Baby Peggy	James Cruze
Hope Hampton	Alfred E. Green
Herbert Brenon	Ben Turpin
Will Rogers	J. Warren Kerrigan
Eileen Percy	T. Roy Barnes
Bull Montana	Julia Faye
Charles Ogle	Ford Sterling
Kalla Pasha	Clarence Burton
Guy Oliver	Sigrid Holmquist
Edythe Chapman	Gertrude Astor
Helen Dunbar	Dinke Dean
Mayme Kelso	Jack Gardner

and others

A James Cruze
Production

Adapted by Tom Geraghty from the story
by Frank Condon

long to be screen stars

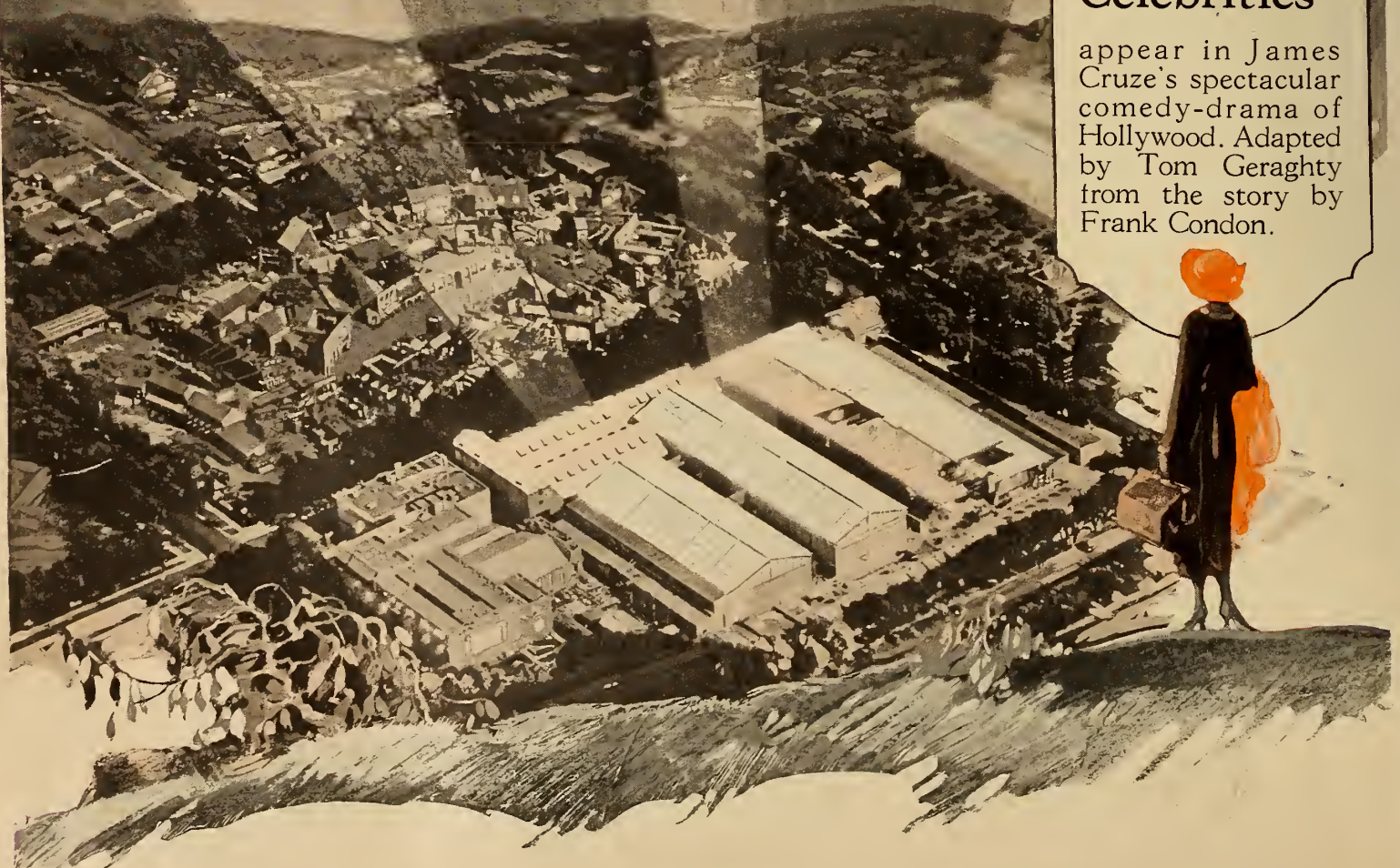


Hollywood



**20 Real
Stars
34 Screen
Celebrities**

appear in James
Cruze's spectacular
comedy-drama of
Hollywood. Adapted
by Tom Geraghty
from the story by
Frank Condon.



WANTED -

BY INEXPERIENCED HEIRESS, A WAY
TO SPEND \$150,000 A YEAR



O, Boy, Lead Me To It!

That's a real exploitation angle. It has the curiosity-arousing power which reaches out and pulls them in.

The picture is romantic, dramatic and sure-fire. It bubbles over with humor and finishes with a punch. As a summer feature it can't be surpassed.

In brief, the story follows the career of a girl who, brought up in seclusion, suddenly finds herself left with a tremendous fortune. She goes in for society. She is as proud as a peacock and when the dowagers and debutantes give her the cold shoulder, she starts a regular revolution. It's a circus. She beats society at its own game. She plunges into an orgy of buying; gowns, motors, lavish parties and all the rest. She soon has her up-stage friends calling for help.

Then, with the social world at her feet, she longs for new worlds to conquer. She has become a dazzling beauty and the reigning favorite. But all the luxuries money can buy will not satisfy her longing for real love. She finally selects the home-town sweetheart of her girlhood.

The cast is hand-picked. The direction is snappy. The sets are eye-filling.

THE FORTUNE OF CHRISTINA McNAB

*From the novel by Sarah Macnaughton
which ran into seven big editions*

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

"Aimed Straight at Your Heart--

Five Reviewers were sent by 'The Exhibitor's Trade Review' and this is what they say:

"The plain fact of the matter is that Mr. Griffith has given the screen an extremely good picture—good in the sense that it is able to move thousands of spectators to alternate tears and laughter; and to send them home feeling that they have been well entertained and received the full worth of their money, with something over. In trade circles, a 'good' picture is one that proves a winning box office attraction, makes a successful bid for popularity, and enables theatre owners to hang out the S. R. O. sign. What more can an exhibitor want?
—George T. Pardy.

"You may say it is a woman's picture because it always holds the spotlight upon one phase of life that is woman's chief dominion. But it is a man's picture just as much. For the picture as a whole, it is dramatic at times and interesting always."
—George Blaisdell.

"'The White Rose' has extraordinary emotional appeal. Indeed a work which so sways the emotion of the spectators is rare among the works of the stage or screen. It attacks the spectator's emotions with the violence of a tornado; and Mae Marsh's portrait—it cannot be called a performance—is one of the most moving spectacles ever developed on the screen. For an emotion stirring play and characterization, it hardly seems 'The White Rose' can be 'oversold.'"
—Tom Kennedy.

"'The White Rose' is a love story of tremendous appeal. It is beautifully told and will not fail to reach the heart. The scenes in the Bayou Teche country, for scenic beauty have seldom if ever been equalled for beauty. The production will stand as another work of art for Mr. Griffith's credit."
—James M. Davis.

"It is a box office attraction. It has the suspense and the pathos, the tugs at heartstrings and the power to relieve those tugs with flushes of joy. The many millions who knew Mae Marsh in the other days will relish her work in this picture."
—Howard McLellan.

This is the only picture of the season for which the public actually paid \$3.30 a seat, and they did pay it again and again as a certificate of the box office records show.

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

--And It Hits The Mark"

(New York World)

The Critics Think it is Unusual and Great

"One of the 'biggest' pictures made in years because it is so very, very human—comes as near being a REAL picture as we have seen in years"—
(Don Allen in N. Y. Evening World).

"It easily ranks with the most important pictures made in America. The acting is magnificent; as fine as the screen can boast"—(N. Y. Sun)

"Try as you will to resist its appeal, it will make you smile, weep and laugh . . . **We think it is the best picture Mr. Griffith has made since 'The Birth of a Nation'**"—(N. Y. Journal).

"Boldly tearing away the old dual standards of morality, The White Rose is one of the finest things D. W. Griffith has ever made. It is inspiring and moving"—(Quinn Martin in N.Y. World).

"A singularly fine picture, the treatment of the big dramatic moments is superb. It is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired"—(Robert Sherwood in N.Y. Herald)

"'The White Rose' has brought a great joy to me, as it will bring, I am sure, to innumerable other people."
—(Jane Cowl, "The Juliet of the century" and foremost actress).

"Griffith is a great poet with 'The White Rose'."
—(Max Reinhardt, the most famous European producer for the stage).

"This latest Griffith production should prove an attractive box office attraction, specially pleasing to those who have a penchant for pictures which bring a lump to the throat and a tear to the eye."—(Exhibitors Herald).

"This picture is a sermon, poem and great love drama, all in one, with laughter full of tears. It sends one home with something unforgettable, with a heart hunger for a better humanity."
—(Sophie Irene Loeb, Pres. Child Welfare Board of N. Y. and famous Publicist)

**This picture has two features of great appeal,
the story of a girl who couldn't stop loving
and a new striking character in screen drama,
THE FALLEN MAN, who suffers with the fallen girl.**

D. W. Griffith's

"The White Rose"

For Release by the United Artists Corporation

GLENN HUNTER

in "YOUTHFUL CHEATERS"



by Townsend Martin
directed by
Frank Tuttle
Photographed & Supervised
by Fred. Waller Jr.

a **FILM GUILD**
production

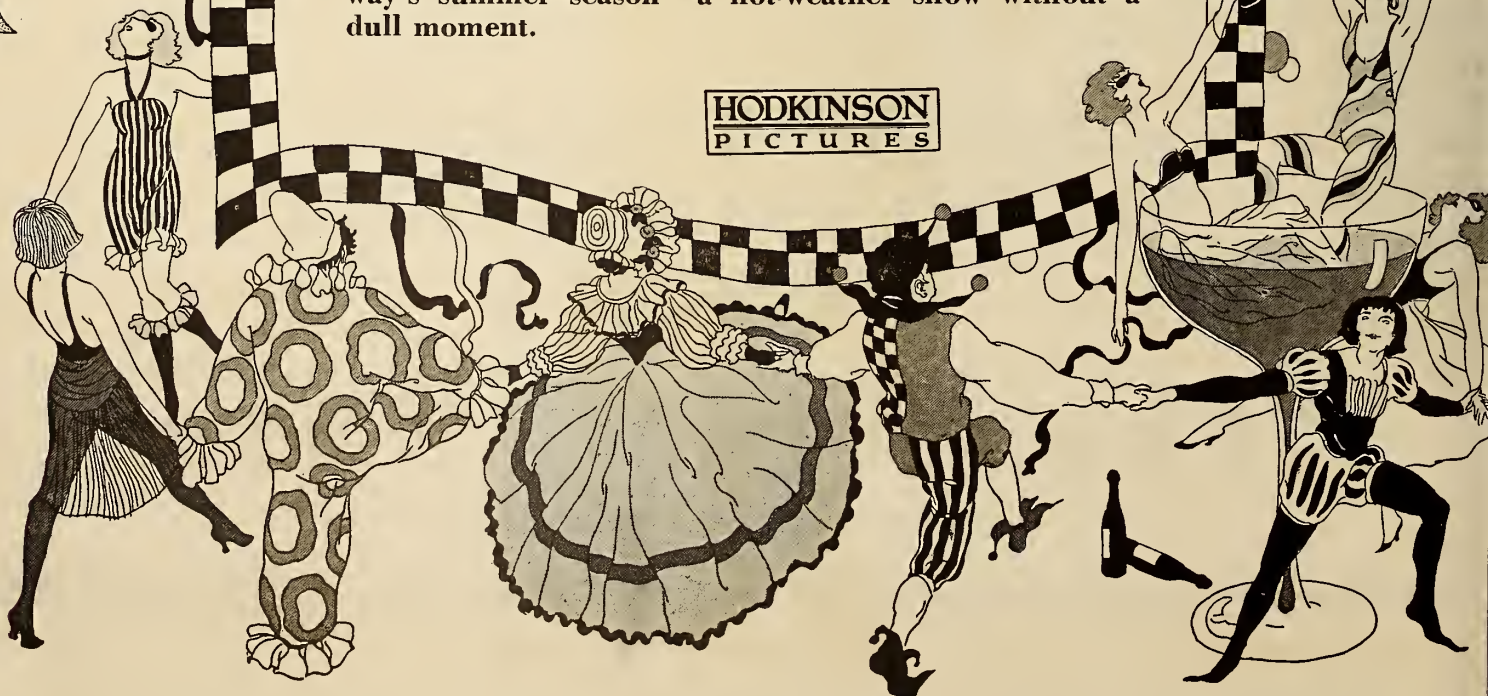
Imagine the debonaire young star of "Merton of the Movies," crashing into the innermost holy of holies of New York society—

Where, amid the din of jazz and the frills and furbelows of a tinsel world, he finds the girl of his choice stamped "Sterling."

Written by a member of the "400," "Youthful Cheaters" gives us the first really intimate, back-of-the-scenes glimpse ever screened of high life in America's richest set.

It is to the screen what "The Follies" is to "Broadway's summer season—a hot-weather show without a dull moment.

HODKINSON
PICTURES



More Appealing than "Humoresque"!

The

NINTH

by
FANNIE HURST

COMMANDMENT



YOU'VE waited two years for a heart interest picture as big as "Humoresque."

Here it is. Written by the same author. Adapted by the same scenario writer. Made by the same director.

With the same hold on the emotions, the same power to produce laughter and tears and happy memories.

Show it this summer—and watch it draw the crowds!

THE story of a little shop-girl, her hard-working husband, and the lounge lizard who wanted to show her a good time.

Made with an unusual cast. The featured players are Colleen Moore, James Morrison, Eddie Phillips and George Cooper.

Directed by Frank Borzage. Scenario by Frances Marion

Now booking at all Famous Players-Lasky Exchanges.

A Paramount Picture

A Cosmopolitan Production

A STATEMENT---

TO THE MOTION PICTURE EXHIBITOR:

Owing to the wide-spread publicity which attended the recent signing of the contract between Truart Film Corporation and myself for the production of feature-length comedies, and the various reports in the daily press of the country concerning this contract, I desire to announce, on behalf of Truart Film Corporation, The Vitagraph Company of America and myself, that under my present existing contract with The Vitagraph Company, there remain two two-reel comedies to be produced of the standard that I have made heretofore for that company.

If earnest effort and the sincere desire to give you worthwhile attractions count for aught, then, I honestly believe that the two comedies still to be produced under my present contract will be superior to any I have ever made before.

The full details regarding my future plans of production will be announced by Truart Film Corporation immediately upon the completion of my Vitagraph contract.

A handwritten signature in cursive script, reading "Harry Seymour". The signature is written in black ink and is positioned in the lower right quadrant of the page.

"Every woman will like it!"

MOVING PICTURE WORLD

"The Lonely Road"

First National Presents a Drama of Domestic Problems Featuring Katherine MacDonald
Reviewed by Beatrice Barrett

This First National picture treats interestingly of a question very much in the minds of women of the present day, whether to walk alone and earn her own living or marry and be hampered by a domineering husband. Women are going to like it for it shows up the selfishness of man, especially the man who believes the way mother does things is so much better than the way wife would like them.

It is a well handled domestic drama. There is plenty of action and strong heart appeal both where the wife is forced to give up her ambitions to a selfish husband and in the blow where it is thought her little boy will never walk again. There are also many good comedy touches. There is a good fight between the jealously crazed husband and a husky doctor.

This attraction as a box office magnet will be heightened if exhibitors also make judicious use of the fact that her leading man, Orville Caldwell, was picked by Elinor Glyn as the most physically perfect man on the American stage.

Miss MacDonald has been given a real role as Betty Austin and she will not disappoint the most particular audiences. Extremely attractive, her emotional acting is very good. She does not overact in a role that could be easily overdone. Kathleen Kirkham, as the woman who chooses the lonely road and walks alone, makes an interesting second lead.



B. P. Schulberg presents

Katherine MacDonald
The American Beauty in
"The LONELY ROAD"

Adapted by LOIS ZELLNER —
from the story by CHARLES LOGUE —
Directed by VICTOR SCHERTZINGER—
Produced by Preferred Pictures, Inc.

A First National Picture



"A Most Extraordinary Picture!"

THE EVENING SUN, BALTIMORE

Critic says that with each new production Barthelmess sets a mark that he passes in each succeeding film.

From the story by JOSEPH HERGESHEIMER; Adapted by EDMUND GOULDING; Art Direction by Everett Shinn; Photographed by George Folsey

A First National Picture

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue New York.

Depend on First National

Barthelmess Maintains His High Standard Of Picture Excellence In "The Bright Shawl," At The Rivoli.

WE defy any dyed-in-the-wool scoffer of the screen to sit through "The Bright Shawl" and keep his mercury of enthusiasm from popping out the top of the tube. What is there to say about such a film? "Wonderful?" That is too trite and miserable a label to paste upon this extraordinarily beautiful picture now at the Rivoli.

Richard Barthelmess and his productions are most disconcerting to the average motion picture critic. Each picture, as it's released, is declared "the best ever." A chip immediately rears itself on every critic's shoulder and—bang!—off it goes the minute he sees the picture. It's a mystery to us, how Barthelmess can maintain so consistently this high standard of picture excellence. Would to heaven that some of his contemporaries discover the secret. With each new production he sets a mark that he passes in the succeeding film.



DOROTHY GISH AND RICHARD BARTHELMESS

THIS time it is Joseph Hergesheimer's "The Bright Shawl." Passing through the hands of Edmund Goulding, scenario writer; John S. Robertson, director, and Everett Shinn, art director, "The Bright Shawl" becomes one of the most colorful, romantic productions with which the screen has ever been blessed. At Cuba in the days when it was ground underfoot by the crue Spanish regime. The titles, even, are colorful. To this production add the additionally colorful musical scene prepared by Felice Iula.

Andres Escobar. The latter is a young Cuban patriot, and with all his people, is constantly being hounded by the Spanish authorities. Before long Abbott is drawn into the net of intrigue surrounding his Cuban friends. His fighting blood aroused, his sympathies are enlisted with the persecuted Cubans.

He assumes an infatuation for La Clavel, an Andalusian dancer, who is close to Cesar Y Santacilla, a Spanish captain. From her he learns many secrets and is able to warn his friends of plans for their destruction. In the background is the beautiful Narcissa Escobar, with whom Abbott is deeply in love.

BARTHELMESS, with sideburns and a thick crop of black hair, is seen as Charles Abbott, a young American, who journeys to Cuba with his friend,

DOROTHY GISH is splendid as La Clavel. The cast is large and remarkably good. Q. E. D.



Inspiration Pictures, Inc. Charles H. Duell, President, presents

RICHARD BARTHELMESS

with MISS DOROTHY GISH in

"THE BRIGHT SHAWL"

a John S. Robertson Production

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"Fine from every angle"

So says a successful exhibitor of

Leo Maloney

in

Range Rider Series

Two Part Westerns

Written and Directed by
Leo Maloney and Ford Beebe

**As much or more action
than five-reelers**

"Fine from every angle. These two-reelers have as much or more action as some five-reel Westerns. Star very popular with our patronage. They get better all the time."—Anderson & Weatherby, Gem, Omaha, Neb.—(Ex. Herald).

Drew the crowds

"Played the Leo Maloney, 'The Extra Seven.' Good Western. Drew the crowds. My patrons fall for the short subjects now they have been over-fed with supers."—Hugh G. Martin, American, Columbus, Ga.—(Ex. Herald).

Good, clean and snappy

"The Range Riders are good, clean, snappy two-reelers. You can't go wrong on these."—Geo. S. Jones, Lyric Theatre, San Jose, Cal.—(Ex. Herald).

*Judge them for yourself. See them
at the nearest Pathe Exchange*

Pathépicture

TRADE MARK





PARAMOUNT will release in the season 1923-1924, fifty-two pictures—one a week.

Recently, superlatives have been overworked in describing coming motion pictures. Promises have been big. "All star casts" is a phrase that has come to mean little. "Knock-out," "wallop," "pack them in," "real special," "film epic," "box-office appeal," "capacity crowds," "real bets," "solid gold," "greatest of history" are labels pasted on almost all film productions these days.

Paramount need only point out that the entire resources of the Paramount organization previously engaged in making 80 to 100 pictures a year of the consistently high quality of all Paramount Pictures, will this season be concentrated in the making of 52 productions.

Never has it been truer that what the public wants is great stars, superbly directed in great screen stories. A simple formula, but one whose fulfillment is only possible after tremendous efforts, prophetic insight into public taste and a producing personnel of stars and artists who have *proved* their *real* value to the public.

Such effort Paramount has made. Such a personnel Paramount has. And the results will be offered to exhibitors in a product of fifty-two pictures that, by themselves, can and will make the season of 1923-24 without question the most profitable in exhibitor history.

Paramount is announcing at this time only a few of the productions for 1923, in order to provide protection to the great productions to be released later in the season, to give necessary protection to the exhibitor, to allow him to cash in on the full value of titles, stories and new production ideas, and to enable him to establish himself, without fear of interference, as the leader in the field.





1. A George Melford Production
"SALOMY JANE"
With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

2. A Charles Maigne Production
"THE SILENT PARTNER" with Leatrice Joy
Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

3. An Allan Dwan Production
"LAWFUL LARCENY"
With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

4. A Zane Grey Production
"TO THE LAST MAN"
With Richard Dix and Lois Wilson. Supported by Frank Campeau and Noah Beery. Directed by Victor Fleming. Adapted by Doris Schroeder.



THE NEW PARAMOUNT PICTURES

1. **THOMAS MEIGHAN** in
"All Must Marry"
By George Ade. Directed by Alfred E. Green
Adapted by Tom Geraghty.

2. A William deMille Production
"SPRING MAGIC"
With Agnes Ayres and Jack Holt
Supported by Charles de Roche, Bobby Agnew and
Mary Astor. Screen play by Clara Beranger from
the play "The Faun" by Edward Knoblock.

3. A James Cruze Production
of Harry Leon Wilson's novel
"RUGGLES OF RED GAP"
With Edward Horton, Ernest Torrence, Lois Wil-
son, Fritz Ridgway, Charles Ogle, Louise Dresser.
Adapted by Anthony Coldeway.

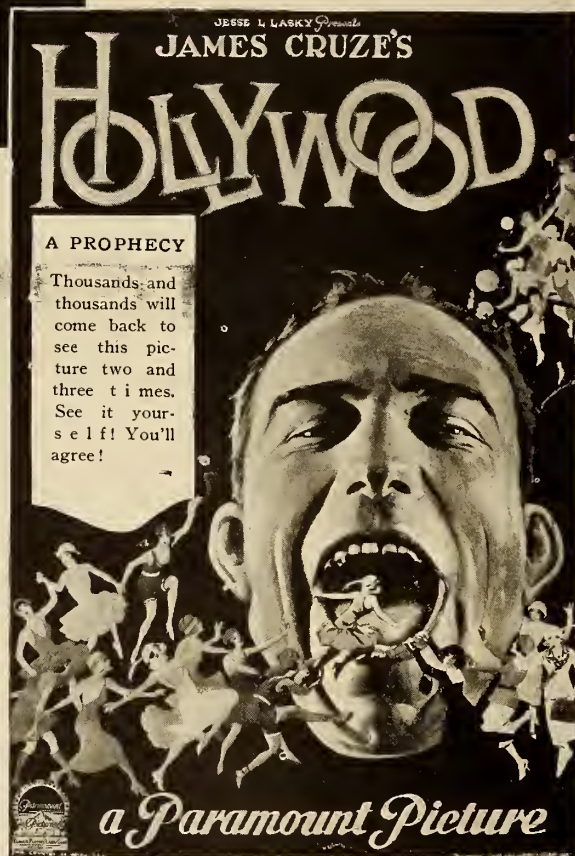
4. An Allan Dwan Production
GLORIA SWANSON in "Zaza"
Play by Pierre Berton and Charles Simon. Screen
play by Albert Shelby LeVino.



THE NEW PARAMOUNT PICTURES



"The Cheat" has a happy ending. In it Miss Negri appears as the luxury-loving wife of a young American (Jack Holt) torn between her love for her husband and the riches offered her by a handsome Prince (Charles de Roche). The story is one of the most intense dramatic interest. There is not a flaw in story or production. Miss Negri has never been so beautiful, never has she had such an appealing role, never has any star worn such marvelous gowns. You need take no one's word for these statements. See it for yourself!



Gloria Swanson as "Bluebeard's Eighth Wife" is an announcement that will bring in the crowds. And after they're in, they'll see a flawless representation of this famous French comedy—filled with laughs, with surprises, with gorgeous beauty, with drama, with real human-interest. This is a "big-time show, double A number 1," one of the really big money-makers of the new season. See it for yourself!





WARNER BROS.
Classic of the Screen

FLORENCE VIDOR-MONTE BLUE
and a notable supporting cast in

"MAIN STREET"

from the celebrated novel
by **SINCLAIR LEWIS**

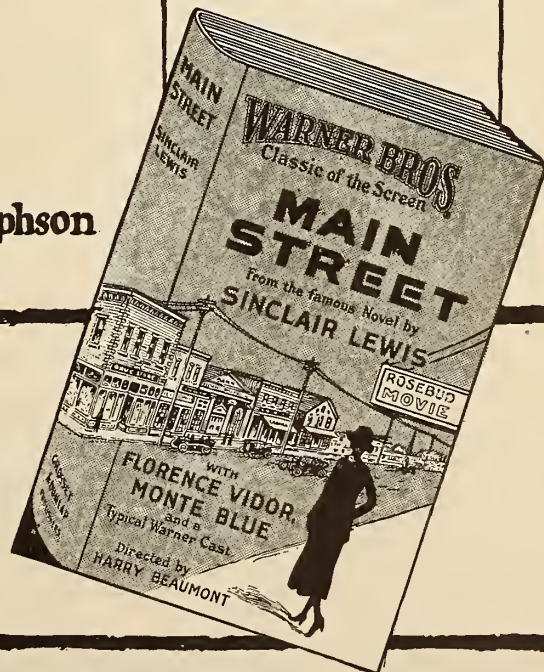
Directed by Harry Beaumont-Scenario by Julien Josephson
Novel dramatized by Harriet Ford and Harvey O'Higgins ~ ~ ~

Now Playing an Extended Engagement
at the

ROOSEVELT THEATRE
CHICAGO, ILL.

*The Biggest
Array of
Screen Stars
Ever Seen
in a Single
Photoplay.*

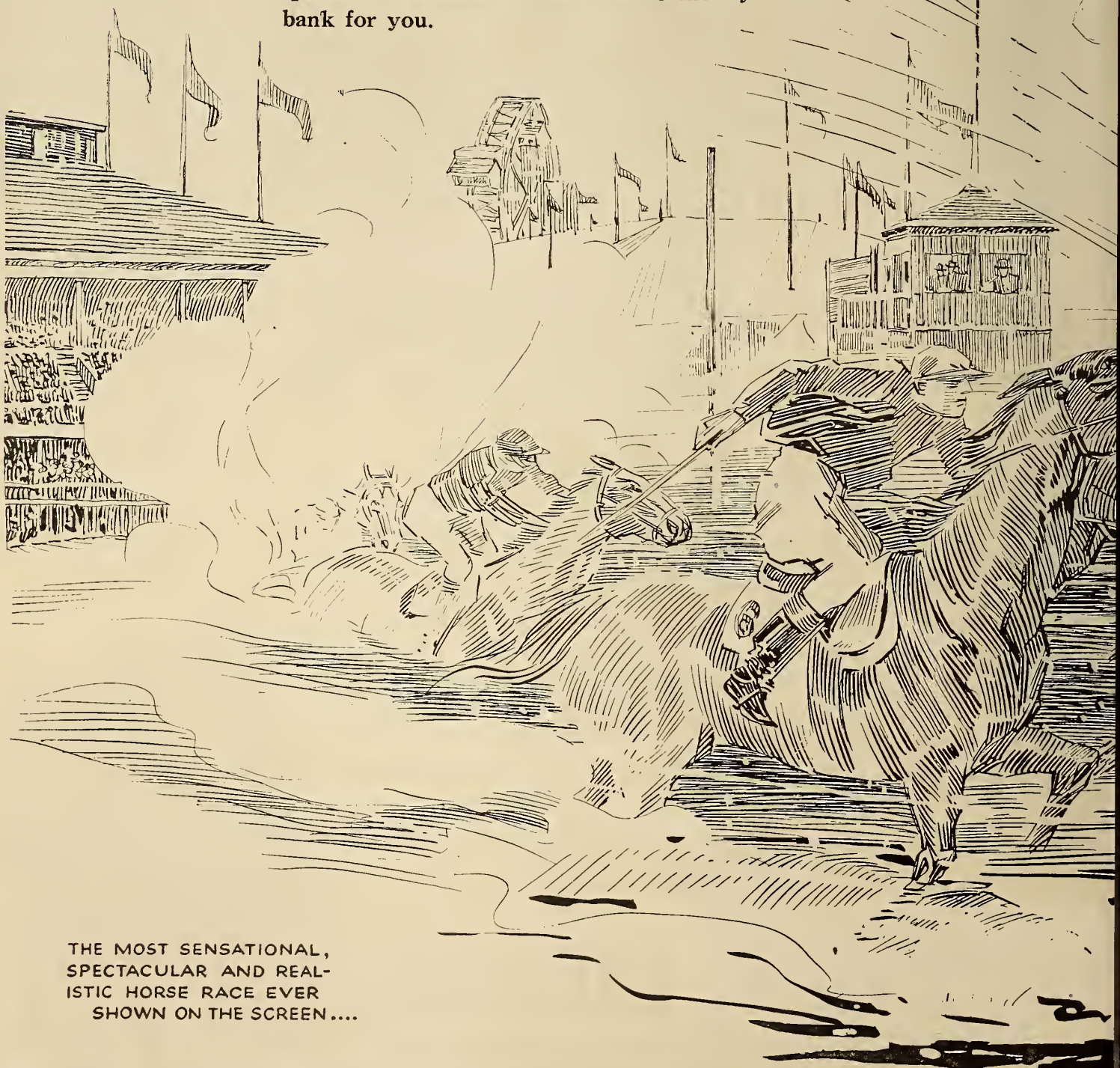
Florence Vidor
Monte Blue
Harry Myers
Robert Gordon
Noah Beery
Alan Hale
Louise Fazenda
Ann Shaefer
Josephine Crowell
Otis Harlan
Gordon Griffith
Lon Poff
J. P. Lockney
Gilbert Clayton
Jack MacDonald
Michael Dark
Estelle Short
Glen Cavender
Kathryn Perry
Aileen Manning
Mrs. Hayward Mack
Louis King
Josephine Kirkwood



A Special of Real Pulling Power with

There's no guess work about "Counterfeit Love" It's the summer clean-up. It has everything a showman knows is sure-fire. Melodrama, action, thrills, romance. The most realistic horse race ever shown on the screen. The wiles of a cagey love counterfeiter exposed. A spectacular fight and an exciting, dramatic wallop at the end.

Get the sensational posters, the special novelties and the big press and campaign book. "Counterfeit Love" is nationally advertised. It's the one big special of the season which means money in the bank for you.



THE MOST SENSATIONAL,
SPECTACULAR AND REAL-
ISTIC HORSE RACE EVER
SHOWN ON THE SCREEN....

A Race that Rivals the Kentucky Derby

Counterfeit Love

Featuring A Notable Cast

Directed by Ralph Ince And L.R. Sheldon

Presented by Murray W. Garsson



FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

A PLAYGOERS PICTURES

SPECIAL

Hollywood has given the world
another Great Name!



RICHARD THOMAS

master Director

who, if he never directs
another picture, will go
down in Cinema History
as the Greatest Directorial
"Find" of the year ~

Because ~

He produced and directed

PHANTOM JUSTICE

A Tale of Twisted Souls

William LaPlante,
Personal Representative,
Algonquin Hotel,
New York

Seven Melodramatic Reels of
Metropolitan Intrigue —
Entertainingly Told — Differently!

Photographed by
Jack W. Fuqua

A REMARKABLE CAST

ESTELLE TAYLOR

Star in "Desire" — "Babu" — "Ten Commandments" — Etc.

ROD LA ROCQUE

Mac Murray's leading man in her greatest recent successes.

KATHRYN McGUIRE

"Baby Star" of 1923 — Co-Star with Ben Turpin in "The Sheik of Araby."

TOM WILSON

The Screen's Greatest Delinquent of Negro Types. The "Hit" of "Reported Missing."

LILLIAN LEIGHTON

Now Being Featured as "Ma Pettin'gill" by Paramount.

GORDON DUMONT

FREDERIC VROOM

Great Character Actor — Seen in many late Paramount releases.

GARRY O'DELL

Noted for his Comedy Roles.

REX BALLARD

FRED MOORE

CHARLES FORCE

"CAMEO" the "human" canine.



A COSMOPOLITAN PRODUCTION



Enemies of Women

By BLASCO IBAÑEZ

Author of "THE FOUR HORSEMEN" and "BLOOD and SAND"

with LIONEL BARRYMORE

ALMA RUBENS and an ALL STAR CAST

Directed by ALAN CROSLAND



A glimpse of the great revels in the Prince's palace, scenes which surpass in splendor anything ever filmed.

“Enemies of Women” is established as the Sea- son's Biggest Picture

“Enemies of Women” has broken records in every city where it has played.

In New York it ran four weeks at Two Dollar top at the Central Theatre, breaking all records for the house. It moved to the Rivoli, where it did \$30,283—one of the biggest weeks in history. It then moved to the Rialto for a week, and so great was its success that it was held over for a second week. From there it moved to the Cameo, for an all summer run.

All the critics of the daily and trade papers have proclaimed it a masterpiece.

The author himself, great creator of “Blood and Sand” and “The Four Horsemen,” says it is the greatest picture he has ever seen.





Some Critical Opinions

"Will be a joy forever to exhibitors. The last word in box-office attractions."

—*E. V. Durling in New York Globe.*

"If you are looking for excitement, 'Enemies of Women' has it."

—*P. W. Gallico in New York News.*



"Enemies of Women" has Set New Records Everywhere

In San Francisco "Enemies of Women" broke all records at the Imperial Theatre, and has played to capacity during the entire long run.

In Los Angeles it played to capacity for a long run at Grauman's Rialto.

Some Critical Opinions

"One of the most brilliant offerings the screen has seen in many a day. Lots of money must have been spent in making it. Well spent, too! Two words to the wise are sufficient — See it!"

—*Mae Tinee in Chicago Tribune.*

"One of the few pictures which come up to the promises made in advance."

—*Mollie Morris in Chicago Daily News.*



The Box-Office Records Tell the Story.

In its first week at the Roosevelt Theatre, Chicago, "Enemies of Women" took in \$26,189, a record for the house. It played to absolute capacity every performance during the entire run, against the strongest opposition picture in the field today. It ran eight weeks. The longest run in the history of the house.



A Remarkable Tribute from a Prominent Clergyman

"I strongly recommend to all clergymen that they witness this fascinating and awesome film.

"I further recommend that they commend it from their pulpits and urge their congregations to see it. This shall be my program next Sunday morning, and it is a program that any rational, conservative clergyman can follow.

"No minister with a mind open to truth can witness this film without finding in it a theme for a thousand sermons.

"When the makers and producers of good clean moral films such as 'Enemies of Women' actually place such a film on the market, clergymen should be the first to recognize its merit and commend it to their parishioners and to the general public."

The Reverend R. Keene Ryan

Pastor, Garfield Boulevard Presbyterian Church, Chicago

A Statement by the Author, Vicente Blasco Ibanez

"I am truly enraptured at the magnificent and artistic way in which you have interpreted my novel.

"This picture will be one of the most extraordinary that the American screen has produced.

"I consider it superior to any picture I have ever seen.

"I know you have taken the greatest care in making it, regardless of expense.

"As author of 'Enemies of Women' I congratulate and thank you."

"Enemies of Women" is the only production of one of his works which Ibanez has publicly commended.





"Enemies of Women" is one of the most costly pictures ever made. In order to insure accuracy in the foreign scenes, the entire company spent six months in Europe.

For the first time on the screen, the actual gambling halls of Monte Carlo are shown in action. Permission to take these was obtained from the government of Monaco by Senor Ibanez, who worked with the director, Alan Crosland, in the Monte Carlo scenes. There are also scenes actually taken in many beautiful locations on the Riviera and in Paris and Petrograd.

The cast includes, besides Lionel Barrymore and Alma Rubens, the featured players, such well known actors as Pedro de Cordoba, Gareth Hughes, Gladys Hulette, William H. Thompson and William Collier, jr.

A COSMOPOLITAN PRODUCTION

Distributed by Goldwyn-Cosmopolitan

BY VICENTE BLASCO IBANEZ
SETTINGS BY JOSEPH URBAN

DIRECTED BY ALAN CROSLAND
SCENARIO BY JOHN LYNCH

FRED F. HEDDEN, announces

a series of

"CLIFF SMITH PRODUCTIONS"

Six Super-westerns in
5 reels each.

The first now ready,
entitled

"Scarred Hands"

featuring

"CLIFF SMITH"

with

EILEEN SEDGWICK

an

H. & B. Production



RELEASED BY

MADOC SALES COMPANY

220 West 42nd St.

Bryant 4923.



SPLASH!

Pictures that are in the Swim

at any time of year

The Strangers' Banquet	Sherlock Holmes
The Christian	Look Your Best
Souls for Sale	Brothers Under the Skin
Backbone	The Sin Flood
Vanity Fair	A Blind Bargain
Lost and Found	Mad Love
Last Moment	Remembrance
Broken Chains	Gimme
Hungry Hearts	The Ragged Edge

Distributed by
Goldwyn-Cosmopolitan



Box-Office that should exhibitors

**Glenn
Hunter**
in

**"Youthful
Cheaters"**

A Film Guild
Production

Elmer Clifton's

**"Down
to the
Sea in
Ships"**

Thomas Dixon
presents

**"The Mark
of the
Beast"**

**Gene
Stratton
Porter's**

**"Michael
O'Halloran"**

directed by
James Leo Mechan

They're

all

productions be on every schedule!

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Connor

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from
Ralph Connor's
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Alan Sullivan

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of
Lady
Hamilton"

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Mrs. WALL

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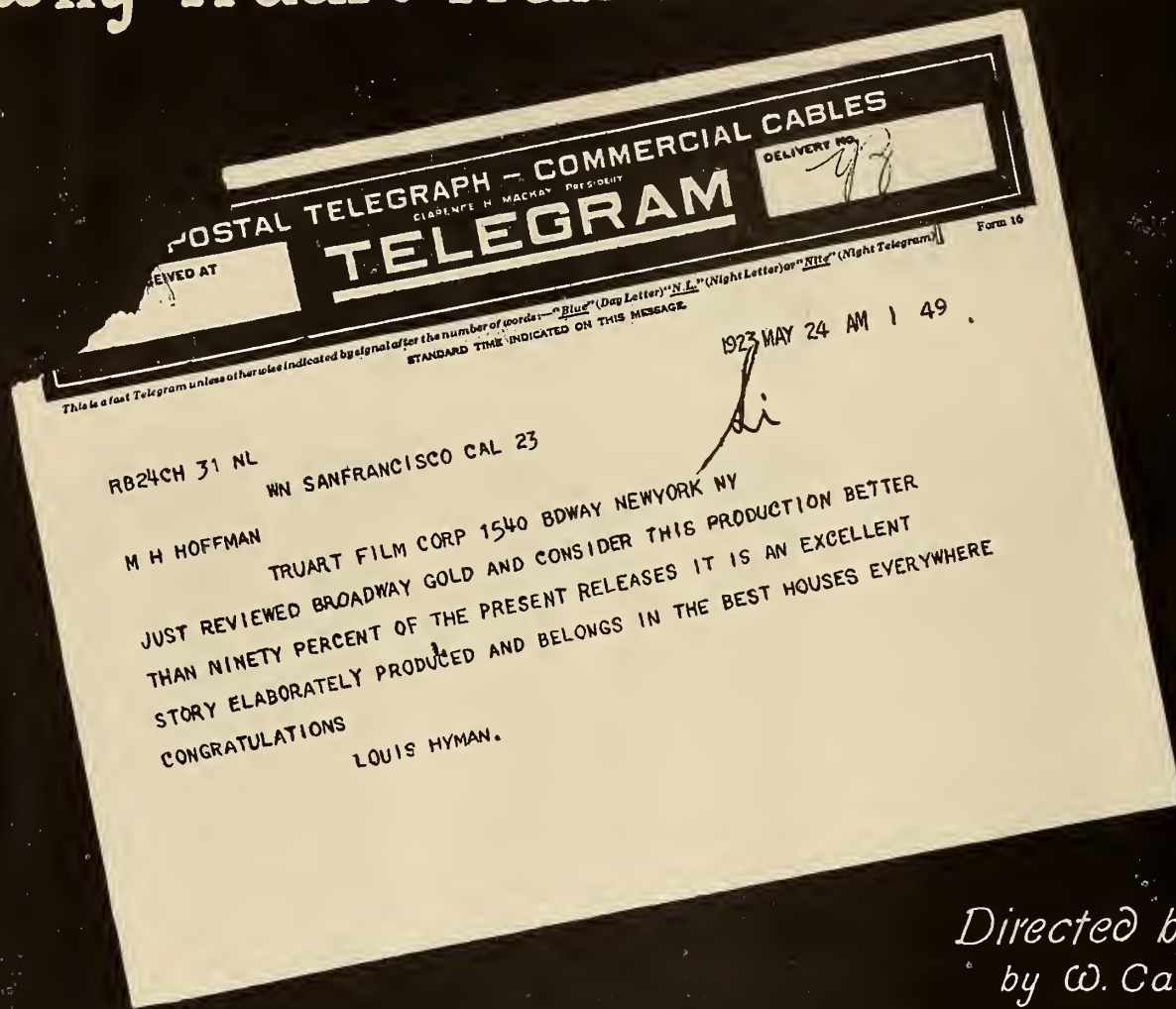
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Hedda Hopper *and* Julia Swayne Gordon

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"Sea of Dreams," a Warren A. Newcombe Production

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E. W. HAMMONS, President

They say in Hollywood:—

That EDWIN SCHALLERT of the Los Angeles Times is the hardest-to-please critic in America

NIFTY HOKUM

Plot works out neatly in "Girl Who Came Back"

By EDWIN SCHALLERT

(In the Los Angeles Times)

In any perfectly good fairy story all the perfectly good people never do any wrong, and though they have a terrible time, they always live happily ever afterward because something is bound to happen to all the mean giants and ogres just when everything is blackest. Which, as it turns out, is exactly what transpires in "The Girl Who Came Back". It is a neat trick play is "The Girl Who Came Back", and it is well enough acted as a whole, so that though it might be as full of holes as imported Swiss cheese, you won't bother to look for them.

Really, when the two villains shoot each other, and thus dispose of everybody who might get the happily married couple into trouble, you cannot help but smile. It is so neatly put over

While it is essentially nifty hokum, "The Girl Who Came Back" has realism and atmosphere too, lots of it, especially in the prison scenes that open the show. Tom Forman directed, and he went to some trouble apparently to get things to look right. The only thing I have against him is the oriental party which he insists on staging during a sequence laid in South Africa. It's the routine stuff with a pageant in bathing pool, girls tugging a very made-up looking raft on which the heroine is ensconced, and diving beauties splashing water over the sides of the pond. Why on earth don't

directors leave that sort of stuff to C. B. De Mille, who has specialized in it for so long that you expect him to do it better than anybody else, even though he doesn't?

Outside of this one very cheap, if costly, touch, "The Girl Who Came Back" is pretty much worth while as entertainment. One of its chief attractions is that it brings back Miriam Cooper as the girl. I never knew how well she could act before. I don't think that she did, either. She's gotten away from those Griffith mannerisms, which used to spoil her performances, and some of the scenes where she is supposed to convey the impression of being utterly down and out are done with real feeling and finesse. There is no arm swinging about this, either. It's just quiet, patient and painstaking registering of thought. Really, Miss Cooper can make a new name for herself if she keeps up this sort of thing.

Joseph Dowling's portrayal of "Old 555" is exceptional for character and seems to stand out stronger than the work of the other men. Kenneth Harlan is a little too pleasant to be convincing as the man who is imprisoned on a false charge. Gaston Glass and Fred Malatesta pass, but Zasu Pitts is pretty well lost, owing to an evident lack of understanding of what she can do.

Book—

THE GIRL WHO CAME BACK



Produced by

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presents

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A GASNIER PRODUCTION

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GASTON GLASS * MIRIAM COOPER * STUART HOLMES
ETHEL SHANNON * RUTH CLIFFORD * JOSEF SWICKARD
VOLA VALE and TRULY SHATTUCK

PREFERRED PICTURES

8

Hoot Gibson

Special Productions

8

Jack Hoxie
PRODUCTIONS

8

Gladys Walton
PRODUCTIONS

8

Herbert
Rawlinson
PRODUCTIONS

8

Box-office
Melodramas

52

2-Reel
Westerns

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52

1-Reel
Comedies

Supervised by Thomas Gray

With such popular comedians as Neely Edwards, Bert Roach and Chuck Reisner, these one-reelers are bound to be among the most popular short subjects of the coming year.



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HOOT GIBSON



CLAIRE WINDSOR



HERBERT RAWLINSON



GLADYS WALTON



VIRGINIA VALLI



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PRISCILLA DEAN



BUDDY MESSINGER



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Directed by Rupert Julian

A Lady of Quality

Starring Virginia Valli with Milton Sills

A Hobart Henley Production

A Chapter in Her Life

Based upon the story of "Jewel," by Clara Louise Burnham, with a superb cast of popular players.

A LOIS WEBER PRODUCTION

The Acquittal

with CLAIRE WINDSOR (Courtesy Goldwyn Pictures Corp.) NORMAN KERRY

Directed by Clarence Brown

Priscilla Dean in Drifting

Directed by Tod Bronning

Priscilla Dean in White Tiger

Directed by Tod Bronning

Up the Ladder

From W. A. Brady's production of Owen Davis' big successful play. Directed by Harry Pollard, who made "The Leather Pushers" and "Trifling with Honor."

Four REGINALD DENNY JEWELS

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Thundering Dawn
with
J. Warren Kerrigan
(Leading Man of "The Covered Wagon.")
Anna Q. Nilsson
Tom Santeshi
Directed by Harry Gorson

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From the literary sensation of the year, by an anonymous writer. With a powerful cast. One of the season's really important pictures.

The Signal Tower
From a powerful, melodramatic story by Wadsworth Camp. Selected as one of the best stories of 1922. With a powerful cast.

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A magnificent picturization of Booth Tarkington's Great Novel.
A Hobart Henley Production

Baby Peggy
in
'Whose Baby Are You?'
Supported by a superb cast.
Directed by King Baggot

[Four MARY PHILBIN JEWELS]



7 Great Chapter Plays

William Duncan and Edith Johnson in "The Steel Trail"

Beasts of Paradise with Fred Thomson and Ann Little

The Ghost City with Jack Mower and Eileen Sedgwick

William Duncan and Edith Johnson in "The Fast Express"

'The Last Submarine' with Fred Thomson and Ann Little

"By Right of Conquest" with Jack Mower and Eileen Sedgwick

William Duncan and Edith Johnson in "Arm of the Law"

52 Century COMEDIES

With Baby Peggy and Buddy Messinger heading a list of real comedy stars, the Century Comedy productions scheduled for the coming year will be bigger, better and more magnetic at the box-office than ever before. Already the most popular two-reel comedies on the market, they will become even stronger during 1923-24.

12 2-Reel Gump COMEDIES

Millions have laughed at the amenities of The Gumps in the cartoons by Sidney Smith. These millions will want to see them in the life s produced by Samuel Van Ronkel, directed by Norman Taurog, and acted by a great cast headed by Joe Murphy and Fay Tincher.

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Scenario by Edward J. Montagne

A VICTOR HEERMAN PRODUCTION

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ELAINE HAMMERSTEIN

BERT LYTELL

LEW CODY

CLAIRE WINDSOR

HOBART BOSWORTH

BRYANT WASHBURN

MARJORIE DAW

MITCHELL LEWIS

ADOLPHE MENJOU

ELMO LINCOLN

IRVING CUMMINGS

JOSEPHINE CROWELL

NIGEL DE BRULLIER

GERTRUDE ASTOR

*produced under
the personal
supervision of
MYRON SELZNICK*



Selznick
Distributing Corporation
announces the early release of
"The Common Law"
BY ROBERT W. CHAMBERS

Scenario by Edward J. Montagne

Directed by George Archainbaud

C A S T

CORINNE GRIFFITH

CONWAY TEARLE

ELLIOTT DEXTER

HOBART BOSWORTH

BRYANT WASHBURN

DORIS MAY

HARRY MYERS

MISS DU PONT

PHYLLIS HAVER

WALLY VAN

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TO
KEEP**

THE "GREEN EYED
MONSTER"
JEALOUSY
WOULD HAVE
POISONED HIS
SOUL BUT —
LOVE
CONQUERS
IN THE END



POWERFUL HEART-INTEREST STORY
THAT WILL LIVE IN THE MINDS OF YOUR
AUDIENCE AND GIVE YOUR SHOW
AN INDIVIDUAL TOUCH

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WRITTEN BY
EVELYN CAMPBELL
PHOTOPLAY BY
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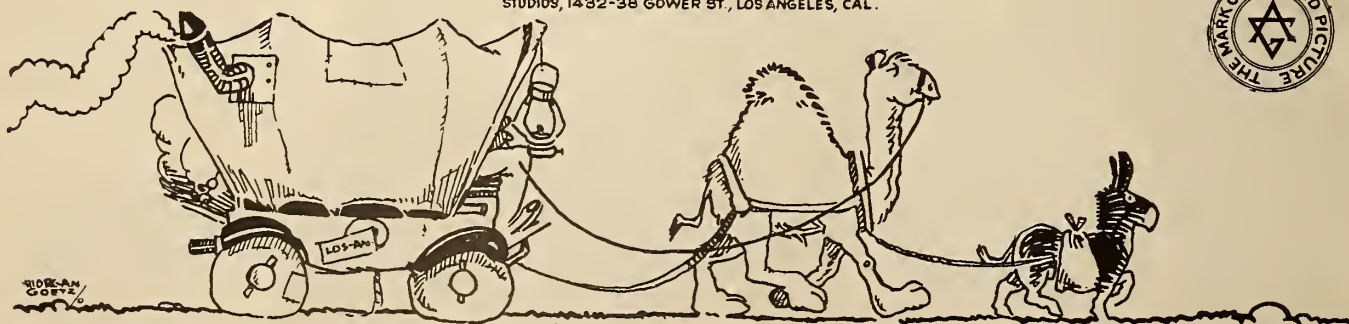
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DIRECTED BY JOHN INCE
WRITTEN BY EVELYN CAMPBELL
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MABEL TRUNELLE
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EDITH STAYART
WM IRVING
SIDNEY FRANKLIN
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SMITH
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ROCKem with
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SEND YOUR
 AUDIENCES
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 A SMILE,
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 COME BACK
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ALSO

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presents

Dorothy Phillips

in

"SLANDER" the WOMAN



or
"The White Frontier"



Foreign Rights Controlled by
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precedent but think and act
for themselves*

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And the second was in holding Pola Negri in "Passion" for a second week!

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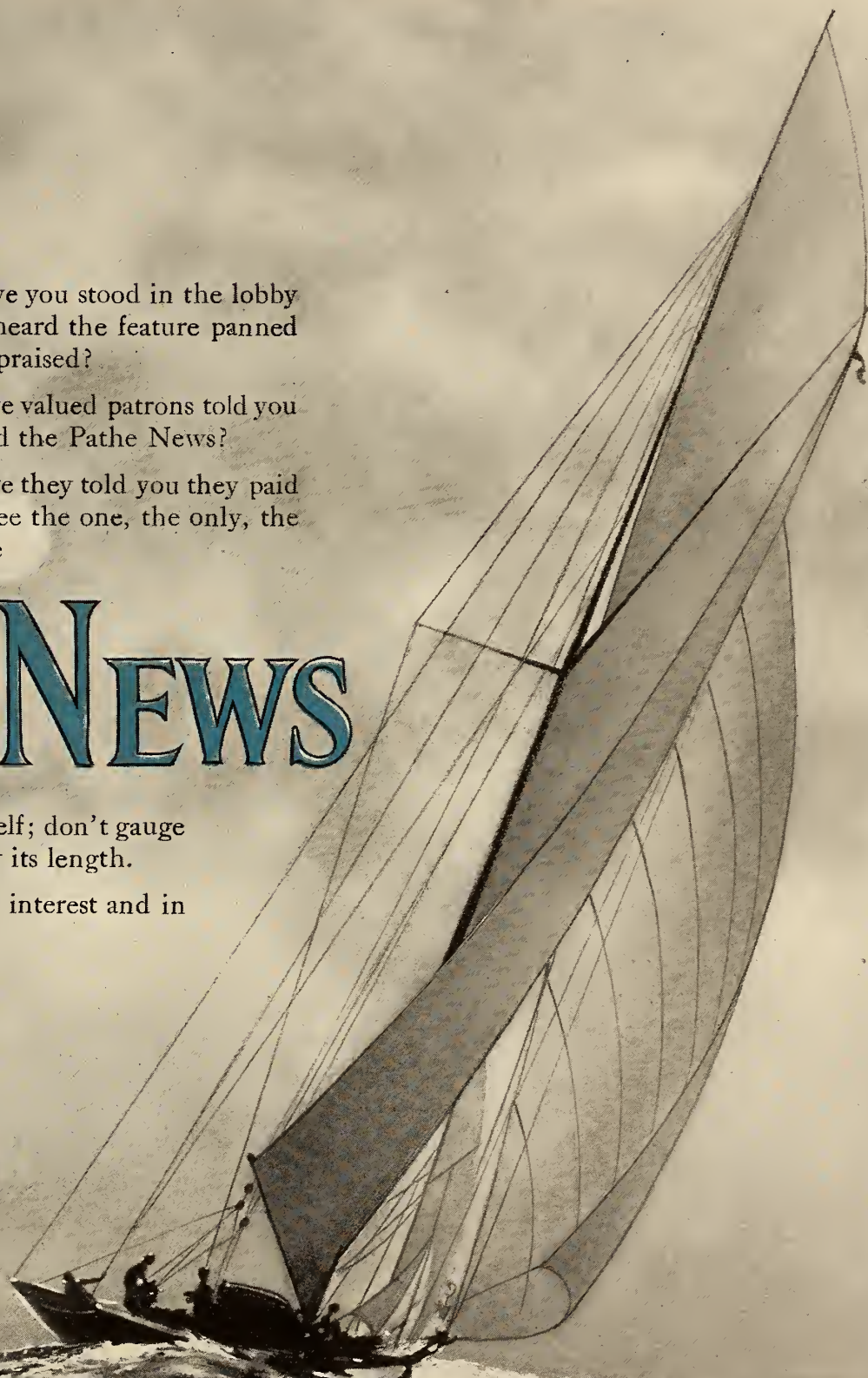
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Schine Theatrical Enterprises

GENERAL OFFICES GLOVERSVILLE, N. Y.

WRITTEN AT
GLOVERSVILLE, N. Y.,
May 9, 1923

Operating in
GLOVERSVILLE, N. Y.
Glove Theatre
Hippodrome Theatre
Family Theatre

NORWICH, N. Y.
Columbia Theatre
Strand Theatre

ONEONTA, N. Y.
Strand Theatre
New Opera Theatre

OSWEGO, N. Y.
Capitol Theatre
Orpheum Theatre
Richardson Theatre
Hippodrome Theatre
Strand Theatre

CANTHAGE, N. Y.
Strand Theatre
Hippodrome Theatre

COULESKILL, N. Y.
Park Theatre

DOLGEVILLE, N. Y.
Strand Theatre

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Pathécomedy

TRADE



MARK



THEATRE EQUIPMENT DIRECTORY

Edited by HOWARD McLELLAN

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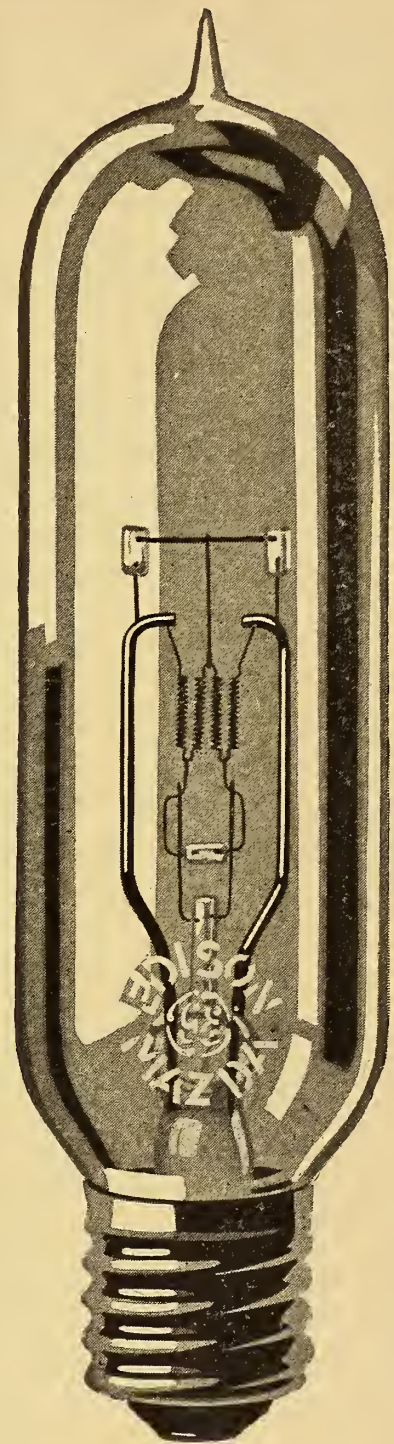
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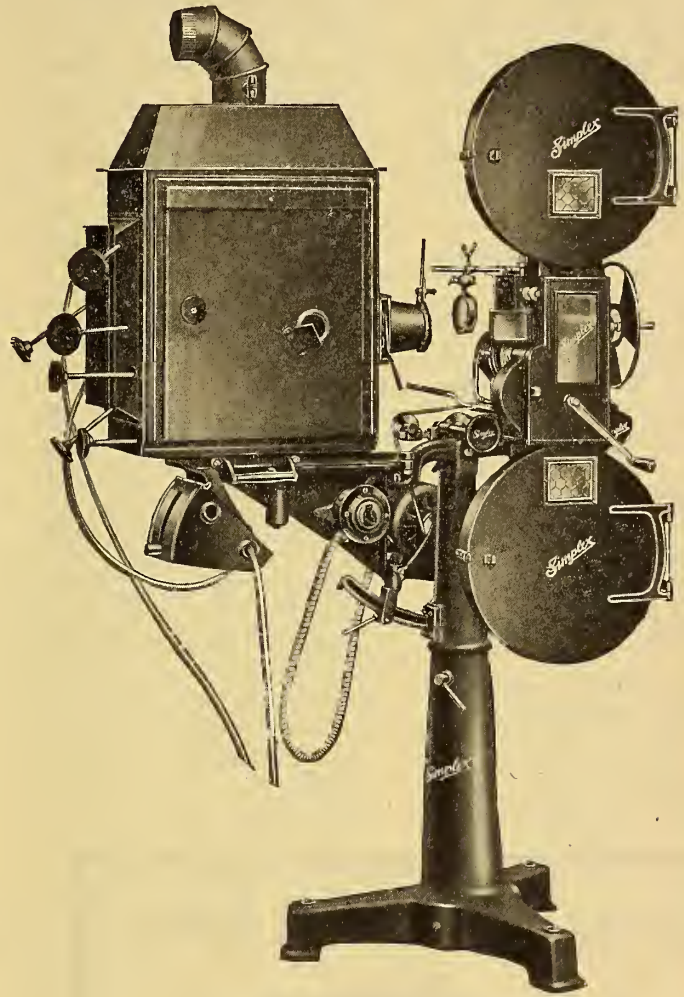
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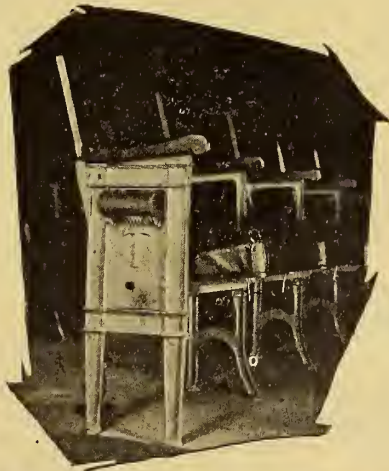
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(See Lamps, Arc).

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(See Lamps, Arc).

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(See Lamps, Reflecting, Arc, Projector)

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(See Titles, Film)

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(See Casting Agencies).

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 The Naily Markns Agency, 1547 Broadway, New York City. (See Adv.)
 Morris, Wm., 1499 Broadway, N. Y. City. (See Adv.)
 Shea - McCallum Booking Offices, 318 Erie Bldg., Cleveland, Ohio.
 Kraft Attraction, 1476 Broadway, N. Y. City.

AUTOCHROMES

Fitzsimons, R. J., 75 5th Ave., N. Y. City. (See Adv.)

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(See Curtain Operators, Electric).

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(See Novelties, Exploitation and Advertising)

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 Bright Star Battery Co., 310 Hudson St., New York, N. Y.
 Burgess Battery Co., Harris Trust Bldg., Chicago, Ill.
 Burn-Boston Battery & Mfg. Works, Little Bldg., Boston, Mass.
 Columbia—See National Carbon Co.
 Eveready—See American Ever Ready Works.
 Hot Shot—See National Carbon Co.
 National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. "Columbia," "Hot Shot." (See Adv.)
 Stolp Co., 2210 S. Park Ave., Chicago, Ill. "Maxlife."
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 Western Dry Battery Co., 2501 15th Ave., W., Seattle, Wash. "Bull Dog," "Big Bear."
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

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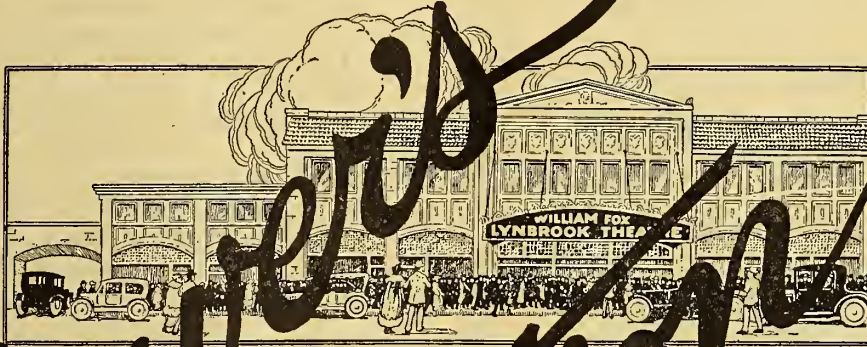
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Julian Eltinge, complete season
B. F. Keith Circuit

Irene Castle, Trianon Ball-room
Chicago and Selwyn Tour

Evan Burrowes Fontaine, Rainbo Gardens
Chicago

John Steel, McVickers
Chicago

Dorothy Jardon
Denver

Ben Ali Haggin Tableau, Grauman's Theatres
Coast

Lee Kids, Grauman's Theatres
and Interstate Circuit

Courtney Sisters, Cinema Theatres
United States

Francis White, De Luxe Engagements
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Nora Bayes, De Luxe Engagements
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Lungen—See Edwards & Co.
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Pettes & Randall, 150 Nassau St., N. Y. City. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y., (See Adv.)

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(See Attractions, Vaudeville)

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Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
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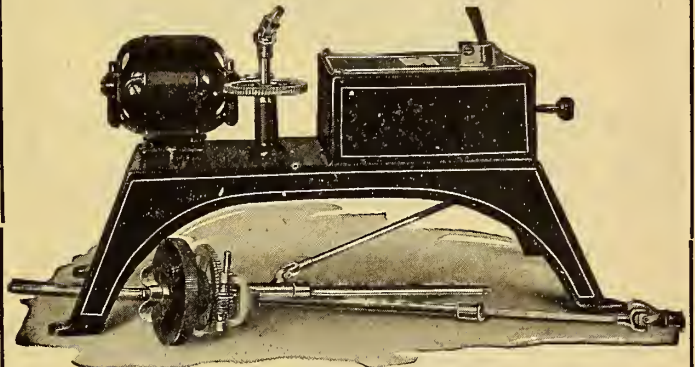
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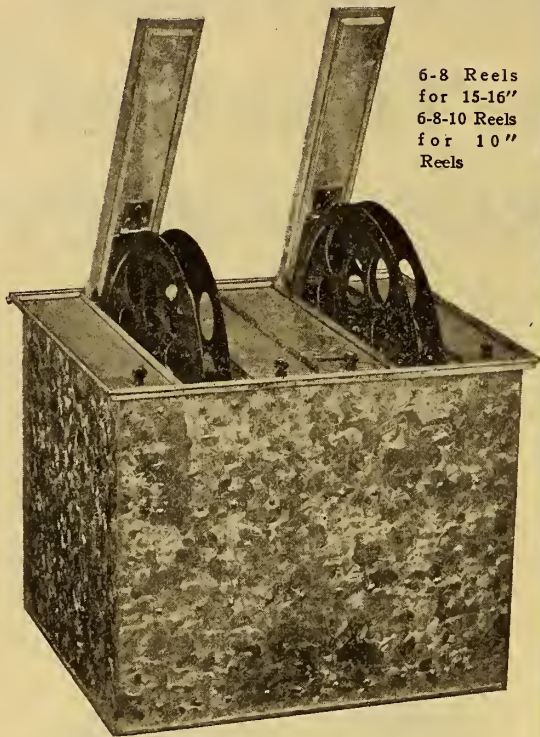
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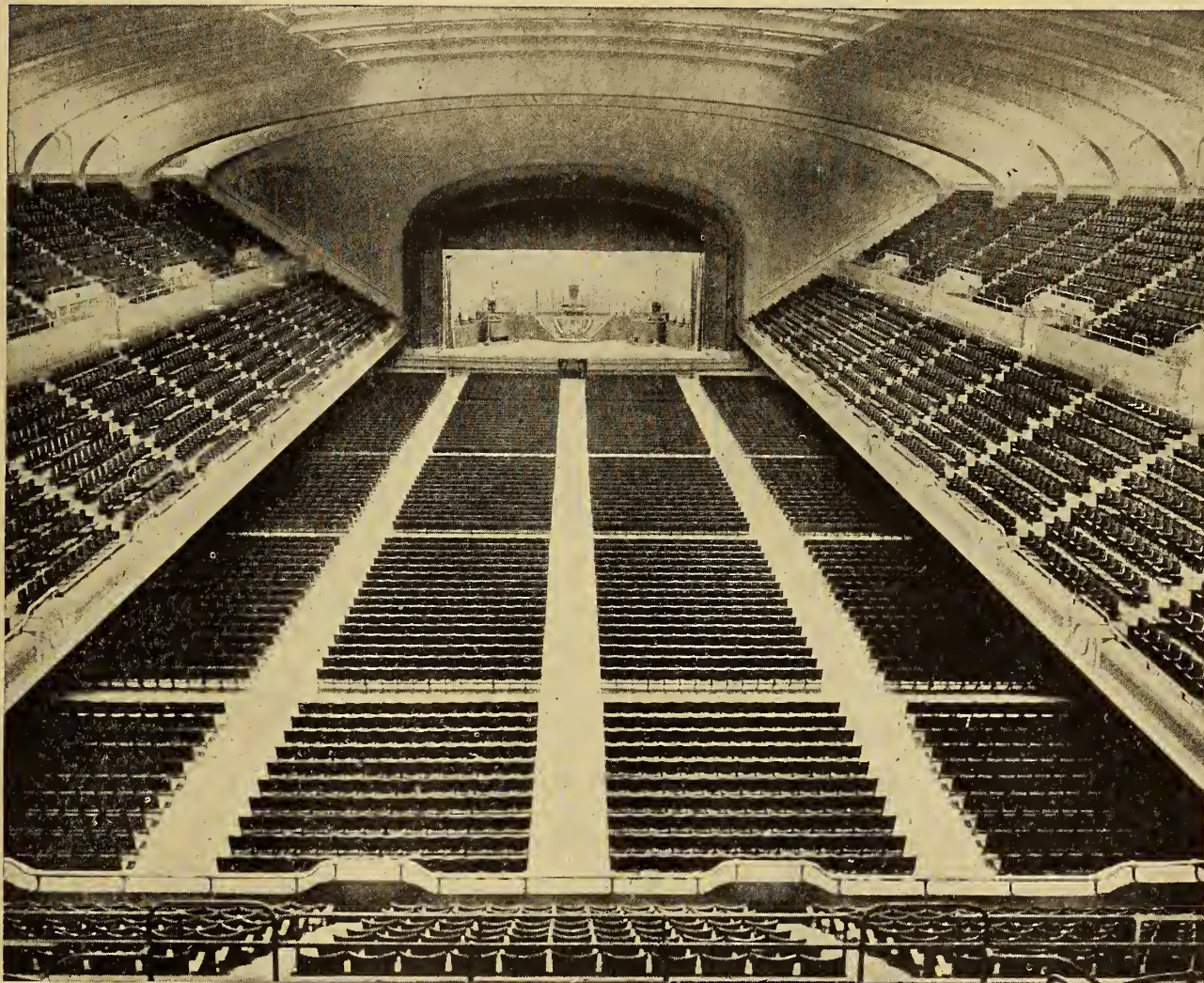
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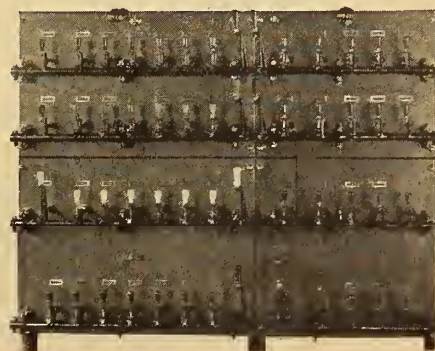
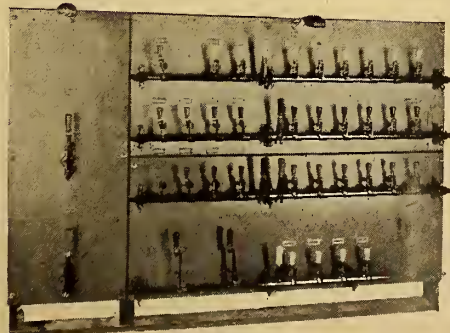
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Bausch & Lomb Cinephor Optical Systems

Cinephor Projection Lens

CRITICAL definition to the corners—exceptional flatness of field—brilliant illumination—maximum contrast between black and white—these are important characteristics of Bausch & Lomb Cinephor Projection Lenses. Also, they always come easily to a quick, sharp focus.

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AN increase in illumination up to 25 percent., depending on the kind of arc and operating conditions, is possible with the Cinephor Condensing System. Furthermore, the light over the entire screen is even and of maximum intensity, without any dark spot in the center of the field.

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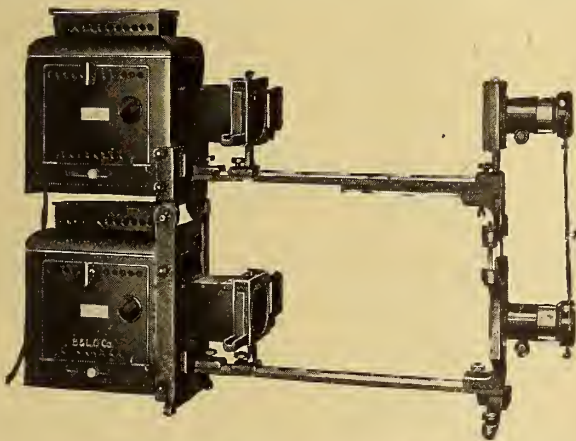
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 Rothe & Teichner, Irving Place Theatre, N. Y. City. (See Adv.)
 Brunton Studios, John, 226 W. 41st St., N. Y. City.
 Camph, Wm., 1540 Broadway, New York City. (See Adv.)
 Clark, Peter, 534 W. 30th St., N. Y. City. (See Adv.)
 Gerhardt, H. L., 433 W. 42d St., N. Y. City.
 Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
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 Lash Studios, Lee, Longacre Bldg., N. Y. City.
 McVickers Fireproof Curtain Co., 2437 Sheffield St., Chicago, Ill.
 Parmer Studios, Inc., 201 W. 49th St., N. Y. City.
 Sheek & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See Adv.)
 Standard Asbestos Co., 69 Beekman St., New York City. (See Adv.)
 Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.

CURTAINS, Velour and Velvet

Novelty Scenic Studios, 220 West 46th St., New York City. (See Adv.)
 Pick & Co., Albert, 208-224 West Randolph Ct., Chicago, Ill. (See Adv.)

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Automatic Devices Company, Hunsicker Building, Allentown, Pa. “Ad C” (See Adv.)

CURTAIN MACHINES

(See Curtain Operators, Electric)

CURTAIN OPERATORS, Electric

Automatic Devices Co., Allentown, Pa. “A D C.” (See Adv.)
 Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill. “Cesco.”
 Gillmore, Millard, 429 S. Taylor Ave., Oak Park, Ill.
 Richards-Wilcox Mfg. Co., Aurora, Ill.
 Vallen Co., E. J., 85 S. Canal St., Akron, Ohio.
 Welsh, J. H., 220 W. 44th St., N. Y. City.

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McKenna Bros. Brass Co., Pittsburgh, Pa.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

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CUTTING ROOMS, Public Film

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 Film Storage & Forwarding Co., 37 W. 38th St., N. Y. City.
 Miles, Jos. R., 136 W. 46th St., N. Y. City.
 Porter, B. F., 729 7th Ave., N. Y. City.
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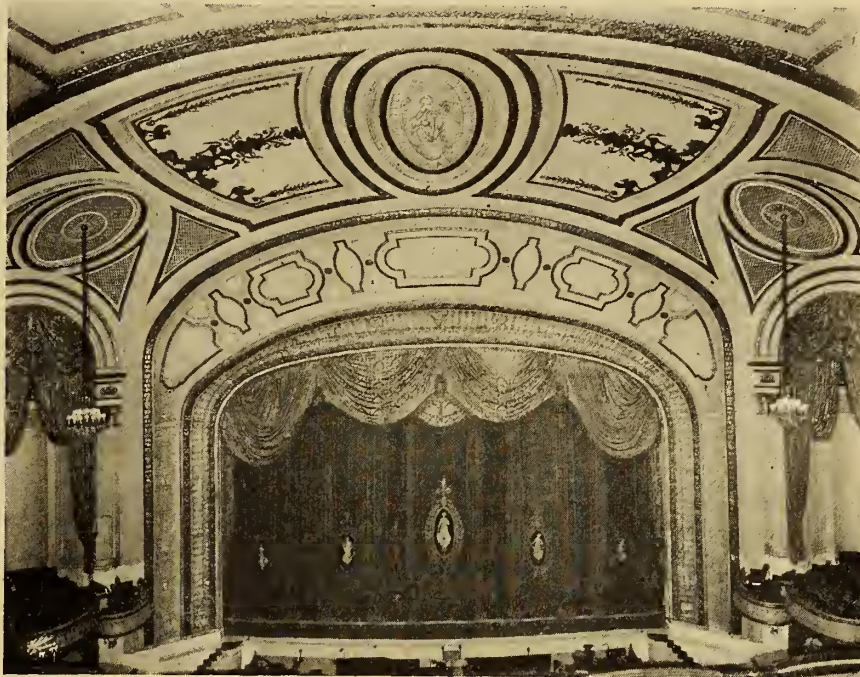
CUT OUTS, Automatic Projector

Eastern Theatre Equipment Co., Winchester St., Boston, Mass.
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Weshner & Davidson, 117 W. 46th St., N. Y. City. (See Adv.)

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(See Flowers, Artificial)

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(See also Flowers, Artificial, and Decorators, Theatre Interior)

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Everson & Co., C. G., 70 W. Lake St., Chicago, Ill.
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Murdock Mfg. & Supply Co., The, 426 Plum St., Cincinnati, O., "Out-Door," "Lily-White."
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Waterman Waterbury Co., The, 1121 Jackson St., N. E., Minneapolis, Minn.
Wheeling Sanitary Mfg. Co., Main & 5th Sts., Wheeling, W. Va.

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(See also Disinfectants and Sprays)

DEVELOPING, Film

(See Laboratories)

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Display Stage Lighting Co., Inc., 314 W. 44th St., N. Y. City.
Major Equipment Co., 2518 Culloom Ave., Chicago, Ill.
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Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

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(See also Purifiers, Air)

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Fulton Co., 3208 Carroll Ave., Chicago, Ill. "Fulco."
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Hillyard Chemical Co., 801 S. 9th St., St. Joseph, Mo.
Houchin Co., Thos. W., 36 E. 12th St., New York City. "Volcano."
Houghton & Co., E. F., 240 Somerset St., Philadelphia, Pa.
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Hygienic Specialty Co., Greensburg, Pa.
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International Metal Polish Co., Quill St. & Belt R. R., Indianapolis, Ind. (See Adv.)
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Kemiko Co., The, 30 Liberty St., Newark, N. J.
Perolin Co. of America, 1090 W. 37th St., Chicago, Ill.
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Shoemaker & Busch, 511 Arch Street, Philadelphia, Pa. "Airsweet."
"Sixco"—See Sanitas Disinfectant Co.
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White Tar Co., 2 Cliff St., N. Y. City. "Creolol."
Wolff Laboratories, 230 Greenwich St., N. Y. City.

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Lupton's Sons Co., David, Allegheny Ave. & Tulip St., Philadelphia, Pa.
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Moeschl-Edwards Corrugating Co., Covington, Ky.
Peelle Co., 123 Liberty St., N. Y. City.
Pro-Bert Sheet Metal Co., Covington, Ky. (See Adv.)
Pursell-Grand Co., 414 Walnut St., Cincinnati, Ohio.
Reliance Fireproof Door Co., 47 Milton St., Brooklyn, N. Y.
Ross Mfg. Co., R. J., 4241 Ogden Ave., Chicago, Ill.
Saino Fire Door & Shutter Co., 2025 Elston Ave., Chicago, Ill.
Solar Metal Products Co., 470 E. Starr Ave., Columbus, Ohio.

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Variety Mfg. Co., 2958 Carroll Ave., Chicago, Ill.
Voigtmann & Co., Chicago, Ill.
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Weson Mfg. Co., Jas. G., N. Y. City.
Westergren, M. F., 433 E. 144th St., N. Y. City.

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Kinnear Mfg. Co., Columbus, Ohio.
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Peterson & Son, Jas. 1934 N. Front St., Philadelphia, Pa.
Vonnegut Hardware Co., 43 S. Meridian St., Indianapolis, Ind.

DOWSERS, Automatic Projector

(See Projectors, Standard)
Alhambra Co., 328 Market Ave., N. Canton, Ohio.
Auto Dowsers Sales Co., San Francisco. "Weaver."
Protectall Co., The, Dallas, Tex. "Protectall."
"Weaver"—See Auto Dowsers Sales Co.

THEATRE EQUIPMENT DIRECTORY

Edited by HOWARD McLELLAN

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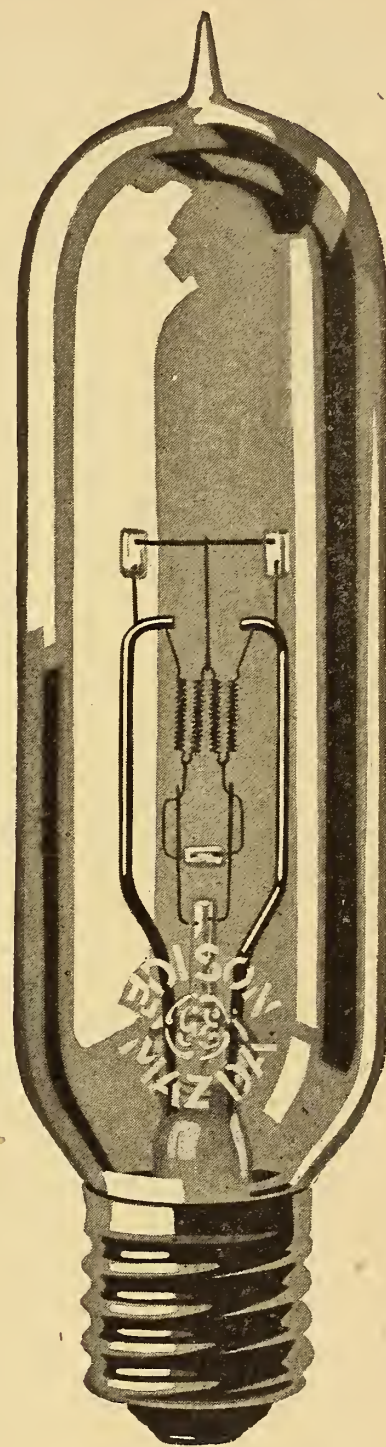
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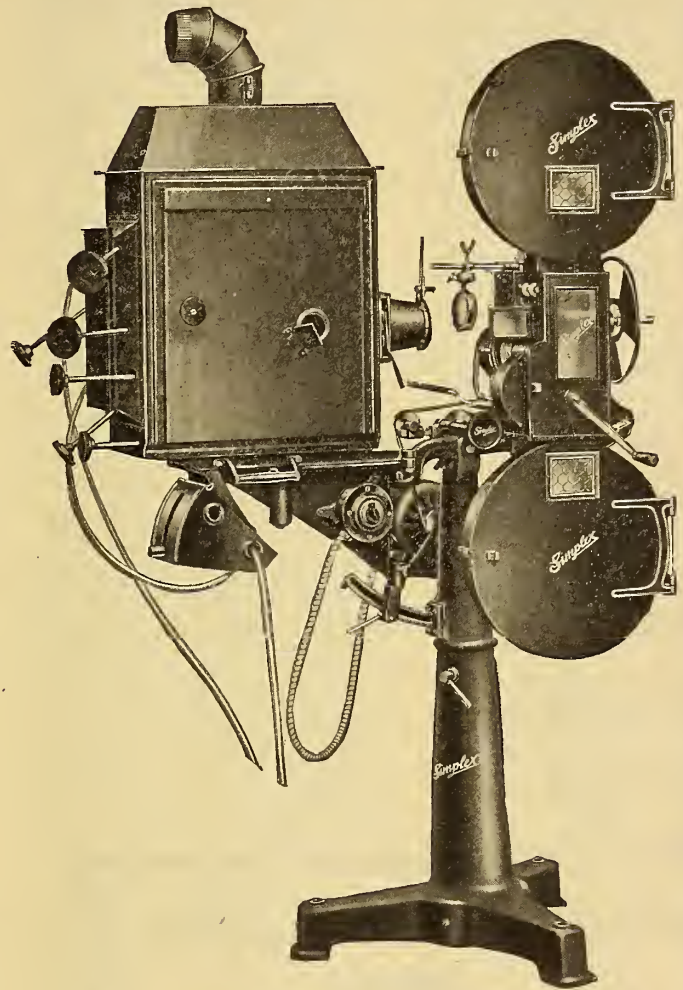
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(See Page 96.)

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Union Acoustical Co., 104 S. 17th St., St. Louis, Mo.

ADAPTERS, Carbon

Best Devices, Cleveland, Ohio. "Best." (See Adv.)

Frkert Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Exhibitors Supply Co., Chicago, Ill.

Franklin Electric Products Co., 750 Prospect Ave., S. E. Cleveland, Ohio.

Fulco Regular Carbon Adapters See E. E. Fulton.

Fulco Super Carbon Adapters—See E. E. Fulton.

Fulton, E. E., 3206 Carroll Ave., Chicago, Ill. "Regular," "Super."

Independent Movie Supply Co., 729 Seventh Ave., N. Y. City.

Leland Theatre Supply Co., 97 State St., Montpelier, Vt.

ADAPTERS, Electric Lamp

(See also Incandescent Projection Adapters)

Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, Ill.

Bryant Electric Co., Bridgeport, Conn.

Dale Lighting & Fixture Co., 107 W. 13th St., N. Y. City.

Enterprise Optical Co., 564 Randolph St., Chicago, Ill.

Erickson Electric Co., L., 82 Sudbury St., Boston, Mass.

Franklin Electric Products Co., 750 Prospect Ave., S. E. Cleveland, Ohio. (See Adv.)

General Electric, Schenectady, N. Y.

Hart & Hegeman, Hartford, Conn.

National Electric Lamp Works, Nela Park, Cleveland, O. (See Adv.)

Stewart, F. H., 37 N. 7th St., Phila., Pa.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

White Mfg. Co., J. H., 111 N. Third St., Brooklyn, N. Y.

ADAPTERS, Lens

Newton, Chas. I., 331 W. 18th St., N. Y. City.

Powers Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)

Precision Machine Co., Inc., 319 E. 34th St., N. Y. City. (See Adv.)

ADAPTERS, Mazda Projection

See Incandescent Projection Adapters.)

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Addressograph Co., 901 Van Buren St., Chicago, Ill. "Addressograph."

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Elliott Addressing Machine Co., 143 Albany St., Cambridge, Mass.

Multipost Co., 51 Centre St., Rochester, N. Y.

New Writerpress Co., Hull & Wharf Sts., Shelton, Conn.

Pollard-Alling Mfg. Co., 312 E. 23rd St., New York City.

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Wallace Addressing Mach. Co., 116 W. 14th St., New York City.

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

Writerpress Lettergraph Co., Shelton, Conn.

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See Novelties, Exploitation & Advertising.

ADVERTISING PROJECTORS

(See Projectors, Advertising)

ADVERTISING, Theatre

Conlon & Howe, 117 W. 46th St., N. Y. City.

Master Advertisers Corp., 732 So. Wabash Ave., Chicago, Ill.

Morgan-Bryan Art Studios, 110 W. 40th St., N. Y. City.

Weshuer. & Davidson., 1608 Times Bldg., N. Y. City (See Adv.)

AISLELITES, Theatre

Brookline Co., The, 1741 Euclid Ave., Cleveland, O. (See Adv.)

Chicago Elect. Sign Co., 2219 W. Grand Ave., Chicago, Ill. "Chicago."

Frink, Inc., I. P., 24th St. & 10th Ave., N. Y. City.

Electrical Products Corp., 1122 W. 16th St., Los Angeles.

Kausalite Mfg. Co., 6134 Evans Ave., Chicago, Ill. "Kausalite." (See Adv.)

Major Equipment Co., 2518 Culm Ave., Chicago.

AISLE ROPE and Fittings

D. C. Humphreys Co., 909 Filbert St., Philadelphia, Pa.

Novelty Scenic Studios, 220 West 46th St., New York City. (See Adv.)

AMMETERS, Volt

Biddle, James G., 1221 Arch St., Philadelphia, Pa.

Burton-Rogers Co., 755 Boylston St., Boston, Mass.

General Electric Co., Schenectady, N. Y.

Harvard Electric Co., 525 W. Van Buren St., Chicago, Ill.

Hickok Elect. Inst. Co., Cleveland, Ohio.

Imp—See Roller-Smith Co.

Jewell Electrical Instrument Co., 1648 Walnut St., Chicago, Ill.

Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

ANIMALS, Toy Exploitation

Beers-Keeler-Bowman Co., Inc., Norwalk, Conn.

ANNUNCIATORS, Electric

Ansonia Electrical Co., Ansonia, Conn.

Automatic Appliance Co., 162 Columbus Ave., Boston, Mass.

Edwards & Co., 140th & Exterior Sts., N. Y. City.

Holtzer-Cabot Co., 125 Armory St., Boston, Mass.

Major Equipment Co., 2518 Culm Ave., Chicago.

Moon Mfg. Co., 122 N. Jefferson St., Chicago, Ill.

Ostrander & Co., W. R., 371 Broadway, N. Y. City.

Pettes & Raudall, 150 Nassau St., N. Y. City (See Adv.)

Patrick & Wilkins Co., 51 N. 7th St., Philadelphia, Pa. "Guarantee."

Stanley & Patterson, 23 Murray St., N. Y. City.

Western Electric Co., 195 Broadway, N. Y. City.

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

ARC FEEDS, Automatic

(See Controls, Arc)

ARCS, High Intensity Projection

General Electric Co., Schenectady, N. Y. "G-E."

Power Company, Nicholas, 90 Gold St., N. Y. City. (See Adv.)

Precision Machine Co., 319 E. 34th St., N. Y. City. (See Adv.)

Birkholm & DeHart, 111 W. 42nd St., N. Y. City. "Suu Light Arc." (See Adv.)

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

ARCHITECTS, Theatre

Ahlschlager, Walter, 65 E. Huron St., Chicago, Ill.

Allen, Paul R., Grand Central Terminal, N. Y. City.

Bair, H. S., Vandegrift Bldg., Pittsburgh, Pa.

Bates, R. M., Cammock Watts Bldg., Huntington, W. Va.

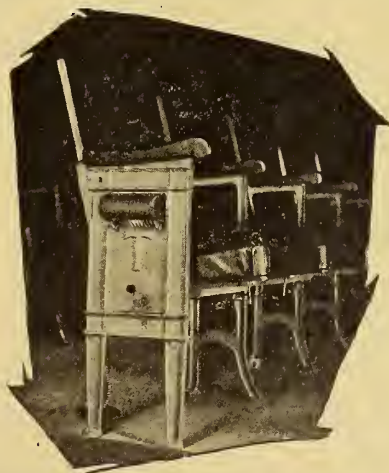
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 Clark, C. W., Savings Bank Bldg., Cortland, N. Y.
 Clark, Harlan M., 3115 Maple-dale St., Cleveland, Ohio.
 Colton, Bond & Knecht, House-man Bldg., Grand Rapids, Mich.
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Crane, C. Howard, Detroit, Mich. (See Adv.)
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 Deserty, Alex., 110 W. 34th St., N. Y. City.
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 Eichenlaub, R. A., Commerce Bldg., Erie, Pa. (See Adv.)
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 Phillips, J. H., 681 Fifth Ave., New York City.
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 Porter, E. B., 6170 Plymouth Ave., St. Louis, Mo.
 Preacher, G. L. & Co., Augusta, Ga.
 Pridmore, J. L. O., 38 S. Dear- born St., Chicago, Ill.
 Rigaumont, Victor A., State Theatre Bldg., Pittsburgh, Pa.)
 Rapp, C. W. & Geo. L., 190 N. State St., Chicago, Ill.
 Rasmussen, Robert T., 999 Ber- gen St., Brooklyn, N. Y.
 Reilly & Hall, 405 Lexington Ave., N. Y. City.
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Rickards, A. E., Commerce Bldg., Erie, Pa. (See Adv.)
 Rossello, Peter R., 406 Congress Bldg., Detroit, Mich.
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 Spigel, B. B., 112 Main St., Nor- folk, Va.
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 Swasey, Wm. A., 1819 Broad- way, N. Y. City.
 Temple, H. R., 304 Lincoln Bldg., Champaign, Ill.
 Theatr. Re-Construction Stu- dios 212 E. Superior St., Chi- cago.
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(See Lamps, Arc).

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(See Lamps, Arc).

ARC LAMPS, Reflecting Projector

(See Lamps, Reflecting, Arc, Projector)

ART TITLES

(See Titles, Film)

ARTISTS' REPRESENTATIVES

(See Casting Agencies).

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Associated Motion Picture Ad- vertisers, John Flinn, Pres., 485 Fifth Ave., N. Y. City.

Western Associated Motion Pic- ture Advertisers, Hollywood, Calif.

American Society Cinematog- raphers, Markham Building, Hollywood, Calif.

United Society of Cinematog- raphers, 50 East 42nd St., N. Y. City.

Electrical Illuminating Engi- neers Society, Fred Mills, Pres- ident, Lasky Studios, Holly- wood, Calif.

Screen Writers' Guild, Holly- wood, Calif.

Allied Laboratories' Associa- tion, 220 West 42nd Street, N. Y. City.

American Federation of Musi- cians, 110 West 40th Street, N. Y. City.

Motion Picture Directors Assoc- iation, 234 West 55th St., N. Y. City.

American Projection Society, 584 Seventh Avenue, N. Y. City.

ATTRACTIONS, Vaude- ville

Bohler's Attractions, Charles, Woods Theatre Bldg., Chi- cago, Ill. (See Adv.)

The Nally Markus Agency, 1547 Broadway, New York City. (See Adv.)

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(See Novelties, Exploitation and Advertising)

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Randall, A. L. Co., 180 N. Wa- bash Ave., Chicago.

Schroeder Artificial Flower Co., 6023 Superior Ave., Cleveland, Ohio.

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American Ever Ready Works of National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. "Eveready." (See Adv.)

Bright Star Battery Co., 310 Hudson St., New York, N. Y.

Burgess Battery Co., Harris Trust Bldg., Chicago, Ill.

Burn-Boston Battery & Mfg. Works, Little Bldg., Boston, Mass.

Columbia—See National Carbon Co.

Eveready—See American Ever Ready Works.

Hot Shot—See National Carbon Co.

National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. "Columbia," "Hot Shot." (See Adv.)

Stolp Co., 2210 S. Park Ave., Chicago, Ill. "Maxlife."

Washington Automobile Supply Co., Washington, Ill.

Wesco Supply Co., Seventh St. & Clark Ave., St. Louis, Mo. "Red Shield."

Western Dry Battery Co., 2501 15th Ave., W., Seattle, Wash. "Bull Dog," "Big Bear."

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

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Evan Burrowes Fontaine, Rainbo Gardens
Chicago
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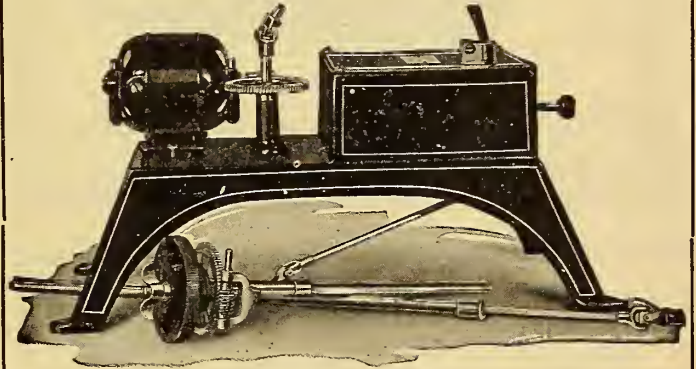
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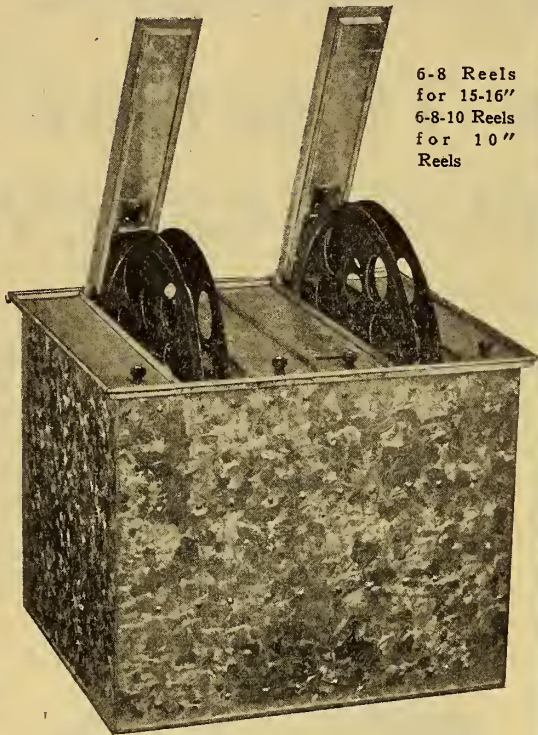
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 Special Materials Co., 140 Livingston St., Brooklyn, N. Y.
 Toch Bros., 320 Fifth Ave., N. Y. City.

DYNAMOS, Electric

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
 Diehl Mfg. Co., Elizabeth, N. J.
 Dilg Mfg. & Trading Co., 401 E. 163d St., N. Y. City. "Acme."
 Eck Dynamo & Motor Co., Belleville, N. J.
 Emerson Electric Mfg. Co., 2032 Washington Ave., St. Louis, Mo.
 General Electric Co., Schenectady, N. Y.
 Hallberg, J. H., 25 W. 45th St., N. Y. City.
 Hobart Bros. Co., Troy, Ohio.
 Holtzer-Cabot Co., 125 Armory St., Boston, Mass.
 Idela Electric & Mfg. Co., Mansfield, Ohio.
 Northwestern Electric Co., 412 S. Boyne St., Chicago, Ill. (See Adv.)
 Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
 Peerless Electric Co., Warren, Ohio.
 Ridgway Dynamo & Engine Co., Ridgway, Pa.
 Sprague Electric Works, 527 W. 34th St., N. Y. City.
 Western Electric Co., 57 Bethune St., N. Y. City.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

EASELS, Brass, Picture

Commercial Mfg. Co., 13th & Appleton Sts., Philadelphia, Pa.
 Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal.
 McKenna Brass & Mfg. Co., 1st Ave. and Ross St., Pittsburgh, Pa.
 Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

ECONOMIZERS, Current

(See Transformers, Alternating Current)

EDITORS, Film

Photoplay Title Co., 5828 Broadway, Chicago, Ill. (See Adv.)
 Alynlu Studios, 251 W. 42nd St., N. Y. City (See Adv.)
 Buckheiser, Oscar, 835 8th Ave., N. Y. City. (See Adv.)
 Meyer, Louis, 251 W. 19th St., N. Y. City. (See Adv.)
 Prizma, Inc., 110 W. 40th St., N. Y. City.
 Chandlee, Harry, 130 W. 46th St., N. Y. City.
 Dixon - McNitt - Schneider, 959 Seward Ave., Hollywood, Cal.
 Farnham, Jos. W., 220 W. 42d St., N. Y. City.
 Slobey, John, 727 7th Ave., N. Y. City.
 Stern, Ernest, 413 W. 41st St., N. Y. City.
 Waller Studios, 1493 Broadway, N. Y. City.

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EMERGENCY LIGHTING SYSTEMS

Electrical Prods. Corp., 1122 W. 16th St., Los Angeles. "Epcoc."
 U. S. E. M. Co., 505 W. 42d St., N. Y. City.
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

ENGINES, Gas & Gasoline

Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
 Sturtevant, Co. B. F., Hyde Park, Mass. (See Adv.)

ENGINEERS, Stage

Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City.
 Clarke, Peter, 534 W. 30th St., N. Y. City. (See Adv.)
 E-J Electric Installation Co., 221 W. 33d St., N. Y. City.
 Major Equipment Co., 2518 Cul-lom Ave., Chicago, Ill.
 Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio.
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

ENGINEERS, Studio

(See Studio Engineers)

ENGINEERS, Theatre

Bodamer, H. F., 720 Commerce Bldg., Erie, Pa. (Illumination.) (See Adv.)
 Eichenlaub, G. E., 720 Commerce Bldg., Erie, Pa. (See Adv.)
 Eichenlaub, R. A., 720 Commerce Bldg., Erie Pa. (Structural.) (See Adv.)
 Horton, O. D., 720 Commerce Bldg., Erie, Pa. (Heating.) (See Adv.)
 Rickards, A. E., 720 Commerce Bldg., Erie, Pa. (Electrical.) (See Adv.)
 Stevens, R. C., 720 Commerce Bldg., Erie, Pa. (Ventilating.) (See Adv.)

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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

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Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

EXPORTERS, Film

Klein Co., Edward L., 152 West 42nd St., New York City. (See Adv.)

Vogel, Wm. M., 130 West 46th St., New York City. (See Adv.)

EXPOSURE METERS, Camera

Bass Camera Co., Chicago, Ill.

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Russell Studios, 726 8th Ave., New York City.

Seipel, Louis, 301 West 50th St., N. Y. City.

Weshner & Davidson, 117 W. 46th St., N. Y. City (See Adv.)

FAN BRACKETS, Electric

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Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

FILM CABINETS

(See Cabinets, Safety Reel.)

FILM PACKERS

(See Storage, Film)

FILM, Raw

Anso Co., Binghamton, N. Y. (See Adv.)

Bay State Film Sales Co., Inc., 220 W. 42d St., N. Y. City.

Burke & James, 240 E. Ontario St., Chicago, Ill. "Rexo." (See Adv.)

Eastman Kodak Co., Rochester, N. Y. "Eastman." (See Adv.)

Powers Film Products, 1600 Broadway, N. Y. City.

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Hewes Laboratories, No. 13th and Berry Sts., Brooklyn, N. Y.

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Eastman Kodak Co., Rochester, N. Y. (See Adv.)

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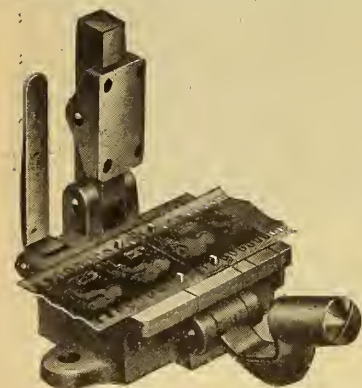
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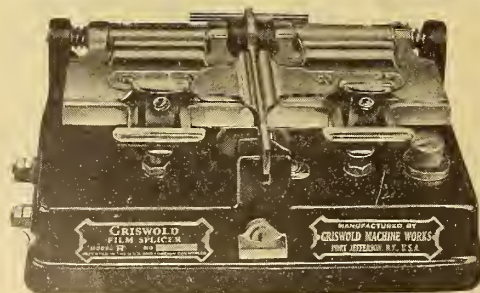
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(See Storage, Film)

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(See Brokers, Theatre)

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Decorators Supply Co., Archer Ave. & — St., Chicago, Ill.

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Kelley & Kelley, 3193 Boulevard, Jersey City, N. J.

"Thermon-Blink," "Tic-Tac."

New York—See Betts & Betts Corp.

Norden Electric Sign Co., 311 W. 40th St., N. Y. City.

Novelty Electric Sign Co., 165 Eddy St., San Francisco, Cal.

Reco—See Reynolds Electric Co.

Reynolds Electric Co., 2651 W. Congress St., "Reco."

Thermo-Blink—See Kelley & Kelley.

Thermo Wynk—See Betts & Betts Corp.

Tic-Tac—See Kelley & Kelley.

Vacu—See Betts & Betts Corp.

Valentine Electric Sign Co., Atlantic City, N. J.

Cusack Co., Thos., Chicago, Ill. "De Luxe."

"De Luxe." — See Cusack Co., Thos.

Ryan Corp., The Phoenix, N. Y.

Cramer & Co., R. W., 116 Liberty St., N. Y. City.

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Anglo-American Co., Crystal Theatre Bldg., Pittsburgh, Pa.

Beacon Miniature Electric Co., 108 Dean St., N. Y. City.

Bright Star Battery Co., 430 W. 14th St., N. Y. City.

"Daylo"—See American Ever Ready.

Electro Importing Co., 235 Fulton St., N. Y. City.

Ever Ready — See American Ever-Ready Co.

Import Sales Co., 19 E. 21st St., N. Y. City.

Interstate Electric Novelty Co., 29 Park Pl., N. Y. City.

National Carbon Co., Madison Ave., N. W., W. 117th St., Cleveland, Ohio. (See Adv.)

Shepherd Dry Battery Co., S. S., Boston, Mass.

Stanley & Patterson, 23 Murray St., N. Y. City.

Universal Novelty Co., 1193 Broadway, N. Y. City.

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

C. D. Wood Electric Co., 441 Broadway, N. Y. City.

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- Douglas Co., John, 906 Poplar St., Cincinnati, Ohio.
- Crane Co., 836 Michigan Ave., Chicago, Ill. (See Adv.)
- Edwardsville Brass Co., Edwardsville, Ill.
- Eljer Co., Ford City, Pa.
- Elkhorn—See Kohler Sons Co.
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- Glauber Brass Mfg. Co., 4917 Superior Ave., Cleveland, Ohio.
- Haines, Jones & Cadbury Co., 1130 Ridge Ave., Philadelphia, Pa.
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- Kohler Co., Kohler, Wis. "Delevan," "Elkhorn," "Monona."
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- Twentieth Century Brass Wks., Belleville, Ill.
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(See Frames, Poster and Lobby)

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- Dahlstrom Metalle Door Co., Jamestown, N. Y. (See Adv.)
- Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
- Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.
- Friedman, I. M., 219 W. Lake St., Chicago, Ill.
- Fulco—See Fulton, E. E.
- Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco."
- Galindo Mfg. Co., 26 W. Broadway, N. Y. City.
- Illinois Moulding Co., 2411 W. 23d St., Chicago, Ill.
- Kettler Brass Mfg. Co., Houston, Tex.
- Keystone Picture Frame Co., 629 Fifth Ave., Pittsburgh, Pa.
- Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
- McKenna Brass & Mfg. Co., Pittsburgh, Pa.
- Markendorf, S., 122 W. 23d St., N. Y. City.
- Menger, Ring & Weinstein, 306 W. 42nd St., N. Y. City.
- National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
- Neyman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)
- E. G. Reinhardt Mfg. Co., 326 East 2nd St., Cincinnati, Ohio. (See Adv.)
- Russell Studios, 726 8th Ave., N. Y. City.
- Reuben Studios, 812 Prospect Ave., Cleveland, Ohio.
- Stanley Frame Co., 729 7th Ave., N. Y. City.
- United States Frame & Picture Co., 46 Vesey St., N. Y. City.

FRONTS, Ornamental Metal

- Berger Mfg. Co., 1038 Belden Ave., Canton, Ohio.
- Brier Hill Steel Co., 521 W. 23d St., N. Y. City.
- Canton Metal Ceiling Co., 1957 Harrison Ave., Canton, Ohio.
- Edwards Mfg. Co., 411-451 East 5th St., Cincinnati, Ohio. (See Adv.)
- Friedly-Voshardt Co., 735 S. Halsted St., Chicago, Ill.
- Kanneberg Roofing & Ceiling Co., Canton, Ohio.
- Milcor—See Milwaukee Corrugating Co.
- Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
- Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
- Pro Bert Sheet Metal Co., Covington, Ky. (See Adv.)
- Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.
- Solar Metal Products Co., 470 E. Starr Ave., Columbus, Ohio.

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- American Chair Co., 913 N. 11th St., Sheboygan, Wis.
- American Purchasing Corp., 25 W. 45th St., New York City.
- American Reed & Willow Furniture Co., 368 Congress St., Boston, Mass.
- Baillie Basket Co., 82 Sudbury St., Boston, Mass.
- Barker Bros., 724 S. Broadway, Los Angeles, Cal. "Quality."
- Burdett Chair Mfg. Co., Keene, N. H.
- Burrowes Co., The, E. T., 70 Free St., Portland, Me.
- Buzzini Corp., John S., 224 E. 42nd St., New York City.
- Cross & Co., James H., 30 W. Lake St., Chicago, Ill.
- Derby & Co., Inc., P., Gardner, Dickerman Co., Inc., J. A., Gardner, Mass.
- Dunn Co., John A., 58 Main Mass.
- Eastern Chair Co., Gardner, Mass.
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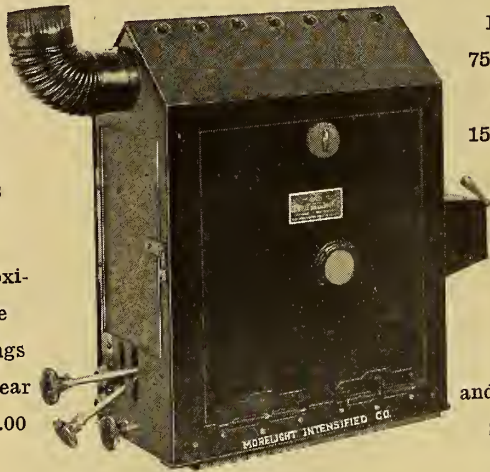


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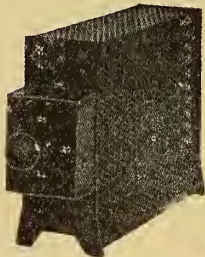


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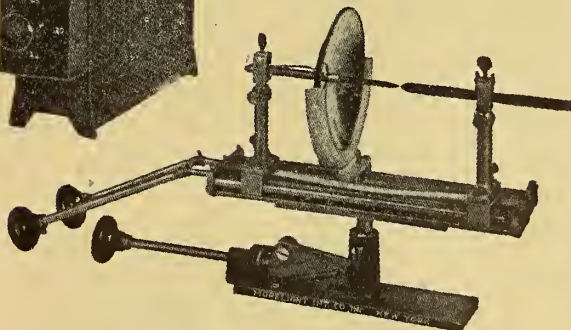
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- Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

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- Newton, C. I., 331 W. 18th St., N. Y. City.

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- Allis-Chalmers Mfg. Co., Milwaukee, Wis.
- American Blower Co., 6004 Russell St., Detroit, Mich.
- Becker Theatre Supply Co., 416 Pearl St., Buffalo, New York. "Transvertor." (See Adv.)
- C. & C. Electric & Mfg. Co., Garwood, N. J.
- Carleton Co., 170 Summer St., Boston, Mass.
- Cinema Sales Co., 4538-40 Hollywood Blvd., Hollywood, Cal. "Creco."
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- Fidelity Electric Co., Lancaster, Pa.
- Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco."
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- Mechanical Appliance Co., 133 Stewart St., Milwaukee, Wis.
- Northwestern Electric Co., 412 S. Hoyne St., Chicago, Ill. (See Adv.)
- Philadelphia Theatre Equipment Co., 25 North 13th St., Philadelphia, Pa. (See Adv.)
- Peerless Electric Co., Warren, Ohio.
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- Universal Motor Co., Oshkosh, Wis.
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- Western Electrical Co., 195 Broadway, N. Y. City.
- Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
- Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)
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- Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y.
- Fiske Iron Works, J. W., 56 Park Pl., N. Y. City.
- Hungerford Brass & Copper Co., 80 Lafayette St., N. Y. City.
- Kettler Brass Mfg. Co., Houston, Tex.
- McKenna Brass Co., First Ave. & Ross St., Pittsburgh, Pa.
- Michaels Art Bronze Co., 230 Scott St., Covington, Ky.
- Midland Metal Co., 1427 Catherine St., Philadelphia, Pa.
- Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)
- Pitt Composite Iron Works, Wm. R., 219 W. 26th St., N. Y. City.
- Pittsburgh Brass Mfg. Co., 32d St. & Penn Ave., Pittsburgh, Pa.
- Smith Wire & Iron Works, F. P., 56 W. Lake St., Chicago, Ill.
- Star—See Hungerford Brass & Copper Co.



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Patterson New Jersey



Glenwood theatre
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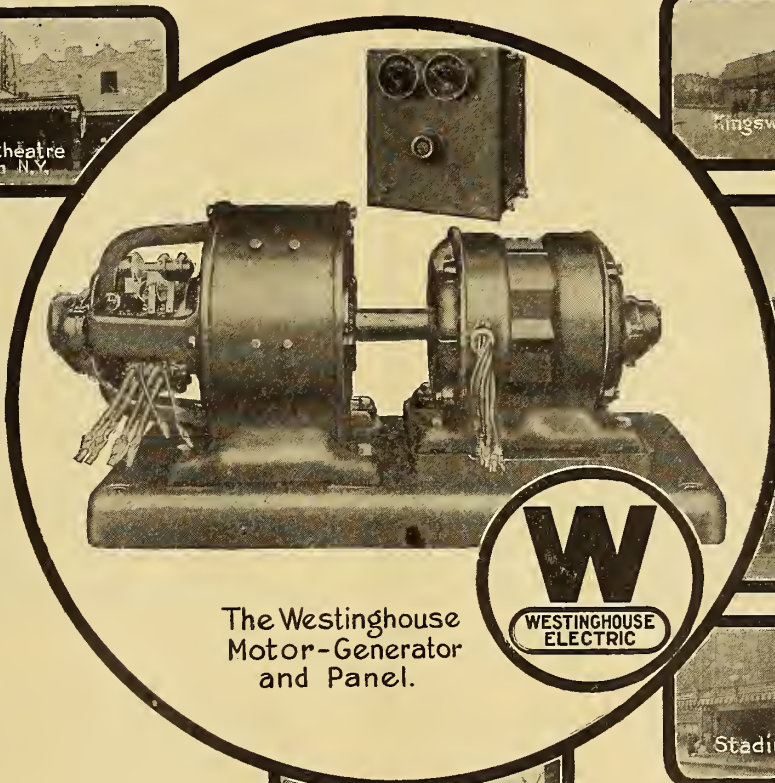
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- Los Angeles, Cal.—Pacific Amusement Supply Co.
- Portland, Ore.—Service Film & Supply Co., 78 West Park St.
- Seattle, Wash.—The Theatre Equipment Co.
- Atlanta, Ga.—Lucas Theatre Supply Co.
- Auburn, N. Y.—Auburn Film Co.
- Minneapolis, Minn. — The Rialto Co.
- Cleveland, Ohio—Art Film Studios.
- San Francisco, Cal.—Theatre Equipment Supply Co.
- Boston, Mass.—Eastern Theatre Equipment Co., 43 Winchester St.
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vens Point, Wis.

GREASES

(See Lubricants)

GRILLES, Wood and Com- position

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(See Engravers, Theatre)

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Clancy, J. R., Syracuse, N. Y.
Clark, Peter, 534 W. 30th St.,
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Channon Mfg. Co., Jas. H., 227
W. Erie St., Chicago, Ill.
Electric Products Corp., 1122 W.
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Sheck & Co., O., Metropolitan
Theatre, Cleveland, Ohio.
Story Scenic Co., O. L., 21 Tufts
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Mass.

HAT RACKS, Brass

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St., Cincinnati, Ohio.
(See Adv.)
McKenna Bros. Brass Co.,
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HEATERS, Electric Foot

(See Warmers Electric Foot)

HEATERS, Ticket Booth

Westinghouse Electric & Mfg.
Co., E. Pittsburgh, Pa. (See
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HEATING, Theatre

Sturtevant Co., B. F., Hyde
Park, Boston, Mass. (See
Adv.)

HEATING EQUIPMENT

Crane Co., 836 Michigan Ave.,
Chicago, Ill.

HEATING SYSTEMS

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Sturtevant Co., B. F., Hyde
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HEATING SYSTEMS, Oil

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Church St., N. Y. City. (See
Adv.)

HERALDS, Novelty

(See Printers, Theatre)

Beacon Press, Inc., 318 West
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Circle Press, Inc., 238 West 53rd
St., New York City. (See
Adv.)

Hennegan Co., The, 311-321 Gen-
esee, Cincinnati, Ohio. (See
Adv.)

Tanney Printing & Publishing
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42nd St., bet. 7th & 8th Aves.,
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Times Square Printing Co., 250
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(See Adv.)

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(See Transformers, Alternating
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Wilkes-Barre, Pa.
Bird Film Service, 355 Wash-
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Carlisle, Ellis, 71 W. 23d St.,
N. Y. City.
Carter Cinema Company, 220
W. 42d St., N. Y. City.
Cincinnati Motion Picture Co.
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Ellis, Carlyle, 71 W. 23d St.,
N. Y. City.
Staulcup Cinma Service, Inc.,
3 D. 61st St., N. Y. City.
Tilford Cinema Studios, 332 W.
44th St., N. Y. City.
Venar Studio, The, Orpheum
Theatre Building, Peoria, Ill.
Victor Safety Film Corp., 710
First National Bank Bldg.,
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sine."
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Adv.)
Fulco—See Fulton Co.
Fulton Co., E. E., 3208 Carroll
Ave., Chicago, Ill. "Fulco."
Glassine—See Davids Co.
Greater New York Slide, 209 W.
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Higgins & Co., Chas. M., 271
Ninth St., Brooklyn, N. Y.
Litholia Color Co., 75 W. 23d
St., N. Y. City.
Novelty Slide Co., 209 W. 48th
St., N. Y. City.
Rialto Theatre Supply Co.,
Minneapolis, Minn.
Scribo—See Erker Bros. Optical
Co.
Stafford Co., N., 67 Fulton St.,
N. Y. City.
Standard Slide Corp., 209 W.
48th St., N. Y. City.

INSERTS, Colored

Beacon Press, Inc., 318 West
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Adv.)

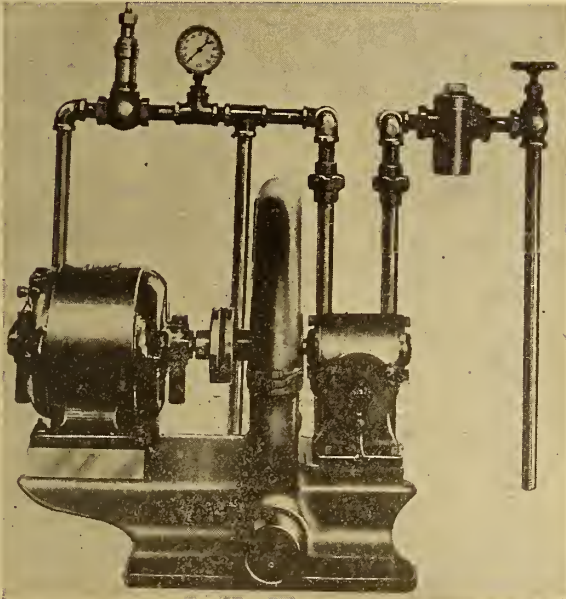
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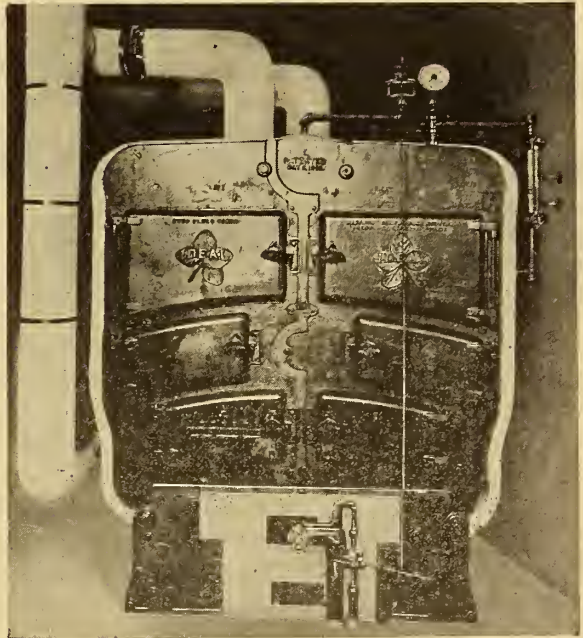
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- Continental Fire Insurance Co., 80 Maiden Lane, New York City.
- Eastern Underwriters of Camden Fire Insurance Co., 434 Federal St., Camden, N. J.
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- Fireman's Insurance Co., 786 Broad St., Newark, N. J.
- Firemen's Underwriters, 766 Broad St., Newark, N. J.
- Glens Falls Insurance Co., Glens Falls, N. Y.
- Globe National Fire Insurance Co., Sioux City, Ia.
- Great-American Fire Insurance Co., 1 Liberty St., New York City.
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- Hartford Fire Insurance Co., 125 Trumbull St., Hartford, Conn.
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- Springfield Fire & Marine Insurance Co., 195 State St., Springfield, Mass.
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- Hancock Co., 5 Beekman St., New York City.
- Home Insurance Co. of New York, The, 65 Cedar St., New York City.
- Hyde, John E., 29 Broadway, New York City.
- Insurance Co. of N. America, 232 Walnut St., Philadelphia, Pa.
- New Hampshire Fire Insurance Co., 156 Hanover St., Manchester, N. H.
- Niagara Fire Insurance Co., 123 William St., New York City.
- Providence Washington Insurance Co., 20 Market Square, Providence, R. I.
- Riehle & Co., Inc., J. M., 68 William St., New York City.
- St. Paul F. & M. Insurance Co., 5th & Washington St., St. Paul, Minn.
- Wagner, Taylor Edson Co., Inc., 422 Walnut St., Philadelphia, Pa.

INSURANCE, Rain

- Brown, Clark T., 55 John St., N. Y. City.
- Eagle Star & British Dom. Insurance Co., 123 William St., N. Y. City.
- Hartford Fire Ins. Co., Hartford, Conn. (See Adv.)
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INTENSITY ARC LAMPS, High

(See Arcs, High Intensity Projection)

IRON WORKS, Architectural or Ornamental

Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)
 Pro Bert Sheet Metal Co., Covington, Ky. (See Adv.)
 Reinhardt, E. G., Mfg. Co., 426 E. 2nd St., Cincinnati, Ohio. (See Adv.)

JANITORS' SUPPLIES

Altschul, A. H., 50 Walker St., New York City.
 American Purchasing Co., 25 W. 45th St., New York City.
 American Standard Mfg. Co., 2268 Archer Ave., Chicago, Ill.
 Barnett & Brown, 193 Pearl St., New York City.
 Barry & Co., D. J., 83 Barclay St., New York City.
 Barth & Son, L., 32 Cooper Sq., New York City.
 Beck Co., Arthur, 4743 Bernard St., Chicago, Ill.
 Boller Machine Works, Peter, 122 N. Curtis St., Chicago, Ill.
 Buzzini Corp., John S., 224 E. 42nd St., New York City.
 California Exterminating Co., Inc., 373 A., W. 125th St., New York City.
 Clarke Chemical Co., The, 1441 Wazee St., Denver, Col.
 Cordley & Hayes, 21 Leonard St., New York City.
 Costello & Son Brush Co., J. S., 1108 Pine St., St. Louis, Mo.
 Fowl, Julius, 207 W. 18th St., New York City.
 General Disinfecting Co., 143 Clermont Ave., Brooklyn, N. Y.
 Gross Hardware & Supply Co., Philip, 216 Third St., Milwaukee, Wis.
 Hainesworth Supply Co., 2411 N. 6th St., Philadelphia, Pa.
 Hanover Supply Co., 290 W. 11th St., New York City.
 Janitors' Supply Co., 301 Market St., Pittsburgh, Pa.
 Joesting & Schilling Co., The, 379 Sibley St., St. Paul, Minn.
 Keppler Bros., 7th Ave. & 24th St., New York City.
 Lewis, Samuel, 73 Barclay St., New York City.
 Ludwig Wilson Brush & Supply Co., 439 S. Clark St., Chicago, Ill.
 Pick Co., Albert, 208-224 W. Randolph St., Chicago, Ill. (See Adv.)
 St. Louis Janitor's Supply Co., 116 N. 9th St., St. Louis, Mo.
 Schuman, Sam., 942 W. Madison St., Chicago, Ill.
 Standard Supply Co., 158 W. Broadway, New York City.
 Stella Soap & Chemical Co., The, 2052 Halsted St., Chicago, Ill. "Stella."
 U. S. Chemical Co., Greenville, Ohio.
 U. S. Sanitary Specialties Corp., 170 W. Randolph St., Chicago, Ill.
 West Disinfecting Co., 411 5th Ave., New York City.
 Zabel & Co., W. C., 223 E. Federal St., Youngstown, O.

JAZZ HORNS, Novelty
 Fishelov & Co., H., 2717 Potomac Ave., Chicago, Ill.
 Wurlitzer Co., Rudolph, Cincinnati, Ohio. "Jazzooks."

KICK PLATES, Guards & Pulls, Door
 Baldwin Brass Works, 411 S. Clinton St., Chicago, Ill.
 Hungerford Brass & Copper Co., 80 Lafayette St., N. Y. City.
 Imperial Brass Mfg. Co., The, 1236 W. Harrison St., Chicago, Ill. "Imperial."

Kettler Brass Mfg. Co., Houston, Tex.
 McKenna Bros. Brass Co., Pittsburgh, Pa.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
 Pittsburgh Brass Mfg. Co., 32d St. & Penn Ave., Pittsburgh, Pa.
 Republic Structural Iron Works Div., 5300 Lake Side Ave., Cleveland, Ohio.
 Revolving Door & Fixture Co., 556 W. 27th St., New York City.
 Richmond Engineering Co., Richmond, Va.
 Stanley Works, New Britain, Conn.
 Western Brass Mfg. Works, 2007 Marshall Blvd., Chicago, Ill.
 Wrightsville Hardware Co., Wrightsville, Pa.

LABELS, Film Caution

Dennison Mfg. Co., 15 John St., N. Y. City.
 Ever-Ready Roll Label Co., 203 W. 40th St., N. Y. City.
 Green, P. A., 52 Rumford Ave., Waltham, Mass.
 Stafford Co., N., 67 Fulton St., N. Y. City.

LABORATORIES, Film

American Film Co., 6227 Broadway, Chicago, Ill.
 Artfilms Studio, Ontario St., Cleveland, O.
 Associated Screen News, 120 W. 41st St., N. Y. City.
 Atlas Film Co., 63 E. Adams St., Chicago, Ill.
 Biograph Company, 807 E. 175th St., N. Y. City.
 Burton Holmes Laboratory, 7510 N. Ashland Ave., Chicago, Ill.
 Burnbaum, H. L., Coronet Film Corporation, Providence, R. I.
 Chenoweth Film Co., 1306 Farnam St., Omaha, Neb.
 Claremont Film Laboratory, Inc., 430 Claremont Pkwy., N. Y. City.
 Clune's Laboratory, 5356 Melrose Ave., Hollywood, Cal.
 Craftsman Film Laboratory, 251 W. 19th St., N. Y. City. (See Adv.)
 Crandall & Stevens Film Laboratory, 1761 Alessandro Ave., Hollywood, Cal.
 Cromlow Film Laboratory, 220 West 42d St., N. Y. City.
 Crosby Film Laboratory, 5813 Santa Monica Blvd., Hollywood, Cal.
 Crouse-Davidge Laboratories, 1511 Cahuenga Ave., Hollywood, Cal.
 Downing Laboratory, 6363 Santa Monica Blvd., Hollywood, Cal.
 Eclipse Laboratory, 523 West 23d St., N. Y. City.
 Evans Film Mfg. Co., 416 W. 216th St., N. Y. City.
 Film Craft Industries, Ltd., 39 Queen St., West Toronto, Can.
 Filmcraft Laboratories, Culver City, Cal.
 Film Development Corp., Hoboken, N. J.
 Film Laboratory, Hudson Heights, N. J.
 Film Storage & Forwarding Corp., Harris & Van Alst Aves., Long Island City, N. Y.
 Griffith, D. W., Laboratory, Mamaroneck, N. Y.
 Hirlgraph Motion Picture Corp., Fort Lee, New Jersey. (See Adv.)
 Horsley Laboratories, Wm., 6060 Sunset Boulevard, Hollywood, Calif.
 Howe, Lyman, Laboratories, Wilkesbarre, Pa.
 Jerome Film Corp., 761 Jackson Ave., Bronx, N. Y. City.
 Kessel, Nicholas, Laboratory, Fort Lee, N. J.
 Kineto Company Laboratory, 71 West 23d St., N. Y. City.
 Knickerbocker Film Laboratory, Fort Lee, N. J. (See Adv.)
 L'Star Laboratory, 111 Westchester Sq., N. Y. City.
 Lustig Film Laboratory, Sam., 2147 Prospect Ave., Cleveland, Ohio.
 Malcolm Film Laboratories, 244-259 West 49th St., New York City. (See Adv.)
 Prizma, Inc., 110 W. 40th St., N. Y. City.
 Republic Laboratories, Inc., 128 W. 52d St., N. Y. City.

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Rothacker - Allers Laboratory, 5515 Melrose Ave., Los Angeles, Cal.
Rothacker Film Laboratory, Diversey Parkway, Chicago, Ill.
Standard Film Laboratories, Seward & Romaine Sts., Hollywood, Calif.
Standard Motion Picture Co., 1005 Mallers Bldg., Chicago, Ill.
Sunset Laboratory, 6060 Sunset Blvd., Hollywood, Cal.
Tremont Film Laboratories Inc., 1944 Jerome Ave., N. Y. City.

LABORATORY ENGINEERS

E. J. Electric Installation Co., 221 W. 33d St., N. Y. City.

LABORATORY SUPPLIES, Film

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See Adv.)
Capitol Motion Picture Supply Co., 142 W. 46th St., N. Y. City.
Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal. "Epcoc."

LAMP DIPS

(See Coloring, Lamps.)

LAMPS, Arc

Adams-Bagnall Electric Co., Platt Ave., S. E., Cleveland, Ohio. "A. B.," "Jandus."
American Arc Lamp Co., Kalamazoo, Mich. "Lea," "Northall."
Aurora Electric Co., Aurora, Ind.
Bell Arc Light Co., 213 Grand St., N. Y. City.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Chicago Cinema Equipment Co., 820 S. Tripp St., Chicago, Ill.

Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal. "Epcoc."
Gelb Co., Joseph, 512 W. 36th St., N. Y. City. "Spectro."
General Electric Co., Schenectady, N. Y. "Luminous."
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Hadaway, Tom, Montgomery, N. Y. "Panchroma Twin."
Imperial Electric Mfg. Co., 4 Murray St., N. Y. City.
Lea—See American Arc Lamp.
Luminous—See General Electric Co.
Mestrum, Henry, 817 6th Ave., N. Y. City.
Newton, Chas I., 331 W. 18th St., N. Y. City.
Northall—See American Arc Lamp Co.
Pemco—See Philadelphia Electric & Mfg. Co.
Toerring Co., C. J., 2119 Toronto St., Philadelphia, Pa.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
Warner Lamp Co., Davenport, Iowa.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)
Wohl & Co., M. J., Poyntar Ave. and Hancock St., Brooklyn, N. Y. "Economy," "Sun Ray."

LAMPS, Colored, Etched

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (See Adv.)
Edison Lamp Works, Harrison, N. J. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio. (See Adv.)

LAMPS, Decorative Electric

(See Lamps, Electric Incandescent.)

LAMPS, Floor

National Plastic Relief Co., 416 Elm St., Cincinnati, O. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LAMPS, Gas Filled

(See Lamps, Electric Incandescent.)

LAMPS, General Lighting

(See Lamps, Electric Incandescent.)

LAMPS, Incandescent Projection (Mazda Projection Lamps)

Edison Lamp Works of G. E. Co., Harison, N. J. (Edison Mazda) (See Adv.)
Nela Specialties Division of National Lamp Works, Nela Park, Cleveland, O. (See Adv.)
Westinghouse Electric Mfg. Co., E. Pittsburgh, Pa. "Westinghouse" (See Adv.)

LAMPS, Incandescent

Mazda, Gem and Carbon

American Electric Lamp Wks., Central Falls, R. I.
Banner Electric Works, 646 Market St., Youngstown, Ohio. Best—See New York Electric Lamp Co.
Brilliant Electric Works, Electric Bldg., Cleveland, Ohio.
Bryan-March Works, Central Falls, R. I.
Capitol Electric Co., Denver, Col. "Hall."
Champion—See Consolidated Electric Lamp Co.
Colonial Electric Division, Pittsburgh, Pa.
Columbia Incandescent Lamp Works, Equitable Bldg., St. Louis, Mo.
Consolidated Electric Lamp Co., Danvers, Mass. "Champion."
Economical Electric Lamp Division, 25 W. Broadway, N. Y. City. "Hylo."

Edison Lamp Works of General Electric, Harrison, N. J. (See Adv.)

Elux Miniature Lamp Works, 6 E. 39th St., N. Y. City.
Federal Lamp Works, 6 E. 39th St., N. Y. City.
Femco—See Franklin Electric Mfg. Co.
Fostoria Incandescent Lamp Works, Fostoria, Ohio.
Franklin Electric Mfg. Co., Hartford, Conn. "Femco," "Novi."
General Incandescent Lamp Works, Electric Bldg., Cleveland, Ohio.
Hall—See Capitol Electric Co.
Hygrade Lamp Co., Salem, Mass.
Independent Lamp & Wire Co., 1733 Broadway, N. Y. City.
Kentucky Electrical Co., Owensboro, Ky.
Laco-Philips Co., 131 Hudson St., N. Y. City.
Lux Mfg. Co., Terminal Bldg., Hoboken, N. J.
M. & W. Electric Co., Springfield, Mass.
Munder Electrical Works, Central Falls, R. I.
Nela Specialties Division, National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio. (See Adv.)
New York Electric Lamp Co., 38 Park Row, N. Y. City. "Best," "Regent."
North American Electric Lamp Co., St. Louis, Mo.
Novelty Incandescent Lamp Co., Emporium, Pa.
Novi—See Franklin Electric Mfg. Co.
Packard Lamp Works, Warren, Ohio.
Peerless Brilliant Lamp Division, Warren, Ohio.
Regent—See New York Electric Lamp Co.
Roberts & Hamilton Co., 413 So. 4th St., Minneapolis, Minn.
Rooney Lamp Co., F. J., 1317 Willow Ave., Hoboken, N. J.
Shelby Lamp Works, Shelby, Ohio.
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U. S. Incandescent Lamp Co., St. Louis, Mo.
Westinghouse Lamp Co., 165 Broadway, N. Y. City. ("Mazda Lamps." (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LAMPS, Miniature Incandescent

American Electric Lamp Wks., Central Falls, R. I.
Banner Electric Works, 646 Market St., Youngstown, Ohio.
Brilliant Electric Works, Electric Bldg., Cleveland, Ohio.
Bryan-March Works, Central Falls, R. I.
Columbia Incandescent Lamp Works, Equitable Bldg., St. Louis, Mo.
Domestic Tungsten Lamp Mfg. Co., West New York, N. J.
Edison Lamp Works of General Electric, Harrison, N. J.
Elux Miniature Lamp Works, 6 E. 39th St., N. Y. City.
Fostoria Incandescent Lamp Works, Fostoria, Ohio.
General Electric Co., Schenectady, N. Y.
Howard Miniature Lamp Co., 487 Orange St., Newark, N. J.
Jaeger Co., H. J., Hoboken, N. J.
Lux Mfg. Co., Terminal Bldg., Hoboken, N. J.
McCandless & Co., H. W., 67 Park Place, N. Y. City.
Mannweiler Co., A. C., 2719 Broadway, Fort Wayne, Ind.
Nela Specialties Division, National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio. (See Adv.)
Rooney Lamp Co., F. J., 1317 Willow Ave., Hoboken, N. J.
Shelby Lamp Works, Shelby, Ohio.
Sterling Electric Lamp Works, Warren, Ohio.
Tipless Lamp Co., Emporium, Pa.
Vosburgh Miniature Lamp Co., W. Orange, N. J.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LAMP LACQUER (See Coloring, Lamp).

LAMPS, Reflecting, Arc, Projector

American Reflecting Arc Corp., 43 Winchester Street, Boston, Mass. (See Adv.)
Howells Cine Equipment Co., 740 7th Ave., N. Y. City, "Morlite." (See Adv.)
Warren Products Co., 265 Canal St., N. Y. City. "Helios." (See Adv.)

LAMPS, Sign

(See Lamps, Electric Incandescent.)

LANTERNS, Slide

(See Stereopticons)

Bausch & Lomb Optical Co., St. Paul St., Rochester, N. Y.
"Balopticon." (See Adv.)
"Balopticon" — See Bausch & Lomb Optical Co.
Brenkert Light & Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
Perfection Slide and Pictures Corp., 79 5th Ave., N. Y. City. (See Adv.)
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

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LEDGERS, Theatre

(See also Accounting Systems, Theatre.)

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Exhibitors Trade Review, 152 W. 42d St., N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass.

LENS CLEANING FLUID

Paramount Lens Corp., 2059 Fulton St., N. Y. City.

LENS GRINDING

Jones & Hemitt Optical Co., 2-4 Gordon St., Boston, Mass. (See Adv.)

LENSES, Condensing

Bache Co., Semon, Morton & Greenwich Sts., New York. (See Adv.)
Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. (See Adv.)
Bennett, Chas. H., 224 North 13th St., Philadelphia, Pa. (See Adv.)
Buettner, Chas., 247 W. 47th St., N. Y. City. "Bee."
Burke & James, 240 E. Ontario St., Chicago, Ill.
Electrical Prods. Corp., 1122 W. 16th St., N. Y. City "Epcos." (See Adv.)
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Jefferson Glass Co., Follansbee, W. Va.
Paramount Lens Corp., 2095 Fulton St., Brooklyn, N. Y.
Philadelphia Theatre Equipment Co., 252 North 13th St., Philadelphia, Pa. (See Adv.)
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.) "Five Point."
Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
Wollensack Optical Co., Rochester, N. Y.

LENSES, Made to Order

Bausch & Lomb Optical Mfg. Co., Rochester, N. Y. (See Adv.)
Gundlach Manhattan Optical Co., Rochester, N. Y. (See Adv.)
Jones & Hewitt Optical Co., 24 Gordon St., Boston 30, Mass. (See Adv.)

LENSES, Motion Picture Camera

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. (See Adv.)
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Bennett, Chas. H., 224 North 13th St., Philadelphia, Pa. (See Adv.)
Burke & James, 240 E. Ontario St., Chicago, Ill. "Dallmeyer," "Voightlander."
Dallmeyer — See Burke & James.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach - Manhattan Optical Co., 761 Clinton Ave. So. Rochester, N. Y. "Ultrastigmat" F.—1.9 (See Adv.)
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"Taylor-Hobson"—See Burke & James.
Voightlander — See Burke & James.

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(See Lenses, Camera.)

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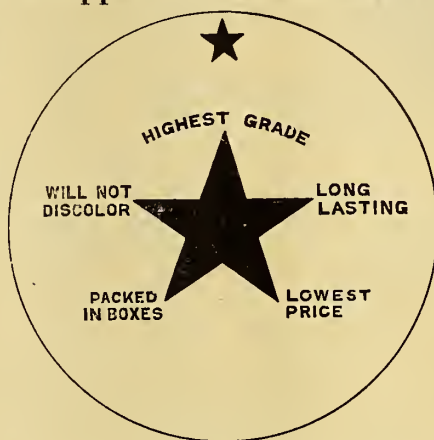
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Brenkert Light Projection Co., Detroit, Mich. (See Adv.)
Burke & James, 240 E. Ontario St., Chicago, Ill. "Voightlander," "Dallmeyer," "Ingento," "Taylor-Hobson."
"Cinephor"—See Bausch & Lomb Optical Co. (See Adv.)
Dallmeyer—See Burke & James.
Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal. "Epc.".
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Gundlach - Manhattan Optical Co., 761 Clinton Ave. S. Rochester, N. Y. "Radient." (See Adv.)
Ingento—See Burke & James.
Johnson Co., Geo. S., 4101 Ravenswood Ave., Chicago, Ill.
Jones & Hewitt Optical Co., 2-4 Gordon Street, Boston 30, Mass. (See Adv.)
"Keenolite"—Independent Movie Supply Co., 729 7th Ave., N. Y. City.
Kollmorgen Optical Corp., 35 Stenben St., Brooklyn, N. Y. "Snaplite." (See Adv.)
Projection Apparatus Co., 41-45 Lafayette St., N. Y. City.
Projection Optics Co., 293 State St., Rochester, N. Y. "Projex" (See Adv.)
"Radient"—See Gundlach-Manhattan Optical Co.
"Snaplite"—See Kollmorgen Optical Corp.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa. (See Adv.)
"Taylor-Hobson"—See Burke & James.
Voightlander—See Burke & James.

LIBRARIES, Film

American Motion Picture Co., Louisville, Ky.
Jawitz Motion Picture Library, 729 7th Ave., N. Y. City.
Krippendorf-Holley Mercantile Library Bldg., Cincinnati, Ohio. (See Adv.)
Miles, Joseph R., 130 W. 46th St., N. Y. City.
Romell Motion Picture Co., 115 East Sixth St., Cincinnati, Ohio.
Simplex Projection Studios, 220 W. 42d St., N. Y. City.

LIGHTING, Cornice

Frink, Inc., I. P., 24th St. & 10th Ave., N. Y. City.
Pearlman, Victor, & Co., 75 East Aden St., Chicago, Ill. (See Adv.)
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LIGHTING APPLIANCES, Stage

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Pearlman, Victor, & Co., 75 East Aden St., Chicago, Ill. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LIGHTING, Acetylene

Bliss Light Co., S. A., Peoria, Ill.
Capital Mfg. Co., 525 S. Dearborn St., Chicago, Ill. "Perfecto." (See Adv.)
Coleman Lamp Co., Wichita, Kan.
Pearlman, Victor & Co., 75 East Aden St., Chicago, Ill. (See Adv.)
Lindall, C. E., Bar Harbor, Me.
St. Louis Calcium Light Co., 516 Elm St., St. Louis, Mo.

LIGHTING FIXTURES, Composition

National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City. (See Adv.)

LIGHTING PLANTS, Individual

Adkins, Young & Allen, 561 W. Washington St., Chicago, Ill.
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Pearlman, Victor & Co., 75 East Aden St., Chicago, Ill. (See Adv.)
Roberts-Hamilton Co., 413 So. Fourth St., Minneapolis, Minn.
S. & H. Power Unit Co., 225 N. Michigan Ave., Chicago, Ill.
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Venn Severin Machine Co., Chicago, Ill.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LIGHTS, Aisle

Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio. (See Adv.)
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal. "Epc.".
Frink, I. P., 24th St. & 10th Ave., N. Y. City.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City. (See Adv.)

LIGHTS, Arc

(See Lamps, Arc.)

LIGHTS, Bunch and Strip

A. G. Mfg. Co., Seattle, Wash.
American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Bailey Reflector Co., 619 Second Ave., Pittsburgh, Pa.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Chase-Shawmut Co., Newburyport, Mass.
Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Frink, Inc., I. P., 24th St. & 10th Ave., N. Y. City.
General Electric Co., Schenectady, N. Y.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Killegl—See Universal Electric Stage Lighting Co.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Menkes Electric Co., J., 853 Broadway, N. Y. City.
Newton, Chas. I., 331 W. 18th St., N. Y. City.
Sun-Light Arc Corporation, 1600 Broadway, N. Y. City.
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
United Electric Mfg. Co., New Orleans, La.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Killegl." (See Adv.)
Welsh, J. H., 270 W. 44th St., New York City. (See Adv.)

LIGHTS, Exit

A. G. Electric & Mfg. Co., 905 Howard Ave. N., Seattle, Wash.
American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
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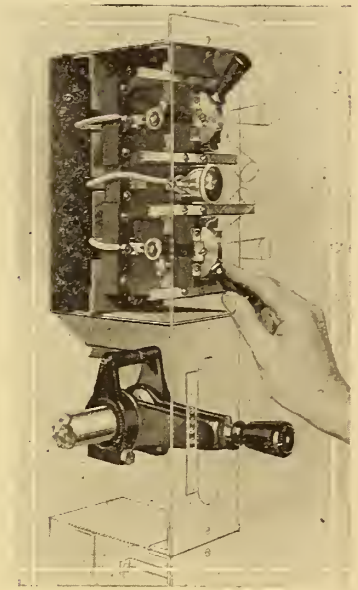
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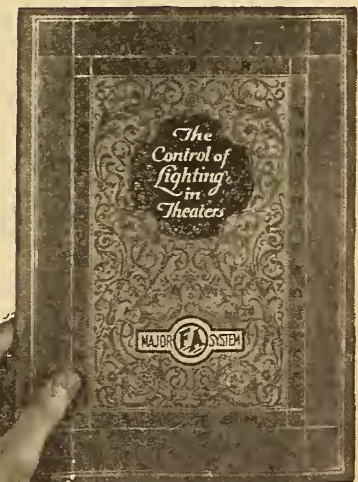
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Fulton C., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco."
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Newman Mfg. Co., 416-418 Elm Street, Cincinnati, Ohio. (See Adv.)
Novelty Electric Sign Co., 103 Eddy St., San Francisco, Cal.
Rawson & Evans Co., 711 W. Washington St., Chicago, Ill.
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)
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Universal Electric Stage Lighting Co., 321 W. 30th St., New York City. (See Adv.)
Valentine Electric Sign Co., Atlantic City, N. J.
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City. (See Adv.)

LIGHTS, Foot

American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Bailey Reflector Co., 619 Second Ave., Pittsburgh, Pa.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Menkes, J., Electric Co., 853 Broadway, N. Y. City.
United Electric Mfg. Co., New Orleans, La.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City. (See Adv.)
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LIGHTS, Orchestra

Eastern Theatre Equipment Co., 41-43 Winchester St., Boston, Mass.
Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
Flagg, I. J., 33 Norris St., No. Cambridge, Mass. "Light-right."
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Smith, E. J., 1960 E. 116th St., Cleveland, O., "Liberty."
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LIGHTS, Spot

Bennett, Chas. H., 224 North 13th St., Philadelphia, Pa. (See Adv.)
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
Cinema Sales Co., Hollywood, Calif. "Creco."
Chicago Cinema Equipment Co., 820 S. Tripp Av., Chicago, Ill.
Franklin Electric Products Co., 750 Prospect Ave., S. E., Cleveland, Ohio.
General Electric Co., Schenectady, N. Y.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Mestrum, Henry, 166 W. 48th St., N. Y. City. "Balluna."
Motion Picture Service Co., 313 West 44th St., New York City. (See Adv.)
Newton, Chas. I., 331 W. 18th St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

LIGHTS, Strip

(See Lights, Bunch)

LIGHTS, Studio

American Motion Picture Co., Louisville, Ky.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Brinkman, W., 125 W. 46th St., N. Y. City.
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
Cinema Sales Co., 4538-40 Hollywood Blvd., Hollywood, Calif. "Creco."
Cooper Hewitt Electric Co., Eighth & Grand Sts., Hoboken, N. J.
Cour, Eugene, 827 Montrose Ave., Chicago, Ill.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
E. J. Electric Installation Co., 221 W. 33d St., N. Y. City.
Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
Gelb Co., Joseph, 512 W. 36th St., N. Y. City.
Klieglight—See Universal Electric Stage Lighting Co. (See Adv.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Mestrum, Henry, 335 6th Ave., N. Y. City.
Motion Picture Service Co., 313 W. 44th St., N. Y. City. (See Adv.)
Nela Specialties Division, National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio. (See Adv.)
Newton, C. I., 331 W. 18th St., N. Y. City.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Klieglight." (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)
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LIMES, Calcium
Lindall, C. E., Bar Harbor, Me.

LINKS, Fusible
Missouri Fire Door & Cornice Co., 907 S. 2nd St., St. Louis, Mo.

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American Linoleum Co., 230 5th Ave., New York City. "Wild's."
American Purchasing Corp., Ltd., 25 W. 45th St., New York City.
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Cross & Co., James H., 30 W. Lake St., Chicago, Ill.
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Field Company, Marshall, Chicago, Ill.
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Haupt & Sons, Fred, 2250 Ogden Ave., Chicago, Ill.
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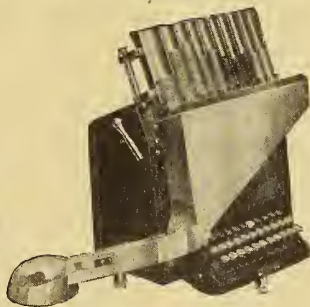
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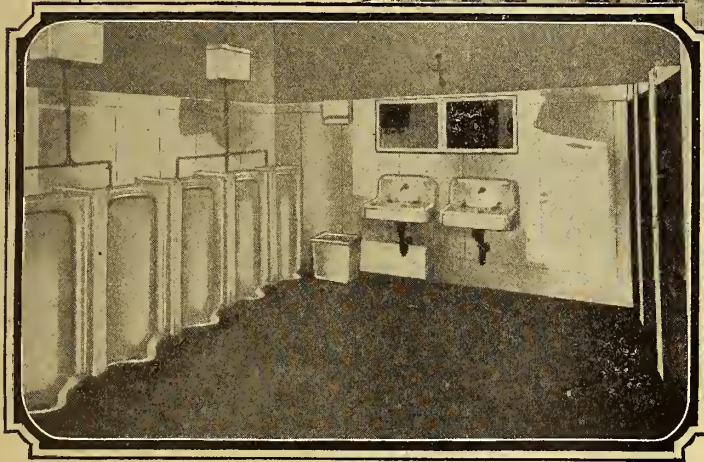
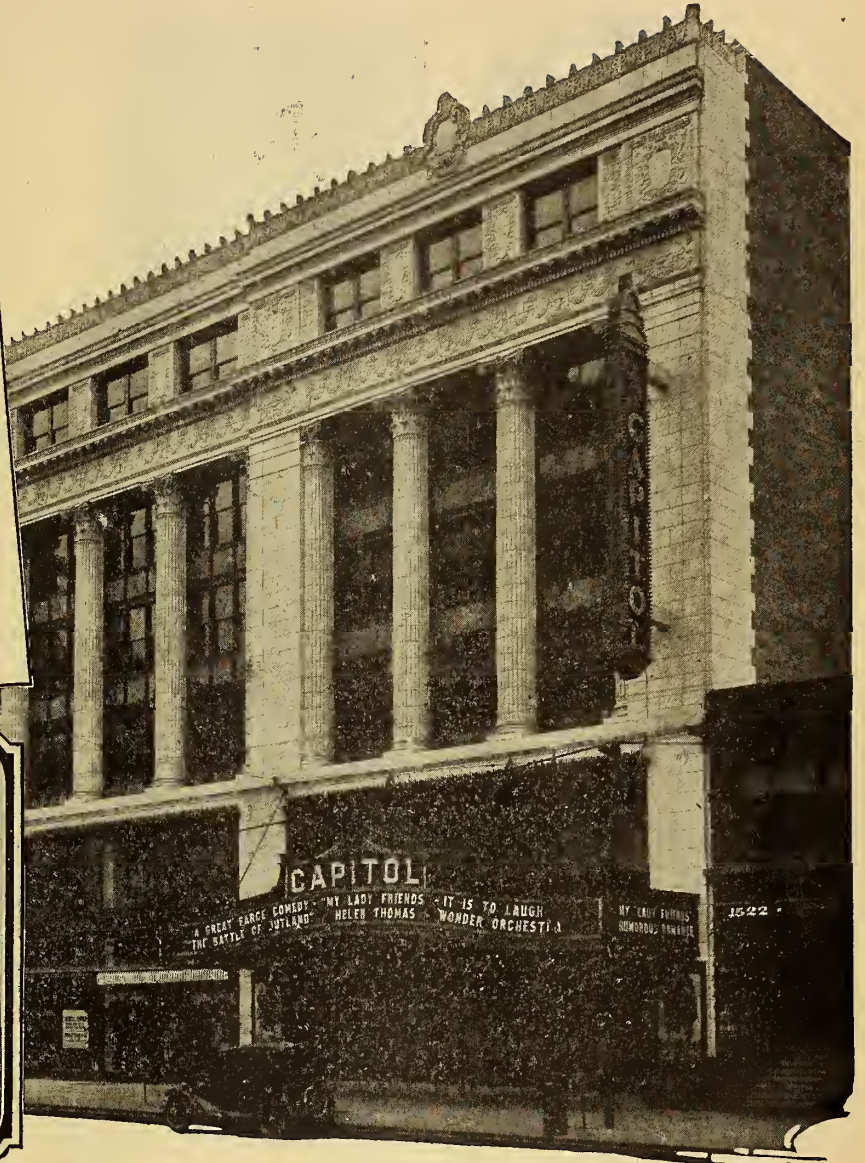
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Hadden - Messinger Corp., 42 Lorimer St., Brooklyn, N. Y.
Hance Mfg. Co., Westerville, O.
Hecht, Nielsen, 1322 Congress St., Chicago, Ill.
Holcomb & Hoke, 2046 Van Buren St., Indianapolis, Ind. "Butterkist." (See Adv.)
Hot P-Nut Machine Co., 350 E. Long St., Columbus, Ohio.
International Register Co., 15 Throop St., Chicago, Ill.
Millards Gum Vending Corp., 338 Broadway, N. Y. City.
Mills Novelty Co., 221 S. Green St., Chicago, Ill.
National Novelty Co., 516 S. 3d St., Minneapolis, Minn.
New York Coin Operated Machine Co., 96 Spring St., N. Y. City.
Surburg Chocolate Corp., 204 Broadway, N. Y. City. "Ecla Jr."

MACHINES, Change Mak- ing

American Coin Register Co., Emeryville, Cal.
Argus Enterprises, Inc., 21st and Payne Ave., Cleveland, O.
Brandt Mfg. Co., Watertown, Wis. (See Adv.)
Coin Machine Mfg. Co., 984 E. 17th St., Portland, Ore.
Hofer Change Maker Co., 3700 E. 12th St., Kansas City, Mo. (See Adv.)
Lightning Coin Changer, 4401 Ravenswood Ave., Chicago, Ill.
McGill Metal Products Co., 1640 Walnut St., Chicago, Ill. "McGill"

MACHINES, Coin Counting

Abbott Coin Counter Co., 143rd St. & Wales Ave., New York City.
Jorgenson Mfg Co., 124 W. Jefferson Ave., Detroit, Mich. "Jorgensen."
Standard-Johnson Co., Inc., 10 Anable Ave., Long Island City, N. Y.

MACHINES, Coin Dispens- ing

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Brandt Mfg. Co., Watertown, Wis. (See Adv.)
Lock Check Sales Co., 3 Bush Terminal Bldg., Brooklyn, N. Y.

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Duplex Machine Co., Inc., 316 75th St., Brooklyn, N. Y.

MACHINES, Film Measur- ing

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 240 E. Ontario St., Chicago, Ill. "Urban."
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Gennert, G., 24 E. 13th St., N. Y. City.
Urban—See Burke & James.

MACHINES, Film Printing (Plain, Automatic and Continu- ous)

Bell & Howell, 1801 Larchmont Ave., Chicago, Ill. "B & H."
Burke & James, 240 E. Ontario St., Chicago, Ill. (Imps) "Urban."
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Motion Picture Apparatus Co., 110 W. 44th St., N. Y. City.
Sporer-Thompson Laboratories, Argyle Ave., Chicago, Ill.
Urban—See Burke & James.

MACHINES, Film Print- ing, Portable

Bass Camera Co., 109 N. Dearborn St., Chicago. "Bass-Diemar."
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Stineman, B. P., 3775 Moneta Ave., Los Angeles. "Stineman System."

MACHINES, Film Reno- vating

American Film Cleaner Co., 1104 Prospect Ave., Cleveland, Ohio.
Bennett Film Renovator, Box 127, Kansas City, Kan. (See Adv.)
Rex Film Renovator Mfg. Co., 272 N. Third St., Columbus, Ohio.

MACHINES, Film Splicing

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill. (See Adv.)
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
General Machine Co., N. Y. City. (See Adv.)
Griswold Machine Works, Port Jefferson, N. Y. "Griswold." (See Adv.)

MACHINES, Film Waxing

Eastman Kodak Co., Rochester, N. Y. (See Adv.)
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

MACHINES, Projecting

(See also Projectors, Standard; Projectors, Portable.)

MACHINES, Step Printing

(Plain and Automatic)
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See Adv.)

MACHINE OIL, Projector

"Blue Ribbon"—See International Metal Polish Co.
Blue Seal Products Corp., 27 Lafayette St., Brooklyn, N. Y. "High Grade."
Eastern Theatre Equipment Co., 43 Winchester St., Boston. "Puritan."
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. "Iboco." (See Adv.)
Exhibitors Supply Co., 67 Church St., Boston. "Exhibitors."
Fulco Okay—See Fulton, E. E. Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco Okay."
Gardiner Theatre Equipment Co., 101 W. Fort St., Detroit, Mich.
General Disinfectant Co., 143 Clermont Ave., Brooklyn, N. Y.)
Golden Co., Not Inc., 1913 W. St., Chicago, Ill. (Imps) (See Adv.)
Haklin Mfg. Co., Atlanta, Ga.
Iboco—See Erker Bros. Optical Co.
Imso—See Independent Movie Supply Co.
Independent Movie Supply Co., 729 7th Ave., N. Y. City. "Imso."
International Metal Polish Co., Inc., Indianapolis, Ind. "Blue Ribbon." (See Adv.)

MACHINE OIL, Projector (Cont'd)

Latchaw & Co., E. R., Marietta, Ohio.
Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)
 "Puritan"—See Eastern Theatre Equipt. Co.
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 Three-in-One Oil Co., 165 Broadway, N. Y. City.
 Tiona Oil Co., Binghamton, N. Y.
 Van Cleef Bros., 7707 Woodlawn Ave., Chicago, Ill.

MACHINES, Peanut Toasting

Holcomb & Hoke Mfg. Co., 2046 Van Buren St., Indianapolis, Ind. "Universal Butterkist." (See Adv.)
 Kingery Mfg. Co., 555 Pearl Ave., Cincinnati, Ohio. (See Adv.)
 "Universal Butterkist" — See Holcomb & Hoke Mfg. Co.

MACHINES, Slide Making

Glover, John, 53 W. Jackson Blvd., Chicago, Ill.
 Radio Mat Slide Co., 165 W. 48th St., N. Y. City. (See Adv.)
 Standard Slide Corp., 209 W. 34th St., N. Y. City. (See Adv.)

MACHINES, Ticket Vending

Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See Adv.)
 Automatic Ticket Register Corp., 1780 Broadway, N. Y. City.
 Globe Ticket Co., 112-16 N. 12th St., Philadelphia, Pa. (See Adv.)
 National Electric Ticket Register Co., 1511 N. Broadway, St. Louis, Mo. (See Adv.)
 Simplex Ticket Co., Chicago, Ill. (See Adv.)
 World Ticket & Supply Co., 1600 Broadway, N. Y. City. "Simplex." (See Adv.)

MAGAZINES, National Photoplay

Film Fun, 627 W. 43d St., N. Y. City.
 Motion Picture Classic, 175 Duffield St., Brooklyn, N. Y.
 Picture Play Magazine, 79 7th Ave., N. Y. City.
 Shadowland, 175 Duffield St., Brooklyn, N. Y.
 Photoplay, J. R. Quirk, Editor, 25 W. 45th St., N. Y. City.

MAILERS, Envelope

Tension Envelope Co., 87 34th St., Bush Terminal, Brooklyn, N. Y.

MAKE UP, Theatrical

Shindheim, G., 109 West 46th St., N. Y. City.
 Emmelin & Winter, 49 W. 48th St., N. Y. City.

MANUFACTURED WEATHER

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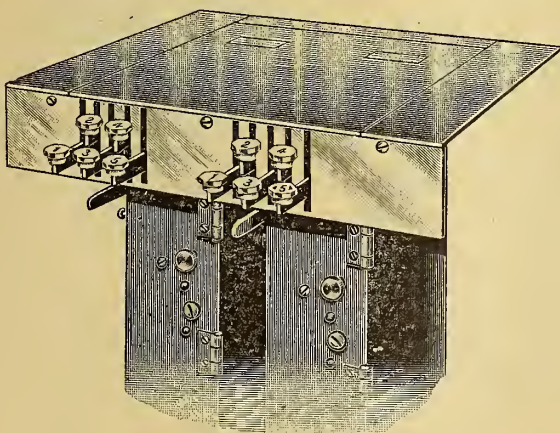
Art Marble Co., 2608 Flournoy St., Chicago, Ill.
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 Drake Marble & Tile Co., 58 Plato Ave., St. Paul, Minn.
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 Vitrolite Co., 133 West Washington St., Chicago, Ill. (See Adv.)

MARBLE, Natural

Alabama Marble Co., Gaunths Quarry, Ala.
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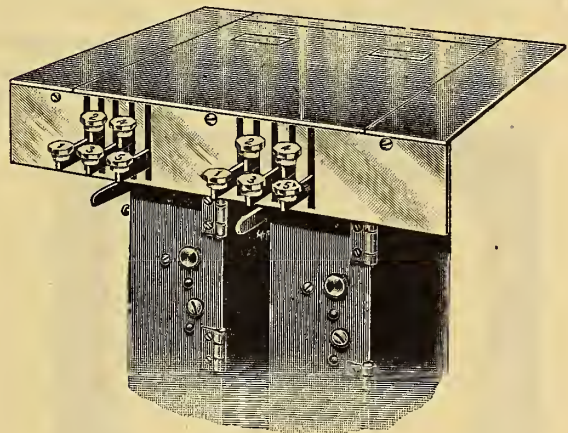
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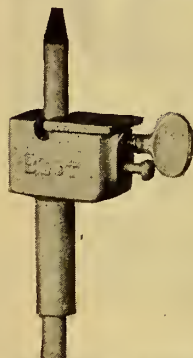
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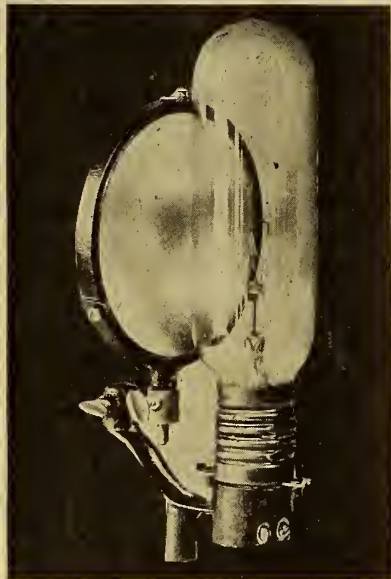
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Gray Eagle Marble Co., Knoxville, Tenn.

MARQUEES, Theatre

Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Edwards Mfg. Co., 411-451 East Fifth St. (See Adv.)
Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.
McFarland, Wm. T., 3209 Harrison St., Chicago, Ill.
Milcor—See Milwaukee Corrugating Co.
Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis. "Milcor."
Newman Mfg. Co., 416-418 Elm Street, Cincinnati, Ohio. (See Adv.)
Pitt Composite Iron Works, Wm. R., 219 W. 26th St., N. Y. City.
Pro-Bert Sheet Metal Co., 21 W. 8th St., Covington, Ky. (See Adv.)
Schreck & Waelty, 27 Hague St., Jersey City, N. J.
Tyler Co., W. S., 3618 St. Clair Ave., N. E., Cleveland, Ohio.
Vulcan Co., Clarkston, Mich.

MATS & MATTING, Cocoa

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Clarke Linen Co., 30 E. Randolph St., Chicago, Ill.
Gary Co., Theo. H., 67 Irving Place, New York City.
Heywood Bros. & Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Holcomb Mfg. Co., J. I., Indianapolis, Ind.
Jardine, Matheson & Co., 25 Madison Ave., New York City.
Joesting & Schilling Co., the, 379 Sibley St., St. Paul, Minn.
Lewis, Samuel, 73 Barclay St., New York City.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill. (See Adv.)
Sloane, W. & J., 5th Ave. & 47th St., New York City.
Wild & Co., 366 5th Ave., New York City. "Wild's."

MATS & RUNNERS, Leather

American Rug & Carpet Co., 910 So. Michigan Ave., Chicago, Ill.
Excello-Grimes Leather Mat Co., Inc., 167 Wooster St., New York City. "X-L-O"
Faber & Winship Co., 45 E. 17th St., New York City.
Hayden & Clemons, Inc., Brockton, Mass.
Leathersteel Products Co., 73 Long Wharf, Boston, Mass.
Nairn Linoleum Co., Kearny, N. J.
Sloane, W. & J., 5th Ave. & 47th St., New York City.
Wear-Proof Mat. Co., 2156 W. Fulton St., Chicago, Ill.
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American Purchasing Corp., Ltd., 25 W. 45th St., New York City.
Associated Manufacturers' Co., Milwaukee, Wis.
Barnard Rubber Co., Wm. H., 257 S. 4th St., Philadelphia, Pa.
Boston Belting Corp., 80 Elmwood St., Boston, Mass.
Getman Leather Co., 721 Waldo Place, Chicago, Ill. "Mar-not."
Goodyear Rubber Co., 787 Broadway, New York City.
Goodrich Co., B. F., S. Main St., Akron, Ohio.
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Hewitt Rubber Co., 240 Kensington Ave., Buffalo, N. Y.
Holcomb Mfg. Co., J. L., Indianapolis, Ind. (See Adv.)
Imperial Packing Corp., 191 Greenwich St., New York City.
Joesting & Schilling Co., The, 379 Sibley St., St. Paul, Minn.
Joseph Sanitary Rug Co., Milwaukee, Wis.
Kroder, John & Henry Reubel, 107 E. 17th St., New York City.
Lewis, Samuel, 73 Barclay St., New York City.
Pick Co., Albert, 208-224 W. Randolph St., Chicago, Ill. (See Adv.)
Quaker City Rubber Co., 629 Market St., Philadelphia, Pa.
Republic Rubber Corp., Youngstown, O.
Sloane, W. & J., 5th Ave. & 47th St., New York City.
United States Rubber Co., 1790 Broadway, New York City.
Wilcox Mfg. Co., W. W., 564 W. Randolph St., Chicago, Ill.

MATS, Slide

Greater N. Y. Slide, 209 W. 48th St., N. Y. City.
Novelty Slide Co., 209 W. 48th St., N. Y. City.
Radio Mat-Slide Co., 121 W. 42d St., N. Y. City. (See Adv.)
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

MATS, Stereotype

Master Advertisers Corp., 732 S. Wabash Ave., Chicago.

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General Electric Co., Schnecktady, N. Y.
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Newton, C. I., 331 W. 18th St., N. Y. City.
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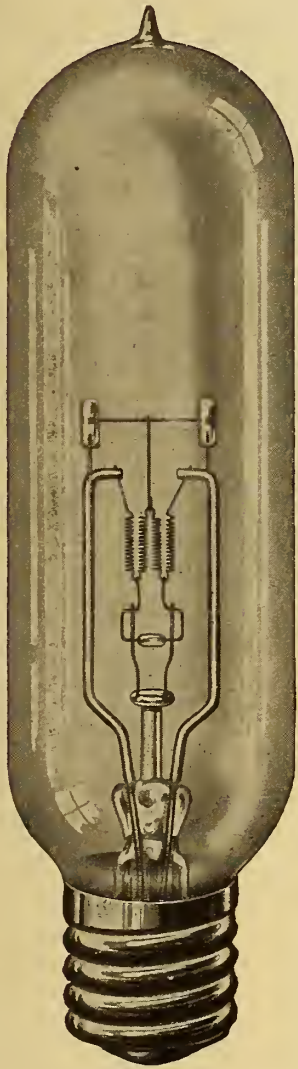
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METALLIC REFLECTORS

(See Shades, Metallic)

METAL POLISH

(See Polish, Metal)

METERS, Ampere

(See Ammeters and Voltmeters)

METERS, Film

Chicago Cinema Equipment Co., 820 S. Tripp St., Chicago, Ill.
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Los Angeles Motion Picture Co., 215 E. Washington St., Los Angeles, Cal. "Angelus."

MIRRORS, Decorative

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Cincinnati Silvering & Beveling Co., Cincinnati, Ohio.
Conroy Prugh Co., Western Ave., Pittsburgh, Pa.
Daunt Co., Wm. A., 31 E. 27th St., N. Y. City. (See Adv.)
Keystone Picture Frame Co., 629 5th Ave., Pittsburgh, Pa.
Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City.
Mirror Screen Co., Shelbyville, Ind.
National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
Pittsburgh Plate Glass Co., Frick Bldg., Pittsburgh, Pa.
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U. S. Frame & Picture Co., 46 Vesey St., N. Y. City.

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(See Generators, Motor).

MOTORS, Electric

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Barnes Mfg. Co., Susquehanna, Pa.
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Holtzer-Cabot Co., 125 Amory St., Boston, Mass.

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Kimble Electric Co., 634 N. Western Ave., Chicago, Ill.
Langstadt-Meyer Co., Appleton, Wis.
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Menominee Electric Mfg. Co., Menominee, Mich.
Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)
Reco—See Reynolds Electric Co.
Reynolds Electric Co., 2651 W. Congress St., Chicago, Ill. "Reco." (See Adv.)
Robbins & Myers Co., Springfield, Ohio.
Sprague Electric Works, 527 W. 34th St., N. Y. City.
Stecker Electric & Machine Co., Detroit, Mich.
Sturtevant Co., B. F., Damon St., Hyde Park, Mass. (See Adv.)
Victor Electric Co., Jackson Blvd. & Robey St., Chicago, Ill.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)
Wisconsin Electric Co., Racine, Wis.

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Preddey, W. G., 187 Golden Gate Ave., San Francisco, Cal.

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Gretsch Mfg. Co., Fred., 64 Broadway, N. Y. City.
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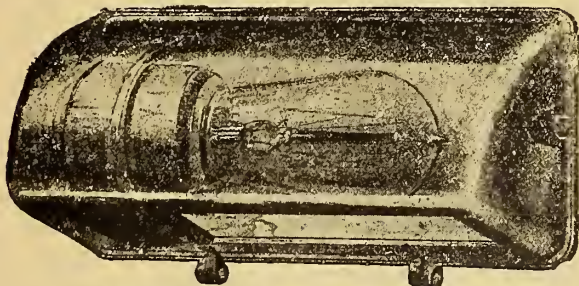
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"Rand."

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Fems Sanitary Co., 2130 Supe-
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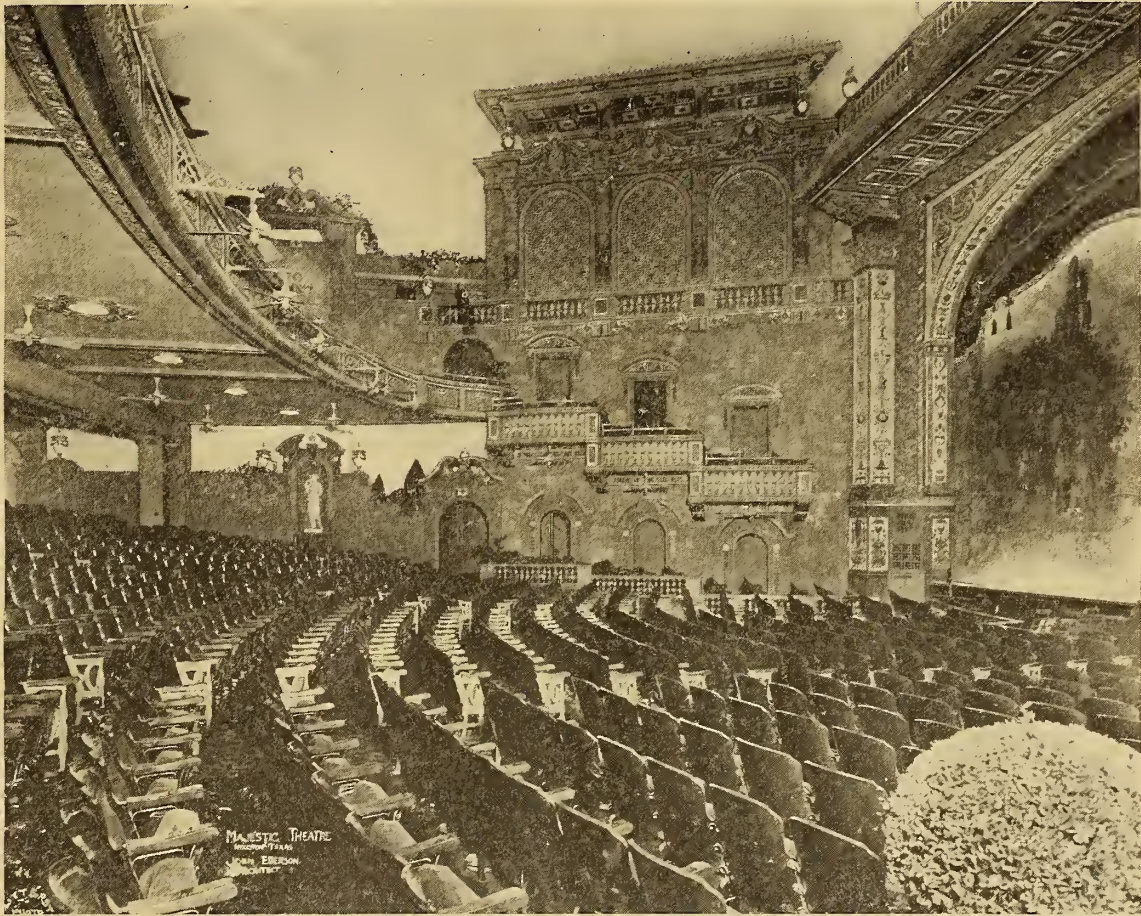
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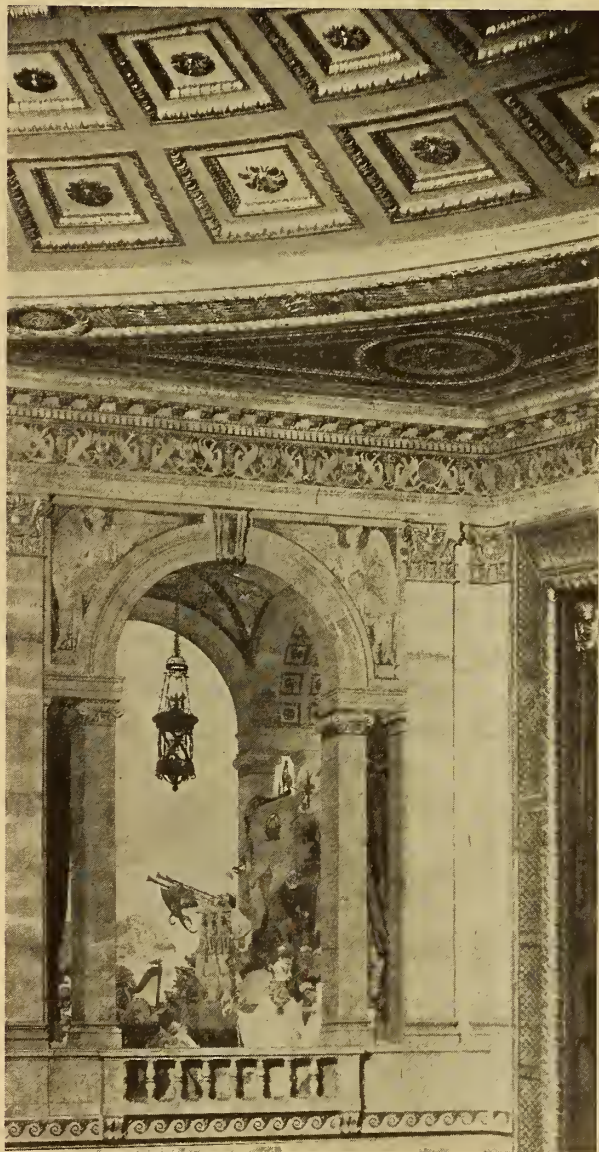
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PASTILS

(See Lighting, Gas, Acetylene).

PEANUT TOASTERS

"Butterkist"—See Holcomb & Hoke.

Holcomb & Hoke Mfg. Co., 2046
Van Buren St., Indianapolis,
Ind. "Butterkist." (See Adv.)
Kingery Mfg. Co., 555 Pearl
Ave., Cincinnati, Ohio.

PENCILS, Souvenir**Advertising**

In-Spool Mfg. Co., 19 E. 24th St.,
N. Y. City.
North American Pencil Works,
310 S. Canal St., Chicago, Ill.
Realite Pencil Co., 3011 Mont-
rose Ave., Chicago.
Souvenir Lead Pencil Co., Cedar
Rapids, Iowa.

**PENNANTS, Advertising
and Souvenir**

American Art Production Co.,
60 Manhattan St., N. Y. City.
Annin & Co., 99 Fulton St.,
N. Y. City.
California Reproduction & Ad-
vertising Co., 107 N. Spring
St., Los Angeles, Cal.
Chicago Pennant Co., 6142 Cot-
tage Grove Ave., Chicago, Ill.
Fine Art Novelty Co., 39 W.
Adams St., Chicago, Ill.
Hanington & Co., A. W., 161
Grand St., N. Y. City.
Kosmos-Art Co., 120 E. Sixth
Ave., Cincinnati, Ohio.
Langrock Bros. Co., 35 Ormond
Pl., Brooklyn, N. Y.
National Pennant Co., Pal-
myra, Pa.
Shure Co., N., Madison & Frank-
lin Sts., Chicago, Ill.
Sternthal, Felix, 358 W. Madi-
son St., Chicago, Ill.
Triangle Pennant Co., 160 N.
Fifth Ave., Chicago, Ill.
Whitehead & Hoag, 272 Sussex
Ave., Newark, N. J.

PENS, Souvenir**Advertising**

Coopersmith & Co., Inc., C. M.
1526 S. Wabash Ave., Chicago.

PERFORATORS, Film

Bell & Howell Co., 1803 Larch-
mont Ave., Chicago, Ill. (See
Adv.)
Cummins Co., E. F., Ravens-
wood Station, Chicago, Ill.
Duplex Machine Co., 816 Sev-
enty-fifth St., Brooklyn, N. Y.

PERFUMES, Theatre(See also Disinfectants, The-
atre)

Hewes Laboratories, No. 13 and
Berry Sts., Brooklyn, N. Y.

PHOTO ENGRAVINGS

(See Engravers, Theatres)

**PHOTOGRAPHERS, The-
atrical**

Apeda Studios, 212 W. 48th St.,
N. Y. City.
Bloom, State Lake Bldg., Chi-
cago, Ill.
Cincinnati Motion Picture Co.
(Pathe News Studio), 1434
Vine St., Cincinnati, Ohio.
Daguerre, 218 S. Wabash Ave.,
Chicago, Ill.
Gerl's Studios, 140 S. Wabash
Ave., Chicago, Ill.
Moffett, 57 E. Congress St., Chi-
cago, Ill.
Morin, E., 101 W. 41st St., N. Y.
City.
Morrison, 64 W. Randolph St.,
Chicago, Ill.

Old Masters Studio, Lexing-
ton Ave., N. Y. City.
White Studios, 46th & Bdway.,
N. Y. City.

**PHOTOGRAVURE, Adver-
tising**

American Multi-Color Corp.,
209 W. 38th St., N. Y. City.
Western Photogravure Co., 1821
Bertau Ave., Chicago, Ill.

**PHOTOS AND POR-
TRAITS**

(For Lobby Display)

Artfilm Studios, Inc., 1212 On-
tario St., Cleveland, Ohio.
Barbeau, Frank, Oswego, N. Y.
(See Adv.)
Blancke-Harris Studio, 602
West Lake Ave., Chicago, Ill.
Garraway Photo Sales Co.,
Rutherford, N. J.
Kassel Studios, 220 W. 42d St.,
N. Y. City.
Kleine Poster Co., 1423 Vine St.,
Philadelphia, Pa.
Kraus Mfg. Co., 220 W. 42d
St., N. Y. City.
McChristie, W. E. Co., 235 W.
Court St., Cincinnati, Ohio.
Markendorff, S., 159 W. 23d St.,
N. Y. City.
Photo Roto, Inc., 106 First Ave.,
N. Y. City.
Reliance Reproduction Co., 340
W. 42d St., N. Y. City (See
Adv.)
Russell Studios, 726 8th Ave., N.
Y. City. (See Adv.)
Reuben Studios, 812 Prospect
Ave., Cleveland, Ohio.
Story Scenic Co., O. L., 21 Tufts
St., Somerville Sta., Boston.
Water Color Co., 450 Fourth
Ave., N. Y. City.

PIANOS, Automatic

American Photo Player Co., 109
Golden Gate Ave., San Fran-
cisco, Cal. "Foto-Players."
(See Adv.)
Berry-Wood Piano Player Co.,
Inc., 973 Market St., San
Francisco, Cal.
Doll Co., Jacob, 118 Cypress
Ave., N. Y. City.
Empress—See Lyon & Healy.
Foto Player—See American
Photo Player Co.
Kimball Co., W. W., 300 S. Wa-
bash Ave., Chicago, Ill. (See
Adv.)
Link Piano Co., Binghamton,
N. Y.
Lyon & Healy, 57-89 Jackson
Blvd., Chicago, Ill. "Em-
press." (See Adv.)
Marquette Piano Co., 1608
Canal St., Chicago, Ill.
Mason & Hamlin, 313 Fifth
Ave., N. Y. City.
Operators Piano Co., 16 S. Pe-
oria St., Chicago, Ill. "Coin-
ola."
Ricca & Son, 99 Southern
Blvd., N. Y. City.
Seeburg Piano Co., J. P., 419
W. Erie St., Chicago, Ill.
Welte & Sons, M., 667 Fifth
Ave., N. Y. City.
Wurlitzer Co., Rudolph, 121 E.
Fourth St., Cincinnati, Ohio.
(See Adv.)

PIANO COVERS

Breen, Wm. H., 219 Rutherford
Ave., Charlestown, Mass.

PICTURE SETS

Novelty Scenic Studios, 220
West 46th St., New York City.
(See Adv.)

PLACARDS, Advertising

(See Printers, Theatre)

PLANTS, Artificial

(See Flowers, Artificial)

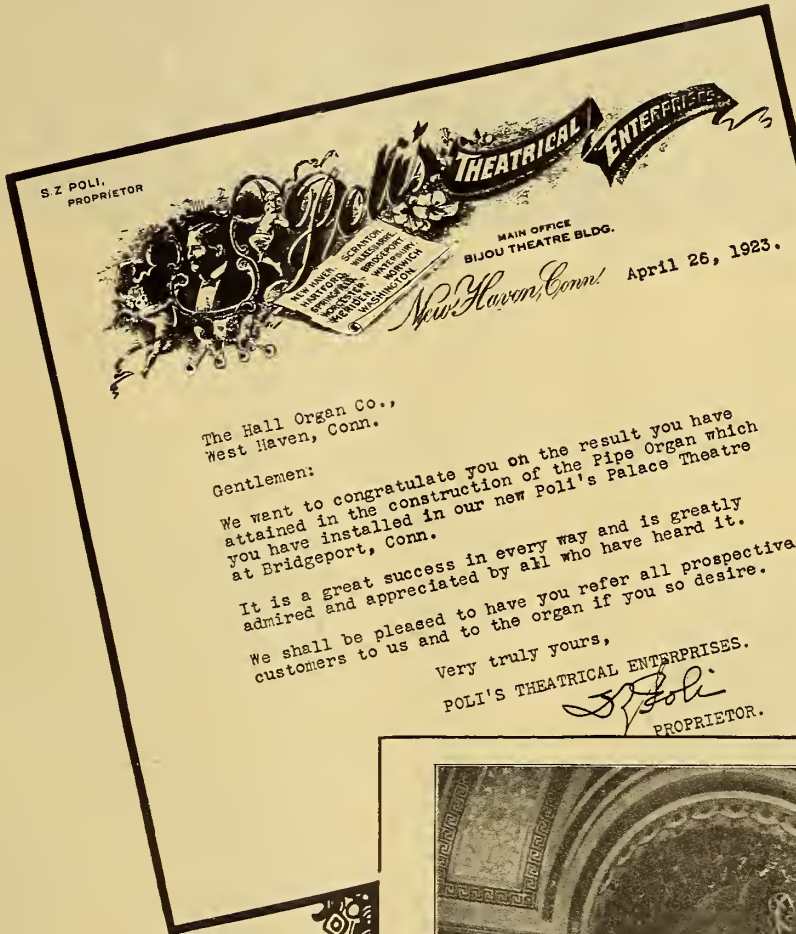
**PLASTERING, Archite-
tural**

Architectural Plastering Co.,
624-26 First Ave., New York
City. (See Adv.)

PLASTERING, Decorative

(See Plastering, Architectural)

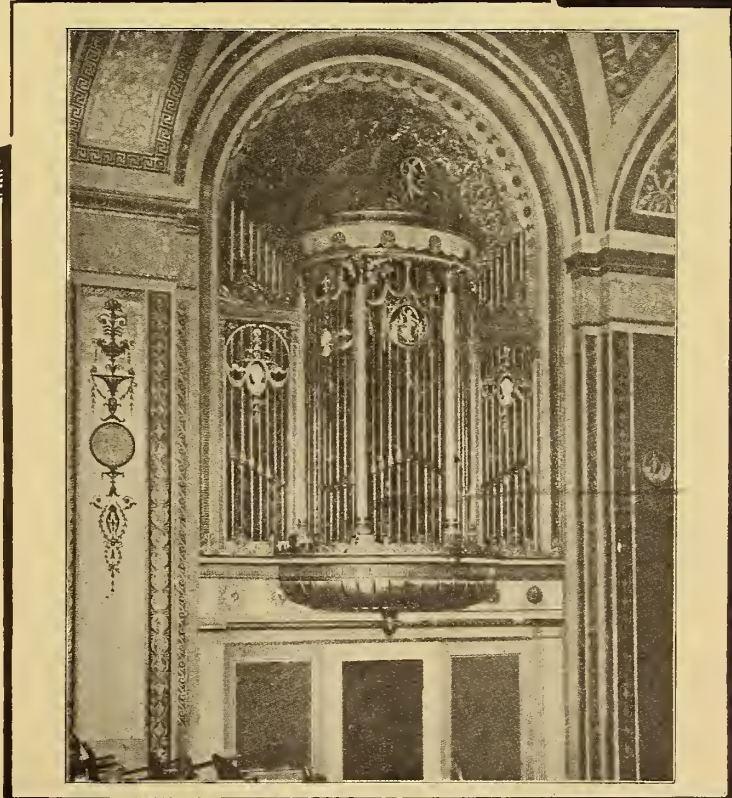
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Exhibitors Publication
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PASTE, Poster

Gumstickum — See Madigan
Powder Works.
Madigan Powder Wks., Clarks-
ville, Iowa. "Gumstickum."

PLAYROOM EQUIPMENT

Chicago Canvas Goods & Flag
Co., The, 127 N. Dearborn
St., Chicago, Ill.
Hill-Standard Co., Conway
Bldg., Chicago, Ill.
Koehler & Hinrichs Mercantile
Co., 1301 Stillwater Ave., St.
Paul, Minn.
Peirce & Co., W. E. Milford,
N. H.

PLASTER ORNAMENTS

(See Ornaments, Plaster)
Crane Company, 836 Michigan
Avenue, Chicago, Ill. (See
Adv.)

POLISH, Metal

A-O-K—See Ulrich & Co.
Acme Polish Co., 7227 Mt. Ver-
non St., Pittsburgh, Pa., "Av-
rolite."
American Metal Polish Co., 89
Winslow Ave., W., West Som-
erville, Mass. "North Star,"
"Meyers."
Arnstein, Eugene, 4611 Went-
Ben-Hur Metal Polish Co., 206
E. Market St., Crawfordsville,
Ind.
Blue Ribbon — See Interna-
tional Metal Polish Co.
Bowman-Edison Co., M. K., 64
Dey St., N. Y. City. "Ed-
sonia."
Briggs & Co., John, 45 Pur-
chase St., Boston, Mass.
"Hub."
Callery & Co., W. W., 188 36th
St., Pittsburgh, Pa. "Wint-
ton."
Chamberlin Co., Pittsburgh, Pa.
"Desolve," "Allinwon."
Chicago Polish Co., 3715 Grand
Ave., Chicago, Ill. "C. P."
Cleaner Mfg. Co., 2342 Olive St.,
St. Louis, Mo. "Polishine."
Cleanola Co., Fulton Bldg.,
Pittsburgh, Pa. "Spe-De-
Shyne."
Colgan Mfg. & Supply Co., 42
South St., N. Y. City. "Peer-
less," "Crescent."
International Metal Polish Co.,
Quill St. & Belt R. R., India-
napolis, Ind. "Blue Ribbon."
(See Adv.)
Newman Mfg. Co., 416-418 Elm
St., Cincinnati, Ohio.
Twentieth Century—See Inter-
national Metal Polish Co.

POPPERS, Pop Corn

National Plastic Relief Co., 416
Elm Street, Cincinnati, Ohio.
(See Adv.)
(Portable Electric Fountains)
Bartholomew Co., 1300 Heights
St., Peoria, Ill.
Butterkist—See Holcomb &
Hoke Mfg. Co.
Cretors & Co., C., 22d & Jef-
ferson Sts., Chicago, Ill.
Dunbar Co., 2652 West Lake St.,
Chicago, Ill.
Holcomb & Hoke Mfg. Co., 2048
Van Buren St., Indianapolis,
Ind. "Butterkist" (See Adv.)
Kingerly Mfg. Co., 420 East
Pearl St., Cincinnati, Ohio.
(See Adv.)

PORTABLE ELECTRIC FOUNTAINS

National Plastic Relief Co., 416
Elm Street, Cincinnati, Ohio.
(See Adv.)

PORTRAITS, Stars'

(See Photos and Portraits)

POSITIVE, Film

(See Film, Raw)

POSTCARDS, Advertising Novelty

Bishop Publishing Co., 744 Wis-
consin St., Racine, Wis.
Fantus Bros., 1313 S. Oakley
Ave., Chicago, Ill.

POSTAL CARDS, Colored

Curt, Teich & Co., 1745 Irving
Blvd., Chicago, Ill.
Forbes Lithograph Mfg. Co.,
The, Chelsea, Mass.
Hammon Publishing Co., V. O.,
318 S. Wabash Ave., Chicago,
Ill.
Kropp Co., E. C., Milwaukee,
Wis.
Photo & Art Postal Card Co.,
444 Broadway, New York
City.
Pictorial Post Card Co., 70
Albamarle St., Rochester, N.
Y. "Fotoprint."
Roth, Benjamin, Masonic Tem-
ple Bldg., 3rd & Walnut Sts.,
Cincinnati, Ohio.
Tichnor Brothers, Inc., 1 Uni-
versity Rd., Cambridge 38,
Mass.
Trott, Eugene R., 245 Broad-
way, New York City.

POSTAL CARDS, Photo- graphic

Albertype Co., The, 250 Adams
St., Brooklyn, N. Y.
Curt, Teich & Co., 1745 Irving
Park Blvd., Chicago, Ill.
Forbes Lithograph Mfg. Co.,
The, Chelsea, Mass.
Pako Corp., 116 S. 4th St., Min-
neapolis, Minn.
Photo & Art Postal Card Co.,
444 Broadway, New York
City.
Photo-Roto Co., Inc., The, 106
Sixth Ave., New York City.
Pictorial Post Card Co., 70 Al-
bamarle St., Rochester, N. Y.
"Fotoprint."
Rotograph Co., The, 512 W. 41st
St., New York City.
Trott, Eugene R., 245 Broad-
way, New York City.

POSTCARDS, Photoplay- ers

American Art Co., Janesville,
Wis.
Brown Art Co., 602 Lombard
Bldg., Indianapolis, Ind.
Kleine Poster Co., 1423 Vine St.,
Philadelphia, Pa.
Kraus Mfg. Co., 220 W. 42d St.,
N. Y. City.
People's Printing Co., 118 S.
Howard St., Baltimore, Md.
Photographic Card Co., 227
Franklin Court, Los Angeles,
Cal.
Theatrical Adv. Co., 307 Joseph
Mack Bldg., Detroit, Mich.

POSTER FRAMES

(See Frames, Poster and
Photo.)

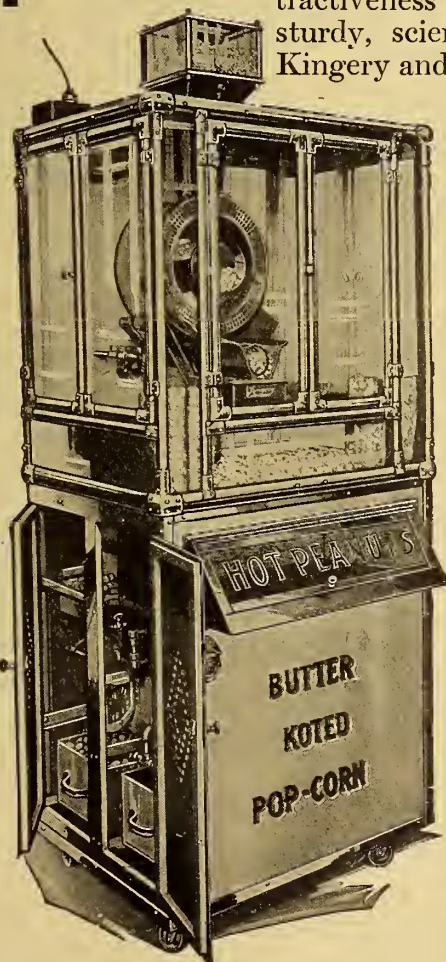


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Let a KINGERY Pile Up Profits For You!

The nickels and dimes soon grow into dollars—and with 70% profit on every dollar there's plenty of reason for installing a Kingery popcorn and peanut machine.

No additional space is required—costs practically nothing for upkeep—these machines do double duty—their attractiveness brings additional patrons to you—their sturdy, scientific construction enables you to install a Kingery and give the minimum of attention.



Gas Fuel

Kingery No. 990

Capacity, 40 quarts an hour. This is a most popular Kingery Combination; a continuous corn popper and butter koter, uniform peanut roaster, transparent display case.

Space required, 29x30 inches.

The corn popper can be operated independently of the butter koter. You can season each bag as sold.

The hopper holds twelve pounds of corn; the popcorn case, one bushel of popped corn; butter tank, one-half pound; corn popper, sixteen to forty quarts per hour; peanut roaster, one-half bushel; peanut warmer, one bushel.

Read What a Satisfied User Says:

Flemingsburg, Ky.
April 2, 1923.

Kingery Mfg. Co.,
Cincinnati, O.

Gentlemen:

Yours received in regard to the new machine I bought of you.

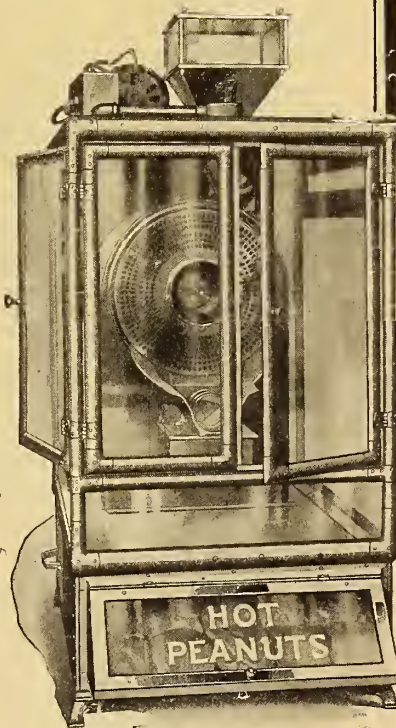
Want to say it is still a money-getter. I run it in the lobby of a theatre, which not only brings patrons to the show to buy corn or peanuts, but while doing so they see the photos of the show, and in many instances after buying their corn and seeing the pictures, they go to the show, and vice versa. They come to the movies and the odor from corn and peanuts makes them buy the popcorn and peanuts. Business is growing each year. Sometimes the machine of mine has cleared more money than the show. I have boys to sell during the intermission.

Thanking you for past favors, I am,

Yours truly,

(Signed) EDWARD F. BREEZE.

P. S. Last Monday I did \$36.70 from 10 A. M. to 8:30 P. M.



Kingery No. 993

A popcorn Popper with Peanut Warmer which is operated by electricity. The peanut roaster is omitted, but the warmer will keep roasted peanuts hot at all times. The corn is popped and butter koted by electric heat. Machine consumes 1½ kilowatts per hour.

The machine is attractively constructed so as to lend beauty to its surroundings; case is made of nicked silver show case moulding with double-strength glass; nicked copper hood; top and back, popper cylinder and base are nicked silver.

Space required: 21½ inches long, 30 inches deep, 46 inches to top of hopper.

Uses 110 to 115 volts, alternating or direct current.

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KINGERY MFG. CO.

Theatre Equipment Dept.

CINCINNATI, OHIO

STAGE LIGHTING - ENGINEER - THEATRICAL RIGGING

DESIGNER AND BUILDER OF
ELECTRICAL EQUIPMENT
FOR
THE STAGE AND THEATRE

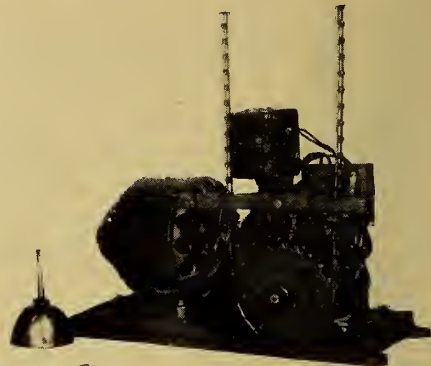
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Secondary Clocks)
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POSTERS, Advertising

(See also Lithographers).

Acme Lithographing Co., 601
W. 47th St., N. Y. City.

American Poster Co., 418 S. 3d
St., Minneapolis, Minn.

Arkay Display Service, Film
Exchange Bldg., Cleveland,
Ohio.

Atlanta Poster Mounting Co.,
36½ James St., Atlanta, Ga.

Bunde, F. J., 18 E. 125th St.,
N. Y. City.

Erie Lithograph Co., 8th &
Perry Sts., Erie, Pa.

Erie Litho & Printing Co., 10
W. 4th St., Erie, Pa.

Goss Lithographing Co., 175 W.
Jackson Blvd., Chicago, Ill.

Hennegan & Co., 311 Genesee
St., Cincinnati, Ohio. (See
Adv.)

Herald Poster Co., Collinsville,
Ind.

Kleine Poster Co., 1423 Vine
St., Philadelphia, Pa.

National Poster Co., 518 Mal-
lers Bldg., Chicago, Ill.

Otis Lithograph Co., Cleveland,
Ohio.

Penn Show Print Co., 1120 Vine
St., Philadelphia, Pa. (See
Adv.)

Philadelphia Show Print Co., 31
N. Second St., Philadelphia,
Pa.

Postergraph Co., 1270 Ontario
St., Cleveland, Ohio.

Richey Litho. Co., N. Y. City.

Sampler Advertising Co., 727
Seventh Ave., N. Y. City.

Savoy Printing & Pub. Co., 720
7th Ave., N. Y. City.

Schmidt Lithograph Co., San
Francisco, Cal.

United States Printing & Litho-
graphing Co., 701 7th Ave.,
N. Y. City.

Water Color Co., 450 Fourth
Ave., N. Y. City.

POSTERS, (Block & Type)

Cincinnati Motion Picture Co.,
Pathe News Studio), 1434
Vine Street, Cincinnati, Ohio.

POSTERS, Panel

Hennegan Co., The., 311-321
Genesee, Cincinnati, Ohio.

POSTS, Ornamental Lamp

Mesker & Co., Geo. L., Evans-
ville, Ind.

Mott Iron Works, J. L., 118 5th
Ave., N. Y. City.

Newman Mfg. Co., 416-418 Elm
Street, Cincinnati, Ohio. (See
Adv.)

Ornamental Lighting Pole Co.,
114 Liberty St., N. Y. City.

POWER PLANTS, Electric

Adkins, Young & Allen, 561 W.
Washington St., Chicago, Ill.

Kohler Co., Kohler, Wis.

Kohler of Kohler, Kohler, Wis.

Langstadt-Meyer Co., 735 Wash-
ington, Appleton, Wis.

Matthews Eng. Co., Sandusky,
O.

Universal Motor Co., Oshkosh,
Wis. "Universal."

POWER PLANTS, Studio

E.-J. Electric Installation Co.,
221 W. 33d St., N. Y. City.

PREMIUMS

(See Novelties, Exploitation &
Advertising).

PRESS BOOKS

Beacon Press, Inc., 318 West
39th St., N. Y. C. (See Adv.)

Circle Press, Inc., 238 W. 53rd
St., New York City. (See
Adv.)

Times Square Printing Co., 250
West 54th St., New York City.
(See Adv.)

Tanney Printing & Publishing
Co., American Theatre Bldg.,
42nd St., bet. 7th & 8th Aves.
New York City. (See Adv.)

PRINTERS, Film

(See Laboratories Film).

PRINTERS, Film Machine

(See Machines, Film Printing).

PRINTING, Theatre

(Programs, Window Cards,
Heralds, Throwaways).

Alles Printing Co., 224 E. 4th
St., Los Angeles, Cal.

Berkshire Poster Co., 136 W.
52d St., N. Y. City.

Chronicle Printing Co., Logans-
port, Ind.

Cole Pub. Co., Cleveland, Ohio.

Donaldson Lithograph Co., New-
port, Ky.

Green, P. A., 52 Rumford Ave.,
Waltham, Mass.

Hennegan Co., The, Cincinnati,
Ohio. (See Adv.)

Jordan Show Print, 229 Insti-
tute Place, Chicago, Ill.

Keystone Press, 19th & Wyand-
otte Sts., Kansas City, Mo.

Liberty Show Print, Pittsburgh,
Pa.

People's Printing Co., 118 S.
Howard St., Baltimore, Md.

Pioneer Printing Co., 4th &
Marion Sts., Seattle, Wash.

Quigley Lithograph Co., Kansas
City, Mo.

Rialto Printing Co., Philadel-
phia, Pa.

Savoy Printing & Pub. Co., 729
7th Ave., N. Y. City.

Syndicate Printing Co., 417
Hennepin Ave., Minneapolis,
Minn.

Tanney Printing & Publishing
Co., American Theatre Bldg.,
42nd St., bet. 7th & 8th Aves.,
New York City. (See Adv.)

Waters-Barnhart Printing Co.,
414 So. 13th St., Omaha, Neb.

PRIZES

(See Novelties, Exploitation &
Advertising).

PROGRAM CLOCKS-

Pettes and Randall Co., 150 Nas-
sau St., N. Y. City. (See Adv.)

Standard Slide Co., 209 W. 48th
St., N. Y. City. (See Adv.)

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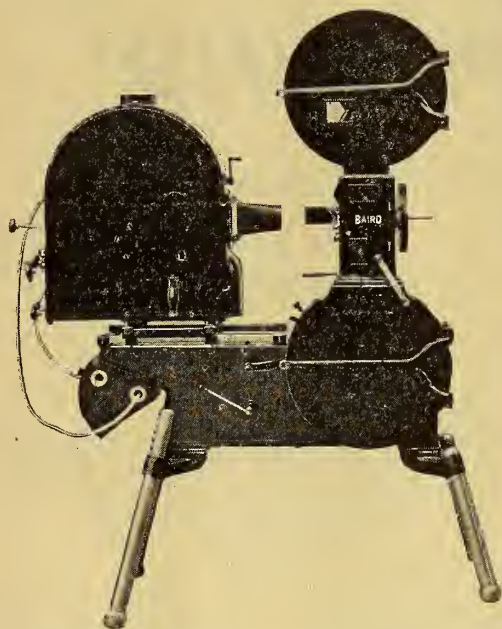
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PROGRAM PRINTERS

Cahill-Igoe, 119 W. Harrison
St., Chicago, Ill.
Eric Lithographing Co., 8th &
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Exhibitors' Program Co., 1006
Forbes St., Pittsburgh, Pa.
Hennegan & Co., 1311 Genesee
St., Cincinnati, Ohio.
Krauss Mfg. Co., 220 W. 42d St.,
N. Y. City.
Reeland, 727 Seventh Ave., N. Y.
City.
Star Program Co., 201 W. 49th
St., N. Y. City.
Tanney Printing & Publishing
Co., American Theatre Bldg.,
42nd St., bet. 7th & 8th Aves.,
New York City. (See Adv.)
Theatre Program Co., Journal
Bldg., Detroit, Mich.
Water Color Co., 450 Fourth
Ave., N. Y. City.

PROJECTION ROOMS.

Public
(See Storage, Film)

PROJECTOR OIL

(See Machine Oil)

PROJECTORS, Advertising

American Moto-Sign Co., 218
Post Sq., Cincinnati, Ohio.
Perfection Slide & Picture Corp.,
79 5th Ave., N. Y. City.
Standard Slide Corp., 211 W.
48th St., N. Y. City. (See Adv.)

PROJECTORS, Portable

Acme M. P. Projecting Co., 1134
W. Austin Ave., Chicago, Ill.
The Drophead Projector, Fon-
du-Lac, Wisconsin.
Newton, C. L., 331 W. 18th St.,
N. Y. City.
American Projecting Co., 6225
Broadway, Chicago, Ill.
Atlas Educational Film Co., 63
East Adams St., Chicago, Ill.
Bell & Howell Co., 1801 Larch-
mont Ave., Chicago, Ill.
Buffalo Projector & Film Corp.,
Niagara Life Bldg., Buffalo,
N. Y.

De Vry Corp., 1250 Marianna
St., Chicago, Ill.
Gennert, G., 24 E. 13th St., N.
Y. City.

Herbert & Huesgen, 18 E. 42nd
St., N. Y. City. "Kinopticon."
Kinopticon—See Herbert &
Huesgen.

Pathscope Co., Aeolian Bldg.,
N. Y. City.
Safety Projector & Film Co.,
Duluth, Minn. "Zenith."
Victor Animatograph Co., Da-
venport, Ia.

PROJECTORS, Sidewalk
(See Projectors, Advertising)

PROJECTORS, Standard, Motion Picture

Birkholm & DeHart, 111 W. 42d
St., N. Y. City. "Baird." (See
Adv.)
Bardy Projector Co., 729 7th
Ave., N. Y. City.
Becker Theatre Supply Co., 416
Pearl St., Buffalo, New York.
(See Adv.)

Cameragraph—See Power Co.
Capital Merchandise Co., 525 S.
Dearborn St., Chicago, Ill.
"Royal." (See Adv.)
Continental Sales Co., Wilkes-
Barre, Pa. "Burwood."
Enterprise Optical Mfg. Co., 564
W. Randolph St., Chicago, Ill.
Herbert & Huesgen, 18 E. 42nd
St., N. Y. City. "Ernemann."
(See Adv.)

Paramount Mfg. Co., Dept. ER,
18 Benford St., Boston, Mass.
(See Adv.)

Philadelphia Theatre Equip-
ment Co., 252 North 13th St.,
Philadelphia, Pa. (See Adv.)

Power Co., Nicholas, 90 Gold St.,
N. Y. City. "Powers Cameragraph."
(See Adv.)

Powers—See Power Co., Nich-
olas.

Precision Machine Co., Inc., 319
E. 34th St., N. Y. City. "Sim-
plex." (See Adv.)

Royal—See Capital Mdse. Co.
Simplex—See Precision Machine
Co.

Superior Projector, Inc., 17 W.
60th St., N. Y. City. (See Adv.)

PROJECTORS, Semi-Pro- fessional

Bell & Howell Co., 1801 Larch-
mont Ave., Chicago, Ill.

Enterprise Optical Co., 560 W.
Randolph So., Chicago, Ill.

Safety Projector & Film Corp.,
Duluth, Minn.

PROJECTOR REPAIRS

Sprattler, Jos., 12 E. 9th St.,
Chicago.

PROMOTERS, Theatre
(See Brokers, Theatre)

PROTECTORS, Operators' Eye

Eastern Theatre Equipment
Corp., Boston, Mass.

Marks Bros., 3005 N. Washten-
aw Ave., Chicago, Ill.

Stafford Co., N., 67 Fulton St.,
N. Y. City.

PUBLIC ADDRESS SYS- TEMS

Western Electric Co., 101 Wil-
liam St., New York City.

PUBLICITY SERVICE

Wesher Davidson, Agency, 117
W. 48th St., N. Y. City. (See
Adv.)

Conlon & Home, 1608 Times
Bldg., N. Y. City.

PUBLICATIONS, Motion Picture Trade

Exhibitors' Trade Review, 42d
St. & Broadway, N. Y. City.

Exhibitors' Herald, 203 S. Dear-
born St., Chicago, Ill.

Film Daily, 17 West 44th St.,
N. Y. City.

Motion Picture News, 729 Sev-
enth Ave., N. Y. City.

Moving Picture World, 516 5th
Ave., N. Y. City.

PUBLICATIONS, Projec- tion

Falk Publishing Co., Inc., Dept.
625, 145 W. 36th St. "M. P.
Projection."

Cinema Handbook, Scientific
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 Moss, Samuel H., 36 E. 23rd St., New York City.

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American Blower Co., Detroit, Mich.
 American Chemical Co., 113 North 9th St., Lebanon, Pa. "Deo-Gem."
 Sprague Electric Works, 527 W. 34th St., N. Y. City.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
 Wolff Laboratories, 230 Greenwich St., N. Y. City.

PUSH PLATES

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

RACKS, Film

Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
 Pacific Tank & Pine Co., Equitable Bank Bldg., Los Angeles, Cal.

RACKS, Ticket

Ansell Ticket Co., 154-166 E. Erie St., Chicago, Ill.
 Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill.

RADIATOR COVERS, Metal

Art Metal Radiator Cover Co., 2259 Oakdale Ave., Chicago, Ill.
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 Dahlstrom Metallic Door Co., 419 Buffalo St., Jamestown, N. Y.
 Fulton Co., The, Knoxville, Tenn. "Ja-Nar."
 Hugo Mfg. Co., West Dutch, Minn. "Hawks."
 McCain Co., W. W., 944 E. Maryland St., Indianapolis, Ind. "Hawkins."

RAILS, Brass

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 Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y.
 Dearborn Brass Co., Cedar Rapids, Iowa.
 Daunt Co., Wm. A., 31 E. 27th St., N. Y. City.
 Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
 Fiske Iron Works, J. W., 56 Park Pl., N. Y. City.
 Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.
 Gilbert & Sons Brass Foundry Co., A., 4015 Forest Park Blvd., St. Louis, Mo.

RAILING, BRASS (Cont'd)

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 Humphrey Co., D. C., 909 Filbert St., Philadelphia, Pa.
 Hungerford Brass & Copper Co., 80 Lafayette St., N. Y. City.
 Ketler Brass Mfg. Co., Houston, Tex.
 Kuhn Studio, Louis, 293 Eighth Ave., New York City. (See Adv.)
 McKenna Brass Co., Pittsburgh, Pa.
 Michaels Art Bronze Co., 230 Scott St., Covington, Ky.
 Midland Metal Co., 1427 Catherine St., Philadelphia, Pa.
 Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)
 Pittsburgh Brass Mfg. Co., 32d St. & Penn Ave., Pittsburgh, Pa.
 Reinhardt Mfg. Co., E. G., 326 East 2nd St., Cincinnati, Ohio. (See Adv.)
 Standard Iron & Wire Works, Chattanooga, Tenn.
 Stolp Wire Works, 25-27 Fletcher St., N. Y. City.
 Taylor & Dean, Fenn Ave. & 25th St., Pittsburgh, Pa.
 Weatherby Co., 218 Pearl St., Grand Rapids, Mich.
 Western Brass Mfg. Works, 2007 Marshall Blvd., Chicago, Ill.

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Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

RAW STOCK, Film

(See Film, Raw)

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Cross & Brown, 18 E. 41st St., N. Y. City. (See Adv.)

RECTIFIERS, Alternating Current

American Battery Co., 1132 Fulton St., Chicago, Ill.
 Chicago Rectifier Sales Co., 343 S. Dearborn St. Chicago Ill.
 Electric Economy Co., 1529 Col. Ave., Boston, Mass.
 Electric Products Co., 1067 E. 152d St., Cleveland, Ohio. "Wotton."
 General Electric Co., Schnecktady, N. Y.
 Hertner Electric Co., W. 114th St., Cleveland, Ohio.
 Hirsch Electrical & Testing Laboratories, 126 W. Third St., Los Angeles, Cal.
 Hobart Bros. Co., Troy, Ohio.
 Victor Electric Co., Jackson Blvd., & Robey St., Chicago, Ill.
 Wagner Electric Mfg. Co., 6400 Plymouth Ave., St. Louis, Mo.
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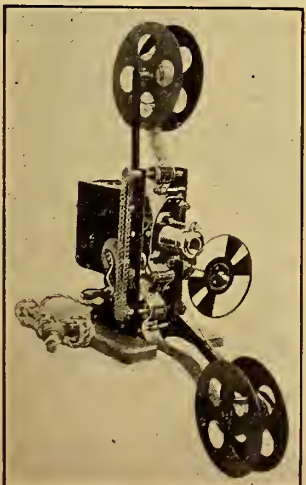
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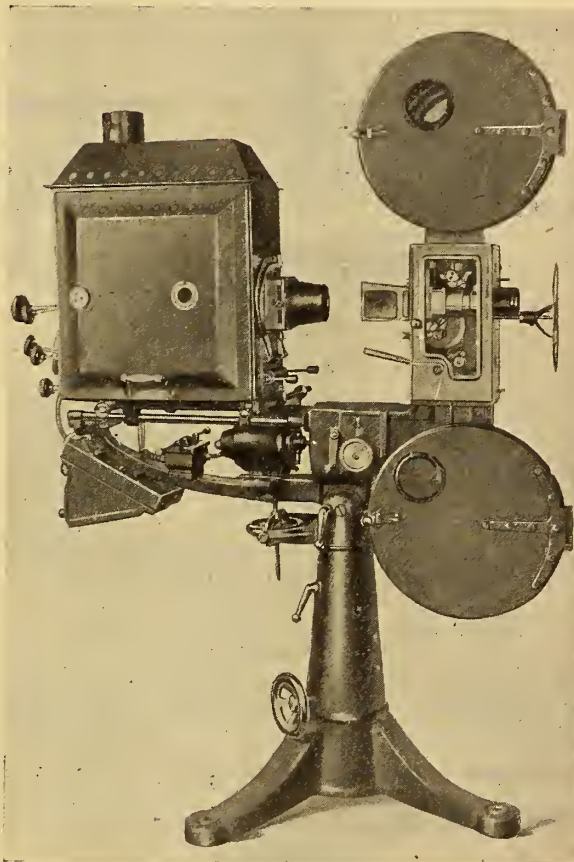
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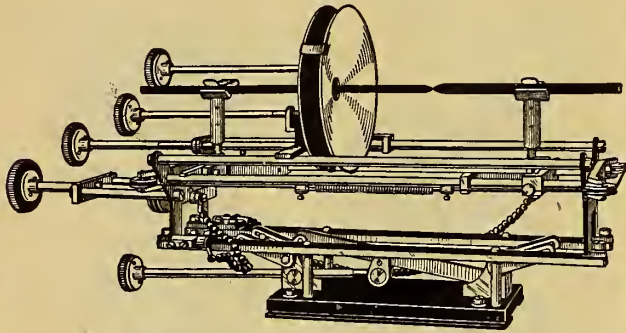


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Richardson's Handbook, F. H.,
516 Fifth Ave., N. Y. City.

RADIO OUTFITS, Theatre

Betts & Betts, 646 W. 43rd St.,
N. Y. City. (See Adv.)
Howells Cine Equipment Co.,
Inc., 740 7th Ave., N. Y. City.
(See Adv.)
Independent Movie Supply Co.,
729 7th Ave., N. Y. City.
Lyradian Sales Co., Mishawaka,
Ind. "Lyradian."
Robin Engineering Co., 203 W.
49th St., N. Y. City.
Wheeler-Green Electric Co., 29-
39 St. Paul St., Rochester, N.
Y. (See Adv.)

RECORD BOOKS, Theatre

Exhibitors Trade Review, 152
W. 42d St., N. Y. City. (See
Adv.)
Green, P. A., 52 Rumford Ave.,
Waltham, Mass.
Rialto Theatre Supply Co., Min-
neapolis, Minn.
Theatre Record Co., Conneaut,
Ohio.

REELS, Film, Shipping and Projection

Ajax Film Accessories Co., 30
Church St., N. Y. City.
American Can Co., N. Y. City.
B. & H.—See Bell & Howell Co.
Bell & Howell Co., 1803 Larch-
mont Ave., Chicago, Ill. "B.
H."
Fulton Co., E. E., 3208 Carroll
Ave., Chicago, Ill. "Fulco."
Geometric Stamping Co., 221 E.
131st St., Cleveland, Ohio.
Globe Machine & Stamping Co.,
Cleveland, Ohio. "Globe."
Goldberg Bros., 1431 Lawrence
St., Denver, Col.
Indestructible Metal Products
Co., 521-25 W. 45th St., N. Y.
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Lang Mfg. Works, Olean, N. Y.
Mossberg, Frank Co., Attleboro,
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Neu. O. F., 249 W. 47th St., N. Y.
City. (See Adv.)
Niess-Waner Co., Blackstone
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Perfection Reel & Can Co., 807
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Sharlow Bros. Co., 442 W. 42nd
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Taylor-Shantz Co., N. St. Paul
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Overbaugh & Ayres Mfg. Co.,
411 S. Clinton St., Chicago,
Ill.
Western Reflector Co., 1053
Lake St., Chicago, Ill.
Wheeler-Green Electric Co., 29-
39 St. Paul St., Rochester, N.
Y. (See Adv.)

REFLECTORS, Light

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Pittsburgh Reflector & Ill. Co.,
3d Ave. & Ross St., Pitts-
burgh, Pa.
Sunlight Reflector Co., 226 Pa-
cific St., Brooklyn, N. Y.
Wheeler-Green Electric Co., 29-
39 St. Paul St., Rochester, N.
Y. (See Adv.)

REFLECTORS, Sign and Bulletin

Cusack Co., Thos., Chicago, Ill.
Frink, Inc., I. P., 24th St. & 10th
Ave., N. Y. City.
National x-Ray Reflector Co.,
Chicago, Ill.
Wheeler-Green Electric Co., 29-
39 St. Paul St., Rochester, N.
Y. (See Adv.)

REGISTERS, Cash

American Coin Register Co.,
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National Cash Register Co.,
Dayton, Ohio.

REGULATORS, Arc

(See Transformers, Alternating
Current and Arc Controls)

REGULATORS, Film Speed

Baird Co., C. R., 24 E. 23d St.,
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Preddey, W. G., 187 Golden Gate
Ave., San Francisco, Cal.

REGULATORS, MAZDA

Capital Merchandising Co., 534
So. Dearborn St., Chicago.
(See Adv.)

REGULATORS, Tempera- ture

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Andrews Heating Co., Minne-
apolis, Minn.
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go, N. Y.
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Jewell Mfg. Co., Auburn, N. Y.
Johnson Service Co., Milwaukee,
Wis.
Kieley & Mueller, 34 W. 13th
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Klipfel Mfg. Co., 2651 W. Har-
rison St., Chicago, Ill.
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REMOTE CONTROLS

(See Switchboards, Theatre)

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Buffalo Fuse Corporation, 752
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RENOVATORS, Film

(See also Machines, Film Reno-
vating)

Bennett Film Renovator Co.,
Kansas City, Kan. "Bennett."
(See Adv.)
Film Renovating Co., 729 7th
Ave., N. Y. City.
Teitel, A., 112 W. La Salle St.,
Chicago, Ill.

REPLACERS, Incandescent Lamp

Matthews & Bro., W. N., 3722
Forest Park Blvd., St. Louis,
Mo. "Easy."
Morse, Frank W., 516 Atlantic
Ave., Boston, Mass. "Handy"
Wheeler-Green Electric Co., 29-
39 St. Paul St., Rochester, N.
Y. (See Adv.)

REPRESENTATIVES, Per- sonal

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Alton, Maxine, 1482 Broadway,
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REPRODUCTIONS, Photo (See Photos and Portraits)

RESEATING SERVICE

American Seating Co., Jackson
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Heywood Wakefield Co., Boston,
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Stafford Mfg. Co., 218 S. Wabash
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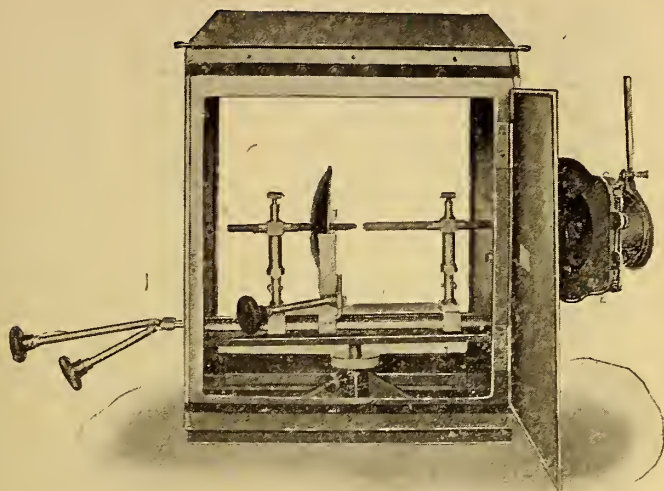
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Capital Mdse. Co., 525 S. Dearborn St., Chicago, Ill. (See Adv.)
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
Projection Apparatus Co., 41-45 Lafayette St., N. Y. City.
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Royal—See Capital Merchandise Co.
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Stern Metal Works (1006 Vine St., Philadelphia, Pa. (See Adv.)
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

REWINDERS, Music Rolls

Film Music Co., 1729 Highland Ave., Los Angeles, Cal.
Universal Music Co., W. 42d St., N. Y. City.
Wheeler Pipe Organ Co., J. D., 1819 Main St., Dallas, Tex. "Rand."

RHEOSTATS

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill. (See Adv.)
Brenkert Light Projection Co., Detroit, Mich. (See Adv.)
Capital Mdse. Co., 525 S. Dearborn St., Chicago, Ill.
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
Butler-Hammer Mfg. Co., Milwaukee, Wisc. "Simplicity." (See Adv.)
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
General Electric Co., Schenectady, N. Y.
Kliegl—See Universal Electric Stage Lighting Co.
Leonard Electric Mfg. Co., 3907 Perkins Ave., Cleveland, Ohio.
Mestrum, Henry, 817 6th Ave., N. Y. City.
Newton, Chas. I., 331 W. 18th St., N. Y. City.
Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)
Simplicity—See Cutler-Hammer Mfg. Co.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
Ward Leonard Electric Co., Mt. Vernon, N. Y.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

RIGGING STAGE

Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio.
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Clark, Peter, N. Y. City.
J. H. Welsh, 270 W. 44th St., N. Y. City.

ROOFING, Fireproof

Barrett Company, The, N. Y. City.

ROOFING, Metal

Edwards Mfg. Co., 411-451 East Fifth St., Cincinnati, Ohio. (See Adv.)
(Rope Rails)
Newman Mfg. Co., 416-418 Elm Street, Cincinnati, Ohio. (See Adv.)

SAFETY DEVICES, Projector Fire

Eastern Theatre Equipment Corp., Winchester St., Boston. "Coda."
Fyre-Gard Mfg. Co., Fox Theatre Bldg., Aurora, Ill. "Fyre-Gard."
Hulett, E. W., 3119 Argyle St., Chicago, Ill.
New Ulmer Circuit Breaker Co., 434 E. Market St., Louisville, Ky.
Pagenhardt, L. C., Westernport, Md.
Protectall Co., The, Dallas, Tex. Chicago, Ill. "Protectall."

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Mosler Safe Co., 373 Broadway, N. Y. City.
Remington & Sherman Co., 395 Broadway, N. Y. City.
Victor Safe & Lock Co., Cincinnati, Ohio.
York Safe & Lock Co., 55 Maiden Lane, N. Y. City.

SANITARY DEVICES, Theatre

(See also Machines, Automatic Sanitary Device)
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Kotex—See Cellucotton Products Co.

SAVERS, Carbon

Best Devices Co., 1514 Prospect Ave., Cleveland, O. (See Adv.)
Projection Apparatus Co., 41-45 Lafayette St., N. Y. City.
Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Fulco Super—See Fulton, E. E.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco Super."
National Carbon Co., Cleveland, Ohio. (See Adv.)

SEATS, Theatre

(See Chairs, theatre)

SEAT LIGHTS

(See Aislelites)

SLOT MACHINES

(See Machines, Vending)

SOUVENIRS, Matinee

(See Novelties, Exploitation and Advertising)

STUNTS, Exploitation and Advertising

(See Novelties, Exploitation and Advertising and Exploitation Specialists)

SCREENS, Motion Picture

Acme Screen Co., New Washington, Ohio.
American Lux Products Co., 38 W. 44th St., New York City
Becker Theatre Supply Co., 41 Pearl St., Buffalo, N. Y. (See Adv.)
Capital Mdse. Co., 525 Dearborn St., Chicago, Ill.
"Crystal Bead"—See Jacobsson Mfg. Co.
Da-Lite Scenic Co., 922 West Monroe St., Chicago, Ill. "Da-Lite."
Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

SCREENS, Motion Picture (Cont'd)

Eureka Cinema Corp., 193 Trumbull Street, Hartford, Conn. "Prism."
 Gardiner, L. G., 1021 West Goodale St., Columbus, Ohio.
 "Haftone"—See Raven Screen Co.
 Jacobsson Mfg. Co., 3718 Woodland Ave., Cleveland, Ohio.
 Kansas City Scenic Co., N. E. cor. 24th & Harrison Sts., Kansas City, Mo.
 Lash Studios, Lee, Longacre Bldg., N. Y. City.
 Ludcke Screen Co., 150 Minn. Ave., St. Peter, Minn.
 Minusa Cline Screen Co., Belmont & Morgan Sts., St. Louis, Mo. (See Adv.)
 Philadelphia Theatre Equipment Co., "superlite," 252 North 13th St., Philadelphia, Pa. (See Adv.)
 Premier Screen Co., P. O. Box 861, Roanoke, Va., "Premier." (See Adv.)
 "Radia-Beat" — See Radiant Screen & Dec. Co.
 Radiant Screen & Dec Co., 812 Finance Bldg., Cleveland, O.
 Raven Screen Co., 165 Broadway, N. Y. City. "Haftone." (See Adv.)
 Rembusch Screen Co., Shelbyville, Ind.
 Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
 "Trans-Lux" — See American Lux Products Co.
 Wertsner & Son, C. S., 221 No. 13th St., Philadelphia, Pa. "Superlite." (See Adv.)
 Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

SCREEN COATING, Motion Picture

(See Paints, Screen)

SCREEN MATERIAL

(See Brokers, play)

SCENIC ARTISTS' SUPPLIES

Hewes Laboratories, No. 13th & Berry Sts., Brooklyn, N. Y.
 Beck & Sons Co., The, Wm., Cincinnati, Ohio.

SCENERY, Stage

Acme Scenic Artists' Studios, 36 W. Randolph St., Chicago, Ill.
 Atlanta Scenic Co., Atlanta, Ga.
 Baker & Lockwood Mfg. Co., Kansas City, Mo.
 Beaumont Veivet Scenery Studios, J. H., 225 W. 46th St., N. Y. City.
 Beck & Sons Co., The, Wm., Cincinnati, Ohio.
 Bradley Studios, Wm., 318 W. 43d St., N. Y. City.
 Camp, Wm., 1540 Broadway, New York City. (See Adv.)
 Davis, Geo., Scenic Studio, Arch St. Theatre, Philadelphia, Pa.
 Enkeboll Art Co., 5313 N. 27th St., Omaha, Neb.
 Excelsior Studios & Theatre Supply Co., 816 W. Vine St., Kalamazoo, Mich.
 Fabric Studios, 177 N. State St., Chicago, Ill.
 Feters & Fisher, 432 N. 3rd St., Philadelphia, Pa.
 Fredericks Scenic Studio, 643 W. 42d St., N. Y. City.
 Glover, Susan Stubbs, 66 E. 22nd St., Chicago, Ill. "Calkins Studios."
 Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
 Irwin & Sparks Scenic Studio, 432 N. Third St., Philadelphia, Pa.
 Kuhn Studios, Louis, 291 5th Ave., N. Y. City. (See Adv.)
 Novelty Scenic Studios, 220 West 46th St., New York City. (See Adv.)
 Rothe & Teichner, Irving Place Theatre, N. Y. City.
 Kahn & Bowman, 155 W. 29th St., N. Y. City.
 Kansas City Scenic Co., N. E. cor. 24th & Harrison Sts.,

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King Scenic Co., 311 S. Harwood St., Dallas, Tex.
La Touche, J. B., Clearfield, Iowa.
Lash Studios, Lee, Longacre Bldg., N. Y. City.
Law Scenic Studios, 502 W. 38th St., N. Y. City.
McHugh & Son, Jos. P., 9 W. 42d St., N. Y. City.
Manhattan Scenic Studios, 324 W. 35th St., N. Y. City.
Murray Hill Scenic Studios, 488 6th Ave., N. Y. City.
Reising & Co., Theo., 625 E. 15th St., N. Y. City.
Schells Scenic Studio, 581 S. High St., Columbus, Ohio.
Servas, Jno. A., Rochester, N. Y.
Sheck & Co., D., Metropolitan Theatre, Cleveland, Ohio.
Star Scenic Studio, Inc., Omaha, Neb.
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
Turner, Allan J., 266 W. 41st St., N. Y. City.
Twin City Scenic Co., 2819 Nicolet Ave., Minneapolis, Minn.
Unique Papier Mache Co., 331 W. 44th St., N. Y. City.
Universal Scenic Artist Studios, 190 N. State St., Chicago, Ill.
Werhe Scenic Studio, 1713 Central Ave., Kansas City, Kan.
Young Bros., 536 W. 29th St., N. Y. City.

SCISSORS, Film Cutting

(See Shears, Film Mending).

SEAT COVERS

(See Chair Covers)

SEATING ENGINEERS

American Seating Co., Jackson Blvd., Chicago, Ill. (See Adv.)
Heywood Bros., & Wakefield, Chicago, Ill. (See Adv.)

SEATS

(See Chairs, Theatre)

SEATS, Outdoor Theatre

Architectural Decorating Co., Chicago, Ill.
Flynn & Emrich Co., 305 N. Halliday St., Baltimore, Md.
Stafford Mfg. Co., E. H., 103 W. 40th St., N. Y. City.

SETS, Generator

(See Generators, Electric Motor)

SETTEES, Lobby

Dow Co., The, 201 N. Buchanan St., Louisville, Ky.

SETTERS, Loop

Power Co., Nicholas, 90 Gold St., N. Y. City.

SHADES, Orchestra Lamp

Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
Eastern Theatre Equipment Co., 41-43 Winchester St., Boston, Mass.

Flagg, I. J., 33 Norris St., No. Cambridge, Mass. "Light-right."

Lighthouse—See I. J. Flagg.

Rialto Electric Stage Lighting Co., 304 W. 42d St., N. Y. City. "Gallagher."

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

SHADES, Arc Lamp

Gill & Co., E. York & Thompson Sts., Philadelphia, Pa.

Royal Enameling & Mfg. Co., 326 W. Madison St., Chicago, Ill.

Vogel & Bros., Wm., 37 South Ninth St., Brooklyn, N. Y. (See Adv.)

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

Wheeler Reflector Co., 156 Pearl St., Boston, Mass.

SHARPENERS, Carbon

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

SHEARS, Film Mending

Blue Seal Products Corp., 27 Lafayette Ave., Brooklyn, N. Y.

SHOWCARD STANDS

Oscar Onken Co., 8872 Fourth St., Cincinnati, Ohio.

SHUTTERS, Iris

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Sun-Light Arc Corporation, 1600 Broadway, N. Y. City.

SHUTTERS, Metal Fire

Berger Mfg. Co., 1038 Belden Ave., Canton, Ohio.
Bolles Iron & Wire Works, J. E., Detroit, Mich.
Brier Hill Steel Co., 521 W. 23d St., N. Y. City, N. Y.
Dahlstrom Metallic Door Co., Jamestown, N. Y. (See Adv.)
Dimond, Thomas, 139 W. 32d St., N. Y. City.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
Flexiford Door & Shutter Co., Worcester, Mass.
General Fireproofing Co., Youngstown, Ohio.
Hanke Iron & Wire Works, N. Albany & W. Chicago Aves., Chicago, Ill.
Harbaugh, Smedley & Co., 140 W. Fifth St., Cincinnati, Ohio.
Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
Kinnear Mfg. Co., Columbus, Ohio.
Landon Iron & Wire Works, E. R., 166 N. May St., Chicago, Ill.

Lupton's Sons Co., David, Allegheny Ave. & Tulip St., Philadelphia, Pa.

Meyers Mfg. Co., F. J., Hamilton, Ohio.

Missouri Fire Door Co., 907 S. 2nd St., St. Louis, Mo.

Riester & Thesmacher Co., 1514 W. 25th St., Cleveland, Ohio.

Saino Fire Door & Shutter Co., 2025 Elston Ave., Chicago, Ill.

Schreiber & Sons Co., L. (Norwood), Cincinnati, Ohio.

Smith Wire & Iron Works, F. P., 56 W. Lake St., Chicago, Ill.

Variety Mfg. Co., 2958 Carroll Ave., Chicago, Ill.

Vulcan Co., Clarkston, Mich.

SHUTTERS, Ticket Office

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

SETTINGS, Stage

(See Scenery, Stage)

SEAT INDICATORS, Vacant

Better Service Film Co., Inc., 551 Salina St., Syracuse, N. Y. (See Adv.)

Guerin Theatre Seating System, Inc., 903 New Hibernia Bldg., New Orleans, La.

SHIPPING LABELS, Film

(See Labels, Film Caution)

SHOW CARDS

Sign Krafters, 301 West 50th St., New York City. (See Adv.)

SHUTTERS, Projector Flicker

(See also Projectors, Standard Motion Picture)

Perfect Projection Shutter Co., Iroquois Bldg., Louisville, Ky.

Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)

Precision Machine Co., 319 E. 34th St., N. Y. City.

SIGNALS, Change Over

(See Signals, Reel End and Safety Devices, Projector)

SIGNALS, Reel End

(See also Safety Devices, Projector Fire)

Behlen—See C. C. Rush Enterprises.

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SIGNS, Animated non-mechanical

Animated Picture Products Co., Inc., 19 W. 27th St., N. Y. City, N. Y.

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Assuring you that you have a pleased customer and if my advice to any one will be of any value to you I will be more than glad to give it.

Very truly yours,
 (Signed) F. MALLORY PITTMAN,
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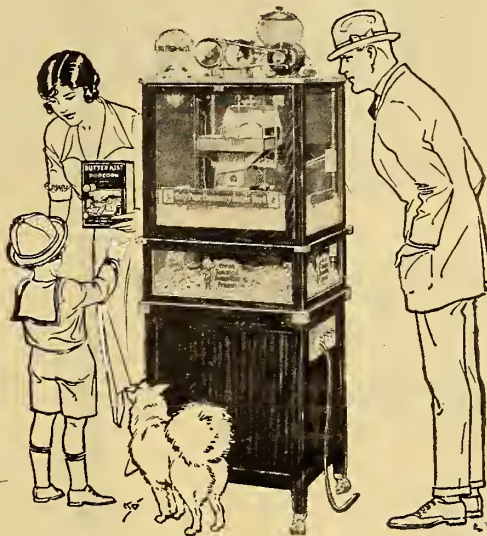
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Chicago Electric Sign Co., Chicago, Ill.

Cusack Co., Thos., Harrison & Loomis Sts., Chicago, Ill.

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Epstein, Phil., 209 W. 48th St., N. Y. City.

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Flexume Sign Co., 1439 Niagara St., Buffalo, N. Y.

Fricker, Frederick, 428 11th Ave., N. Y. City.

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Hochner—See Novelty Electric Sign Co.

K-H Sign Mfg. Co., 350 Fernando St., Pittsburgh, Pa.

Kazoo Ray—See American Sign Co.

Langever Service, J. J., 288 W. 11th St., Fort Worth, Tex.

Little & Sons, E. N., 257 Broadway, N. Y. City.

Martin, P. J., 302 W. 52d St., N. Y. City.

Marx Sign Works, Zero, 126 N. Peoria St., Chicago, Ill.

Matennis Sign Co., E. Providence, R. I.

Menkes Electric Co., J., 853 Broadway, N. Y. City.

Moise-Klinker Co., San Francisco, Cal.

Munn Electric Co., Amarillo, Tex.

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

Norden Elect. Sign Co., 112 E. 125th St., N. Y. City.

Philadelphia Sign Co., 338 North Randolph St., Philadelphia, Pa. (See Adv.)

Sign Krafters, 301 West 50th St., New York City. (See Adv.)

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

SIGNS, Enameled

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McClain, Wm. H., 1445 So. State St., Chicago, Ill.

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Ingram-Richardson Mfg. Co., Beaver Falls, Pa.

K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.

Manhattan Dial Mfg. Co., 38-42 Lexington Ave., Brooklyn, N. Y.

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American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich.

Atlas Electric Sign Corp., 510 W. 45th St., N. Y. City.

Federal Electric Sign Co., 8700 S. State St., Chicago, Ill.

Plowman Co., Frank E., 400 N. Mich. Ave., Chicago. "Glo-Letr." (See Adv.)

SIGNS, Spectacular Display

Philadelphia Sign Co., 338-349 North Randolph St., Philadelphia, Pa. (See Adv.)

SIGNS, Exit

(See Lights, Exit)

Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.

Haller Consolidated Co., 213 W. Austin Ave., Chicago, Ill.

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Major Equipment Co., 2518 Cullum Ave., Chicago, Ill.

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

Nu-Flex Mfg. Co., 160 N. Fifth Ave., Chicago, Ill.

Pettes & Randall, 150 Nassau St., N. Y. City. (See Adv.)

Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)

Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

SIGNS, Wire Roof

Advance Sign Co., 567 W. Harrison St., Chicago, Ill.

American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich.

Century Mfg. Co., Elizabethtown, Pa.

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

SIGNS, Wire

Barnum Iron & Wire Works, E. T. Detroit, Mich.

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

SLIDE MAKING SETS

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Radio Mat Slide Co., N. Y. City. (See Adv.)

Standard Slide Co., 209 W. 48th St., N. Y. City. (See Adv.)

SLIDES, Motion Picture

American Slide Co., 44 Columbia Bldg., Columbus, Ohio.

Barbeau, Frank, Oswego, N. Y. (See Adv.)

Bennet, Chas. H., 224 North 13th St., Philadelphia, Pa. 4 (See Adv.)

Cardinell - Vincent Co., San Francisco, Cal.

Catty Slide Co., Pittsburgh, Pa.

Cincinnati, Motion Picture Co., (Pathe News Studio), 1434 Street, Cincinnati, Ohio.

Commercial Slide & Film Co., 211 W. 48th St., N. Y. City.

Economy Slide Co., 213 W. 48th St., N. Y. City.

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Excelsior Illustrating Co., 213 Sixth Ave., N. Y. City.

Greater New York Slide Co., 213 W. 48th St., N. Y. City.

Heady, Joseph T., 208 W. Madison Ave., Chicago, Ill.

Kansas City Slide Co., 1015 Central St., Kansas City, Mo.

Leon, Sam, 207 W. 48th St., N. Y. City.

McIntosh Stereopticon Co., 30 E. Randolph St., Chicago, Ill.

Milwaukee Slide Co., 414 Alhambra Theatre Bldg., Milwaukee, Wis.

Monogram Slide Co., 704 Film Exchange Bldg., Minneapolis, Minn.

Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill.

Newton, C. I., 305 W. 15th St., N. Y. City.

Niagara Slide Co., Lockport, N. Y.

North American Slide Co., 122 N. 13th St., Philadelphia, Pa.

Perfection Slide & Picture Corp., 79 Fifth Ave., N. Y. City.

Quality Slide & Photo Makers, 6 E. Lake St., Chicago, Ill.

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Bodmer—See Kress & Co.
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Stanley Frame Co., 729 7th Ave., N. Y. City.

SIGNS, Parking

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Union Iron Products Co., East Chicago, Ind.

SIGNS, Rest Room (Illuminated)

Voigt Co., 1743 N. 12th St., N. Philadelphia, Pa.
Plowman, Frank E. Co., 400 N. Mich. Ave., Chicago. "Glo-Letr." (See Adv.)

SIGNS, Changeable Magnetic

American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich.

Atlas Electric Sign Corp., 510 W. 45th St., N. Y. City.
A. & W. Electric Sign Co., Cleveland, Ohio.
Clark Co., W. L., 5 Beekman St., N. Y. City.
Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal.
Federal Electric Sign Co., 8700 S. State St., Chicago, Ill.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)
Novelty Electric Sign Co., 165 Eddy St., San Francisco, Cal.
Rawson & Evans Co., 711 W. Washington St., Chicago, Ill.

SIGNS, Electric Flashing

Philadelphia Sign Co., 338-40 North Randolph St., Philadelphia, Pa. (See Adv.)

SIGNS, Electric Illuminated (Changeable Letters)

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Advance Sign Co., 567 W. Harrison St., Chicago, Ill.
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American Interchangeable—See American Sign Co.
American Sign Co., Willard & Cooley St., Kalamazoo, Mich.
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Sharlow Bros., 442 W. 42nd St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

SLIDE INK

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Golden Co., 1913 Harrison St., Chicago, Ill. "Golden."
Stafford, S. S. Co., N. Y. City. "Slidene."
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

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(See Machines, Automatic Vending)

SMOKE MASKS

(See Gas Masks)

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Frank Disinfecting Co., P. M., 534 W. 58th St., N. Y. City.
Garnet Co., Geo. H., Allentown, Pa.
Harral Soap Co., 136 Havemeyer St., Brooklyn, N. Y.
Heaney Mfg. Co., 164 State St., Boston, Mass.
International Metal Polish Co., Inc., Indianapolis, Ind.
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Oxyozon Disinfecting Co., 408 W. 13th St., N. Y. City.
Rochester Germicide Co., Inc., Rochester, N. Y.
Sanitas Co., Inc., 33 Keap St., Brooklyn, N. Y.
Saponol Chemical Co., 1916 Park Ave., N. Y. City.
Van Tilburg Oil Co., 2424 University Ave., S. E., Minneapolis, Minn.
Watrous Co., 14 E. Jackson Blvd., Chicago, Ill.
West Disinfecting Co., 411 5th Ave., N. Y. City.

SOLVENTS, Lamp Dip

Hewes Laboratories, No. 13th & Berry Sts., Brooklyn, N. Y.

SOUND DEADENERS

Cabot, Samuel, Boston, Mass.
Union Fibre Co., Winona, Minn.
Union Acoustical Co., Wainwright Bldg., St. Louis, Mo.

SOUVENIRS, Advertising

Novelty

(See Novelties, Exploitation and Advertising)

SPLICERS, Film

(See Machines, Film Splicing)

SPRAYS AND DISINFECTANTS

(See Disinfectants and Sprays)

SPRINGS, Door

(See Checks, Door)

STAMPS, Time

Automatic Time Stamp Co., 160 Congress St., Boston, Mass.
Calculagraph Co., 30 Church St., N. Y. City.
Cosmo—See Joslin Mfg. Co.
Eclipse—See Joslin Mfg. Co.
Follett Time Recording Co., 9-11 W. Broadway, N. Y. City.
Joslin Mfg. Co., A. D., 223-25 W. Erie St., Chicago, Ill. "Cosmos," "Eclipse."
Pettes & Randall, 150 Nassau St., N. Y. City. (See Adv.)
Kastens, Henry, 419½ W. 27th St., N. Y. City.

STAGE EFFECTS

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
Clark, Inc., Peter, 534 W. 30th St., N. Y. City. (See Adv.)
Major Equipment Co., 2519 Cullom Ave., Chicago, Ill.
Sheek & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See Adv.)
Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)

STARS' REPRESENTATIVES

(See Casting Agencies)

STATEMENTS, Box Office

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

STATUARY, Ornamental Bronze

Bonnard Bronze Co., Henry, Mt. Vernon, N. Y.
Bureau Bros., 23d & Westmoreland Sts., Philadelphia, Pa.
Church Art Works Co., 523 S. Seventh Ave., Mt. Vernon, N. Y.
De Rome, Louis, San Francisco, Cal.
Detroit Mausoleum Equipment Works, Detroit, Mich.
Gorham Co., Fifth Ave. & 36th St., N. Y. City.
Tiffany Studios, Madison Ave. & 45th St., N. Y. City.

STAIR TREADS

Asbestolith Mfg. Co., 1 Madison Ave., N. Y. City.
Russeloid Co., Harrisburg, Pa., "Keystone." (See Adv.)

STICKERS, Poster

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Adv.)

STOVE WIRE

Rockbestos Products Corp., New Haven, Conn.

STUDIOS, Motion Picture

CALIFORNIA

American Film Co., Santa Barbara.
Astra Film Corp., Verdugo Road, Glendale.
Balboa Studios, Long Beach.
Balshofer Studios, 1329 Gordon St., Los Angeles.
Bernstein Studios, 753 So. Boyle St., Los Angeles.
Berwillia Film Corp., 5821 Santa Monica Blvd., Los Angeles.
Brentwood Film Corp., 4811 Fountain Ave., Los Angeles.
Bronx Studios, 1745 Allessandro St., Los Angeles.
Brunton, Robert, Studios, Inc., 5341 Melrose Ave., Los Angeles.
Bureton Films, Inc., 6050 Sunset Blvd., Los Angeles.
Century Film Corp., 6126 Sunset Blvd., Los Angeles.
Chaplin, Charles, Studio, 1420 La Brea Ave., Hollywood.
Chester Comedies, Inc., 1720 N. Soto St., Los Angeles.
Christie Film Co., 6101 Sunset Blvd., Hollywood.
Comique Film Corp. (Roscoe Arbuckle), Culver City.
Horsley, David, Studios, 1919 So. Main St., Los Angeles.
Fairbanks, Douglas, Co., 5320 Melrose Ave., Hollywood.
Ford, Francis, Studios, 6040 Sunset Blvd., Hollywood.
Famous Players-Lasky Corp., 1520 Vine St., Hollywood.
Garson Studios, 1845 Allessandro St., Los Angeles.
Goldwyn Film Corp. Studios, Culver City.
Haworth Pictures Corp., 4500 Sunset Blvd., Hollywood.
Herman Film Corp., 2436 Wilshire Blvd., Santa Monica.
Historical Film Corp. of America, Burbank.
Hollywood Studios, Inc., 6642 Santa Monica Blvd., Hollywood.
Lehrman Studios, Henry, Culver City.
Hampton Prod., J. D., Sunset and LaBrea Bldgs., Hollywood.
Jasper Studios, 6642 Santa Monica Blvd., Hollywood.
MacDonald Studios, Katherine, 904 Girard St., Los Angeles.
Gasnier Prod., L. J., Verdugo Road, Glendale.
Mayer Studios, Louis B., 3800 Mission Road, Los Angeles.
Lois Weber Productions, 4634 Santa Monica Blvd., Los Angeles.
Sennett, Mack, 1712 Allessandro, Los Angeles.
Master Films, Inc., Culver City.
Metro Pictures Corp., 6300 Ro-mayne, Hollywood.
Morosco Studios, 201 N. Occidental Blvd., Los Angeles.
National Film Corp. of America, 1116 Lodi St., Hollywood.
Rollin Film Co., Culver City.
Romayne Studio, Washington Blvd., Culver City.
Special Pictures Corp. Studios, Ince Studios, Inc., Thomas H., Culver City.
Triangle Film Corp., 405 Currier Long Beach.
United Studios, Hollywood.
Universal Film Mfg. Co., Universal City.
Vitagraph Co., 1708 Talmadge St., Hollywood.
Selig Pictures, W. H., 3800 Mission Road, Los Angeles.
Warner Bros., 1919 So. Main St., Los Angeles.
Fox Film Corp., William, 1417 N. Western Ave., Hollywood.
Fox Studio, William (Ranch), 2450 Teviot, Los Angeles.
Hart Studio, Wm. S., 1215 Bates St., Los Angeles.
Willis & Inglis Studios, 1425 Fleming St., Los Angeles.

NEW YORK CITY

Philipp Film Corp., Adolf, 11 East 14th St.
Bacon-Backer, 230 West 38th St.
Biograph, 807 East 175th St.
Columbia-Metro, 3 West 61st St.
Crystal, 430 Claremont Parkway.
Edison, Decatur Ave. & Ollver Pl.
Estee's, 361 West 125th St.
Famous Players, 130 West 56th St.
Fifty-fourth St., 517 West 54th St.
Filmart, 69 West 90th St.
Fox, West 55th St.
International, 127th & Second Ave.
Talmadge, Norma, 318 East 48th St.
Oliver, 308 East 48th St.
Pathe, 134th St. & Park Ave.
Schaeffer, C. N., 1680 Briggs Ave.
Staulcup Cinema Service, Inc., 3 W. 61st St., N. Y. City. (See Adv.)
Tec-Art Studios, Inc., 318 E. 48th St.
Tilford Cinema Corp., 332 W. 44th St., N. Y. City.
Victor, 645 West 43rd St.

BROOKLYN AND LONG ISLAND

Blackton, J. Stuart, 423 Classon Ave., Brooklyn, N. Y.
Famous Players, Long Island City, N. Y.
Frohman Amuse. Corp., 140 Amity St., Flushing, L. I.
Mirror, Glendale, L. I.
Benedict, Hal, College Point, Flushing, L. I.
Vitagraph, E., 15th St. & Locust Ave.

NEW YORK STATE

Beaver, Dongan Hills, Staten Island, N. Y.
Fisher, A. H., New Rochelle, N. Y.
Griffith, D. W., Orienta Point, Mamaroneck, N. Y.
Pillmpton, 965 Yonkers Ave., East Yonkers, N. Y.
Reliance, 537 Riverside Ave., Kingsbridge, near Yonkers, N. Y. C.
Unexcelled, 120 School St., Yonkers, N. Y.

NEW JERSEY

Charter Film (Benj. Chapin), Ridgefield Park, N. J.
Eclair-Fox, Fort Lee, N. J.
Ideal, Hudson Heights, N. J.
Kalem, Cliffside, N. J.
Lincoln, Grantwood, N. J.
Paragon (Chautard), Fort Lee, N. J.
Pathe-Astra, 1 Congress St., Jersey City, N. J.
Peerless, Fort Lee, N. J.
Solax, Fort Lee, N. J.
Universal-Selznick, Leonla, N. J.

STUDIO CAMERAS, Still

Eastman Kodak Co., Rochester, N. Y. (See Adv.)

STUDIO ENGINEERS

E. J. Electric Installation Co., 221 W. 33d St., N. Y. City.
Cinema Sales Co., 4538-40 Hollywood Blvd., Hollywood, Cal.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

STUDIO LAMPS

(See Lights, Studio and Lamps, Arc)

STORAGE, Film

(With Public Projection Rooms, Cutting and Editing Rooms)
Film Storage & Forwarding Co., 37 W. 39th St., N. Y. City.
Miles, Joseph R., 130 W. 46th St., New York City. "Lloyds."
"Lloyds"—See Miles, Joseph R.
Porter, B. F., 729 7th Ave., N. Y. City.
Simplex Studios, 220 West 42d St., N. Y. City.

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Automatic Sprinkler Co., 123 William St., N. Y. City.
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 General Fire Extinguisher Co., Providence, R. I. "Grinnell."
 Grinnell—See General Fire Extinguisher Co.
 International Sprinkler Co., 123 William St., N. Y. City.
 Merchant & Evans Co., 2019 Washington Ave., Philadelphia, Pa.
 Rockwood Sprinkler Co., Worcester, Mass.

STANDS, Music

Krauth & Benninghofen, Hamilton, Ohio.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
 Smith, E. J., 1960 E. 116th St., Cleveland, O. "Liberty."

STEREOPTICONS, Automatic

Beseler Co., Chas., 131 E. 23d St., N. Y. City.
 Perfection Slide & Pictures Corp., 79 5th Ave., N. Y. City. "Perfectiscope."
 Standard Slide Corp., 209 W. 47th St., N. Y. City. "Slide-O-Graf." (See Adv.)

STEREOPTICONS

Balopticon—See Bausch & Lomb Optical Co.
 Bennett, Chas. H., 224 North 13th St., Philadelphia, Pa. (See Adv.)
 Bausch & Lomb Optical Co., St. Paul St., Rochester, N. Y. (See Adv.)
 Brenkert Light Projection Co., Detroit, Mich. (See Adv.)
 Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.
 Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
 Kineto Machine Co., 329 Plymouth St., Chicago, Ill.
 McIntosh Stereopticon Co., 30 E. Randolph St., Chicago, Ill.
 Mestrum, Henry, 817 6th Ave., New York City. "Kleine."
 Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill.
 Newton, Chas. L., 331 W. 18th St., N. Y. City.
 Perfection Slide & Picture Corp., 79 5th Ave., N. Y. City.
 Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)
 Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
 Victor Animatograph Co., Davenport, Iowa. "Viopticon."
 Viopticon—See Victor Animatograph Co.
 Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

SWEEPING COMPOUNDS

American Sanitary Corp., Memphis, Tenn.
 Associated Manufacturers' Co., Milwaukee, Wis.
 California Exterminating Co., Inc., 373A, W. 125th St., New York City.
 Cedar Sweep Co., 1654 Long Ave., Los Angeles, Cal.
 Clarke Chemical Co., The, 1441 Wazee St., Denver, Colo.
 Day Bergwall Co., 279 E. Water St., Milwaukee, Wis.
 Dolge Co., C. B., Westport, Conn.
 Frommes Chemical Co., 527 West Ave., S. La Crosse, Wis.
 Garnett Co., The, Geo. H., Allentown, Pa.
 Great Western Oil Co., The, Cleveland, Ohio. "Great Western."

Heller & Co., B., 3925 Calumet St., Chicago, Ill.
 Hillyard Chemical Co., 801 S. 9th St., St. Joseph, Mo.
 Hoag Duster Co., Monticello, Ia.
 Holcomb Mfg. Co., J. I., Indianapolis, Ind.
 Huntington Chemical Co., Huntington, Ind.
 Jewel Mfg. Co., Lansing, Mich. "Jewel."
 Joesting & Schilling Co., The, 379 Sibley St., St. Paul, Minn.
 Lignum Chemical Works, 253 Morgan Ave., Brooklyn, N. Y. "Renovo," "Cleansweep," "Green."
 McClellan Paper Co., 700 S. 4th St., Minneapolis, Minn. "McClellan's."
 Modoc Co., Inc., Fernwood, Delaware County, Pa.
 Moore Oil Refining Co., York & McLain Aves., Cincinnati, Ohio.
 National Paper Co., Atlanta, Ga.
 Nichols Mfg. Co., R. H., 38 17th St., Buffalo, N. Y. "Nimco."
 Peerless Sal-O-Well Co., Inc., 307 Genesee St., Buffalo, N. Y. "Waxoid."
 Phinotas Chemical Co., 237 Front St., New York City. "Dust Rid."
 Phoenix Oil Co., The, 2554 W. Fifth St., Cleveland, O.
 Pick Co., Albert, 208-224 W. Randolph St., Chicago, Ill. (See Adv.)
 Pioneer Mfg. Co., The, 3053 E. 87th St., Cleveland, Ohio. "Sweeprite."
 Pure Oil Co., Minneapolis, Minn.
 Riverside Chemical Co., North Tonawanda, N. Y.
 Rochester Germicide Co., Rochester, N. Y.
 St. Louis Janitor's Supply Co., The, 16 N. 9th St., St. Louis, Mo.
 Sanifect Co., 419 Plane St., Newark, N. J.
 Sanitary Chemical Mfg. Co., 120 Depot St., Greensburg, Pa. "Natrolin."
 Seydel Mfg. Co., Halliday & Forest Sts., Jersey City, N. J. "Auto Sweep."
 Spring Handle Co., Abingdon, Ill. "Stainless Sweep."
 Standard Chemical Co., Inc., P. O. Box 643, Houston, Texas.
 Stella Soap & Chemical Co., The, 2052 N. Halsted St., Chicago, Ill. "Stella."
 United Chemical Co., 401 Delaware St., Kansas City, Mo.
 Warren Refining & Chemical Co., 9420 Meach Ave., Cleveland, O.
 Webb Clean Sweep Co., Cor. of Milton & P. R. R., Buffalo, N. Y. "Peerless."
 World Refining Co., 14th & Hancock Sts., Easton, Pa. "Worldright."
 Wright Barret & Stillwell Co., St. Paul, Minn.
 Zellerbach Paper Co., 534 Battery St., San Francisco, Cal.

SWITCHBOARD PARTS

(See Switchboards, Theatre)

SWITCHBOARDS,**Portable**

Display Stage Lighting Co., 314 W. 44th St., N. Y. City.

SWITCHBOARDS, Theatre

A. J. Mfg. Co., Seattle, Wash.
 Adam Electric Co., Frank, 3650 Windsor Pl., St. Louis, Mo. (See Adv.)
 Baird Co., C. R., 24 E. 23d St., N. Y. City.
 "Bulldog"—See Mutual Electric & Machine Co.
 Cleveland Switchboard Co., 2025 E. 70th St., Cleveland, Ohio.
 Crouse-Hinds Co., Syracuse, N. Y.
 Cutler - Hammer Mfg. Co., Milwaukee, Wis. (See Adv.)
 Dearborn Elect. Co., 25 Kinzie St., Chicago, Ill.
 Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
 Drendell Electrical & Mfg. Co., 169 Erie St., San Francisco, Cal.
 Electric Apparatus Co., 127 S. Green St., Chicago, Ill.
 General Electric Co., Schenectady, N. Y.

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
 Industrial Controller Co., Milwaukee, Wis.
 Kliegl—See Universal Electrical Stage Lighting Co.
 Krantz Mfg. Co., H., 160 Seventh St., Brooklyn, N. Y.
 Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
 Menkes Electric Co., 853 Broadway, N. Y. City.
 Metropolitan Electric Mfg. Co., East Ave. & 14th St., Long Island City.
 Mutual Electric & Machine Co., Detroit, Mich. (See Adv.)
 New York Calcium Light Co., 451 W. 53d St., N. Y. City.
 Pringle Electric Mfg. Co., 1906 N. Sixth St., Philadelphia, Pa.
 Safety Rite Electric Products Co., 56 Baldwin Ave., Jersey City, N. J.
 Sterling Switchboard Co., 537 S. Seventh St., Camden, N. J.
 Trumbull Electric Mfg. Co., Plainville, Conn.
 United Electric Mfg. Co., New Orleans, La.
 Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
 Walker Electric Co., 2336 Noble St., Philadelphia, Pa.
 Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)
 Wisconsin Electrical Mfg. Co., 453 E. Water St., Milwaukee, Wis.
 Wurdack Electric Mfg. Co., Wm., 21 S. 11th St., St. Louis, Mo.

SWITCHES, Automatic**Time**

A. & W. Electric Sign Co., Cleveland, Ohio.
 Anderson Mfg. Co., Albert & J. M., 289 A St., Boston, Mass.
 Automatic Electric Mfg. Co., Mankato, Minn.
 Automatic Electric Time Switch Co., Derby, Conn.
 Betts & Betts Corp., 511 W. 42d St., N. Y. City. (See Adv.)
 Dorland, Leslie C., Poughkeepsie, N. Y.
 General Electric Co., Schenectady, N. Y.
 Hansen Mfg. Co., Princeton, Ind. "Simplex."
 Hartford Time Switch Co., 101 Warren St., N. Y. City.
 Kennedy-Webster Co., 538 S. Clark St., Chicago, Ill. "Commonsense."
 Pettes & Randall Co., 150 Nassau, N. Y. City. (See Adv.)
 Premier Electric Co., 4032 Ravenswood Ave., Chicago, Ill. "Martin."
 Reliance Automatic Lighting Co., Racine, Wis.
 Russell Mfg. Co., South Bend, Ind.
 Simplex—See Hansen Mfg. Co.
 Sorensen, P., 18 Dunham Pl., Brooklyn, N. Y.
 Taunton-New Bedford Copper Co., Taunton, Mass.
 Toledo Electric Co., 116 St. Clair St., Toledo, Ohio.
 Waidman, P. J., 136 Liberty St., N. Y. City.
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

SWITCHES, Canopy

Cutler-Hammer Mfg. Co., Milwaukee, Wis. (See Adv.)
 Knowles, C. S., 118 Suffolk St., Chelsea, Mass.
 Pass & Seymour, Solvay, N. Y.
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

SWITCHES, Clock

(See Switches, Automatic Time)
 Adam Electric Co., Frank, 304 Pine St., St. Louis, Mo. (See Adv.)
 Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y. (See Adv.)

SYSTEMS, Accounting

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
 Exhibitors Trade Review, Broadway & 42d St., N. Y. City. (See Adv.)
 Shea-Smith & Co., 322 Federal St., Chicago, Ill.

SYSTEMS, Theatre**Bookkeeping**

Exhibitors Trade Review, Broadway & 42d St., N. Y. City. (See Adv.)
 Green, P. A., 52 Rumford Ave., Waltham, Mass.

TABLES, Film Joining

Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
 Projection Apparatus Co., 41 Lafayette St., N. Y. City.
 Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

TABLES, Film Rewinding Inspection and Cutting

Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
 Fulton Co., E. E., Chicago, Ill.
 Projection Apparatus Co., 41 Lafayette St., N. Y. City.
 Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
 Tooker, L. B., San Francisco, Calif.

TACKS, Poster

Solidhead Tack Co., 37 Murray St., N. Y. City.

TANK ENAMEL, Developing

"Probus"—See Wolf & Dolan.
 Wolf & Dolan, San Francisco, Cal. "Probus."

TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.
 Alberene Stone Co., 223 E. 23rd St., N. Y. City.
 German American Stoneware Works, 50 Church St., N. Y. City.
 Gouze, Ferdinand, 784 Jersey Ave., Jersey City, N. J.
 Hammann Slate Co., Bangor, Pa.
 Pacific Tank & Pipe Co., Equitable Bank Bldg., Los Angeles, Cal.
 Stuart & Peterson Co., Burlington, N. J.

TANKS, Fire Bucket

Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

TAPE, Gummed Paper

Dennison Mfg. Co., N. Y. City.
 Page & Co., Fred M., 100 Hudson St., N. Y. City.
 Peters Co., 33 35th St., Brooklyn, N. Y.
 Radio-Mat Slide Co., 121 W. 42d St., N. Y. City. (See Adv.)
 Thomas Stationery Mfg. Co., 290 Broadway, N. Y. City.

TAX RECORDS, Admission

Green, P. A., 52 Rumford Ave., Waltham, Mass.

TELEPHONES, Inter-communicating

Automatic Electric Co., Chicago, Ill. "Pax."
 Central Telephone & Electric Co., 310 N. 11th St., St. Louis, Mo.
 Couch Co., S. H., Norfolk Downs, Mass. (See Adv.)
 De Veau Tel. Mfg. Co., 23 Murray St., N. Y. City.
 Dictaphone Products Corp., 1819 Broadway, N. Y. City.
 General Electric Co., Schenectady, N. Y.
 Patrick & Williams Co., 51 N. Seventh St., Philadelphia, Pa. "Pax"—See Automatic Electric Co.
 Pettes & Randall Co., 150 Nassau St., N. Y. City. (See Adv.)
 Stromberg Carlson Co., Rochester, N. Y.
 Western Electric Co., 195 Broadway, N. Y. City.

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WIRING TABLE

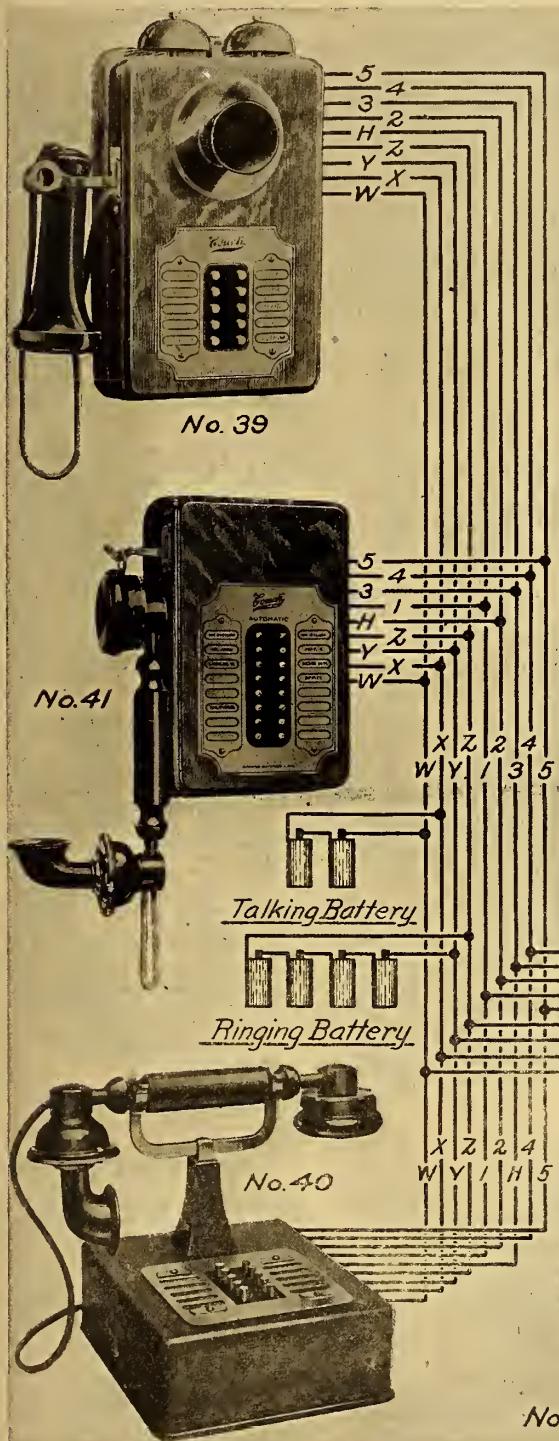
Buttons on Telephone	Station Capacity	Wires in Table
10	11	15
16	17	21
20	21	25

All wires to be branched to each station.

BATTERIES

Use 2 dry cells for talking battery regardless of the number of stations.

Use 3 to 5 dry cells for ringing battery. Place batteries in a clean, dry location at a convenient point near the center of wiring.



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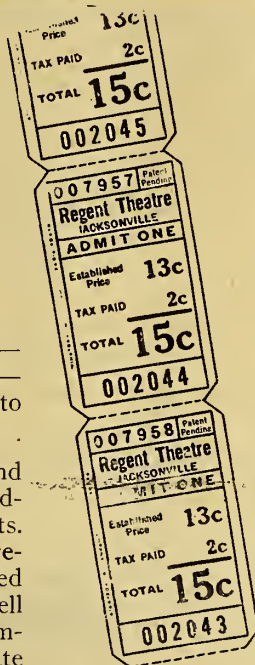
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- Atlantic Terra Cotta Co., 350 Madison Ave., N. Y. City.
- Brick Terra Cotta & Tile Co., Corning, N. Y.
- Clark & Sons, N. 116 Natoma St., San Francisco, Cal.
- Conkling-Armstrong Terra Cotta Co., (Nicetown), Philadelphia, Pa.
- Denny-Renton Clay & Coal Co., 1007 Hoge Bldg., Seattle, Wash.
- Denver Terra Cotta Co., W. 1st Ave. & Umatilla St., Denver, Col.
- Duffy Co., J. P., Park Ave. & 138th St., N. Y. City.
- Federal Terra Cotta Co., 111 Broadway, N. Y. City.
- Galoway Terra Cotta Co., 3210 Walnut St., Philadelphia, Pa.
- Gladding, McBean & Co., Rialto Bldg. San Francisco, Cal.
- Indianapolis Terra Cotta Co., Indianapolis, Ind.
- Kansas City-Terra Cotta & Faience Co., 19th & Manchester Aves., Kansas City, Mo.
- Ketcham, O. W., 24 S. Seventh St., Philadelphia, Pa.
- Maryland Terra Cotta Co., North Ave. & Oak St., Baltimore, Md.
- Midland Terra Cotta Co., 128 North Wells St., Chicago, Ill. (See Adv.)
- New Jersey Terra Cotta Co., Singer Bldg., N. Y. City.
- New York Architectural Terra Cotta Co., 401 Vernon Ave., Long Island City, N. Y.
- Northern Clay Co., Auburn, Wash.
- Northwestern Terra Cotta Co., 2525 Clybourn Ave., Chicago, Ill. (See Adv.)
- Pursell-Grand Co., 414 Walnut St., Cincinnati, Ohio.
- South Amboy Terra Cotta Co., South Amboy, N. J.
- St. Louis Terra Cotta Co., 5801 Manchester Ave., St. Louis, Mo.
- Washington Brick & Lime Mfg. Co., Washington St. & Pacific Ave., Spokane, Wash.
- Western Terra Cotta Co., Franklin Ave. & M. P. Ry., Kansas City, Kan.
- Winkle Terra Cotta Co., Century Bldg., St. Louis, Mo.

TESTING GAUGES, Film Perforation

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See Adv.)

THEATRE AGENTS

(See Brokers, Theatre)

THEATRE BROKERS

(See Agents, Theatre)

TICKET BOOTHS

(See Booths, Ticket)

TICKET CHOPPERS

- Brewster & Co., Long Island City, N. Y.
- Caille Bros., 1300 Second Ave., Detroit, Mich.
- Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
- Ingersoll-Rand Co., 11 Broadway, N. Y. City.
- Langslow Co., H. R., 232 Jay St., Rochester, N. Y.
- Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City.
- Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)
- Philadelphia Theatre Equipment Co., 252 North 13th St., Philadelphia, Pa. (See Adv.)
- Projection Apparatus Co., 41 Lafayette St., New York City.
- Schaffer, S. E., & Co., 24-26 E. Eighth St., Chicago, Ill. "Badger."
- Stern Metal Works, 1006 Vine St., Philadelphia, Pa. (See Adv.)

Swah & Son, Lewis M., 1327 Vine St., Philadelphia, Pa. (See Adv.)
Wisconsin Theatre Supply Co., 174 Second St., Milwaukee, Wis.

TICKET HOLDERS

- Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See Adv.)
- Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
- Fulton Co., E. E. 3208 Carroll Ave., Chicago, Ill. "Falso."
- Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. (See Adv.)
- Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
- Standard Ticket Co., 150 W. 10th St., N. Y. City.
- Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

TICKETS, Admission

Reserved Seat, Coupon, Roll and Machine

- Ansell Ticket Co., 154-166 E. som St., Philadelphia, Pa. St., N. Y. City. (See Adv.)
- Erie St., Chicago.
- Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill.
- Elliott Ticket Co., 1619 Sansome St., Philadelphia, Pa. (See Adv.)
- Empire Ticket Co., 16 Beach St., Boston, Mass. (See Adv.)
- Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
- Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. (See Adv.)
- International Ticket Co., 50 Grafton Ave., Newark, N. J.
- Keystone Ticket Co., Shamokin, Pa.
- National Ticket Co., Shamokin, Pa.
- Poole Bros., 85 W. Harrison St., Chicago, Ill.
- Rand, McNally Co., 536 S. Clark St., Chicago, Ill.
- Rees Ticket Co., 406 S. 10th St., Omaha, Neb.
- Shoener, J. T., Shamokin, Pa.
- Simplex Ticket Co., Chicago, Ill. (See Adv.)
- Swah, Lewis M. & Son, 1327 Vine St., Philadelphia, Pa. (See Adv.)
- Triangle Ticket Co., Jasper & Westmoreland Sts., Philadelphia, Pa.
- Trimount Press, 113-121 Albany St., Boston, Mass. (See Adv.)
- Weldon, Williams & Lick, Ft. Smith, Ark.
- World Ticket & Supply Co., 1600 Broadway, N. Y. City. (See Adv.)

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- Exhibitors Supply Co., Mailers Bldg., Chicago, Ill.
- Fulco—See Fulton Co.
- Fulton Co., E. E., 3298 Carroll Ave., Chicago, Ill. "Fulco."
- Globe Machine & Stamping Co., 1250 W. 76th St., Cleveland, Ohio.
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TITLERS, Motion Picture

(See Titles, Film)

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Alynu Studios, Inc., 251 W. 42d St., N. Y. City. (See Adv.)

Broda, M. F., 220 W. 42nd St., New York City. (See Adv.)

Buchheister, Oscar, 130 West 46th St., New York City. (See Adv.)

Chandlee, Harry, 130 W. 46th St., N. Y. City.

Dixon - McNitt - Schneider, 959 Seward St., Hollywood, Cal.

Farnham, Jos. W., 220 W. 42d St., N. Y. City.

Hirlograph Motion Picture Corp., 723 Seventh Ave., New York City and Fort Lee, New Jersey. (See Adv.)

Knickerbocker Film Laboratory, Fort Lee, New Jersey. (See Adv.)

Meyer, Louis, Craftsmen Film Corporation, 251 West 19th St., New York City. (See Adv.)

Photoplay Title Co., 5828 Broadway, Chicago, Ill. (See Adv.)

Prizma, Inc., 110 W. 40th St., N. Y. City.

Silvera, G. R., 540 West 178th St., New York City. (See Adv.)

Simplex Studios, 220 W. 42d St., N. Y. City.

Slobey, John, 727 7th Ave., N. Y. City.

Stern, Ernest, 413 W. 41st St., N. Y. City.

Weil, Arthur, 220 W. 42nd St., N. Y. City.

White Studios, Eddie, 160 W. 45th St., N. Y. City.

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(See Signs, Toilet, Illuminated; Signs, Rest Room)

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Lavezzi Machine Works, 3518 N. Paulina St., Chicago, Ill.

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Brown Co., 404 Commercial St., Portland, Me. "Nibroc."

Burnitol Mfg. Co., Orient Ave., Everett, Mass.

Clifton Chemical Co., 246 Front St., New York City.

Consumers Paper Mills, 15 Beekman St., New York City.

Continental Paper & Bag Mills, 16 E. 40th St., New York City. "Dryfast."

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Devins Co., S. M., Erie Ave. & 4th St., Niagara Falls, N. Y.

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Erving Paper Mills, Erving, Mass.

Federal Paper Co., 224 W. Huron St., Chicago, Ill. "Federal."

Fisher Bros. Paper Co., 118 Columbus St., Ft. Wayne, Ind.

Gade Corp., Henry, 349 Broome St., New York City.

Gotham Tissue Corp., 925 Cortlandt Ave., New York City.

Graham Paper Co., 11th and Spruce Sts., St. Louis, Mo.

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Joesting & Schilling Co., The, 379 Sibley St., St. Paul, Minn.

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Lewis, Samuel, 73 Barclay St., New York City.

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National Paper Products Co., 1789 Montgomery St., San Francisco, Cal. "Public Service."

North American Paper Co., 515 So. Wells St., Chicago, Ill.

Northern Paper Mills, Green Bay, Wis.

O'Meara Co., Maurice, 448 Pearl St., New York City.

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Scott Paper Co., Front & Market Sts., Chester, Pa. "Scott Tissue."

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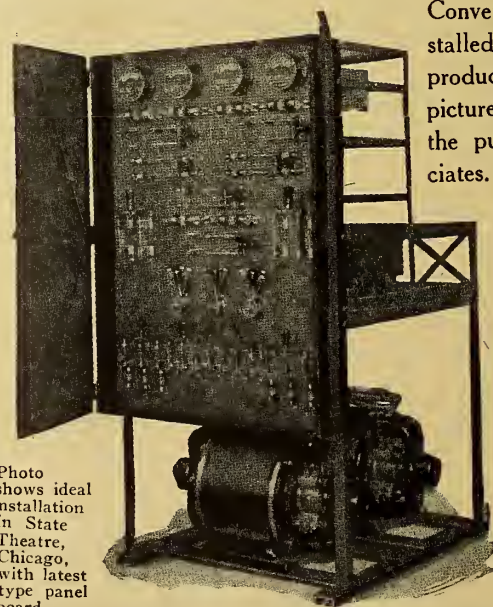


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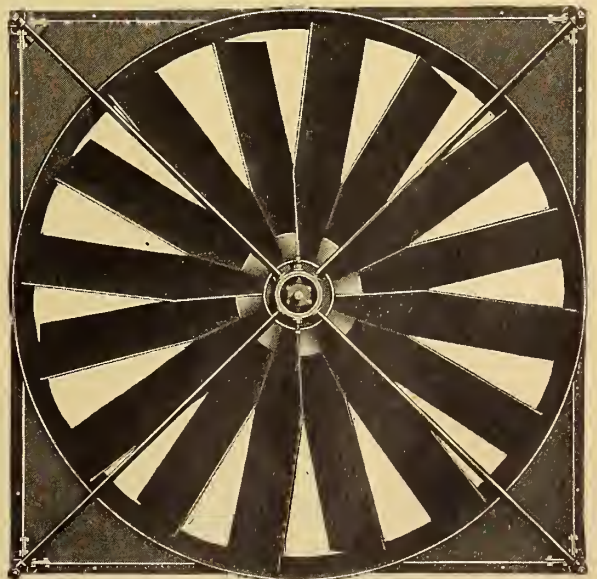
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Scafati, Albert T., 230 W. 41st St., New York City.

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Smith, Caleb V., Cor. Fulton & Nevins St., Brooklyn, N. Y.
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Square Uniform Co., 10 W. 23d St., N. Y. City.
Stockley & Co., R. W., 8th & Walnut Sts., Philadelphia, Pa.
Sydmar Uniform Co., 435 Market St., Philadelphia, Pa.
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(See Cleaners, Vacuum)

VACUUM LAMPS,

Incandescent

(See Lamps, Electric Incandescent)

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National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Novelty Scenic Studios, 220 West 46th St., New York City. (See Adv.)

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(See Machines, Automatic Vending)

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(See Machines, Automatic Sanitary Device)

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Reynolds & Co., B. F., 412 N. Dearborn St., Chicago, Ill.
Robert Gordon, Inc., 1357 W. Washington St., Chicago, Ill.
Roberts-Hamilton Co., 413 S. Fourth St., Minneapolis, Minn.
Seymour, James M., Lawrence St., Newark, N. J. (See Adv.)
Sturtevant Co., B. F., Hyde Park, Boston, Mass. (See Adv.)
Typhoon Cooling System, 345 W. 39th St., N. Y. City.
Westinghouse Elec. & Mfg. Co., E., Pittsburgh, Pa. (See Adv.)

VENTILATORS, Stage

Fordham Cornice Works, Inc., 2009 Monterey Avenue, New York City. (See Adv.)

VIGNETTING DEVICES, Camera

Bass Camera Co., 100 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, Inc., 240 E. Ontario St., Chicago, Ill.

VINES, Artificial

(See Flowers, Artificial)

VIOLINS, Automatic

Mills Novelty Co., 221 S. Green St., Chicago, Ill. "Violano-Virtuoso."
Violano-Virtuoso — See Mills Novelty Co.

VOLT METERS

(See also Ammeters, Volt)

WALLS, Metal

Edwards Mfg. Co., 411-451 East Fifth St., Cincinnati, Ohio. (See Adv.)

WARMERS, Electric Foot

American Beauty—See American Electrical Heater Co.
American Electrical Heater Co., Burroughs St. & Woodward Ave., Detroit, Mich. "American Beauty."
Baldwin Co., 703 Finance Bldg., Philadelphia, Pa.
Butte Engineering & Electric Co., San Francisco, Cal.
General Electric Co., Schenectady, N. Y.
General Electric Utilities Co., 145 W. 45th St., N. Y. City.
Rochester Stamping Co., Rochester, N. Y.
Simplex Electric Heating Co., Cambridge, Mass.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

WATCHMAN'S CLOCKS

Chicago Watchman's Clock Works, 1526 S. Wabash Ave., Chicago, Ill.
Pettes & Randall, 150 Nassau St., N. Y. City. (See Adv.)

WATER SOFTENERS, Laboratory

American Water Softener Co., Philadelphia, Pa.

WAX FIGURES

L. E. Oates Wax Studio, 105 East 10th St., Los Angeles, Cal.

WAX, Film

Magic Film-Protector Co., 613 E. Willard St., Muncie, Ill.

WICKETS, Cashier's

Michael's Art Bronze Co., 230 Scott St., Covington, La.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

WIRE ENCLOSURES

Reinhardt Mfg. Co., 326 East Second St., Cincinnati, Ohio. (See Adv.)

WIRE MESH WORK

Reinhardt Mfg. Co., 326 East Second St., Cincinnati, Ohio. (See Adv.)
Patrick & Wilkins Co., 51 N. 7th St., Philadelphia, Pa.
"Giant," "Champion."
Recti—See Edwards & Co.
Reliance—See Keil & Son
Stanley & Patterson, 23 Murray St., N. Y. City. "Faraday," "Competition"
Stuart-Howland Co., Boston, Mass.
Vigilant—See Edwards & Co.
Western Electric Co., 195 Broadway, N. Y. City
Wizard—See Ansonia Electric Co.

WRENCHES, Carbon

Pierce, Carl, Morris, Ill.

ZINC ENGRAVINGS

(See Engravers, Theatre)

Western Theatre Supply Company, Golden Gate Avenue (S), San Francisco.

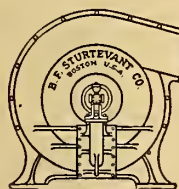
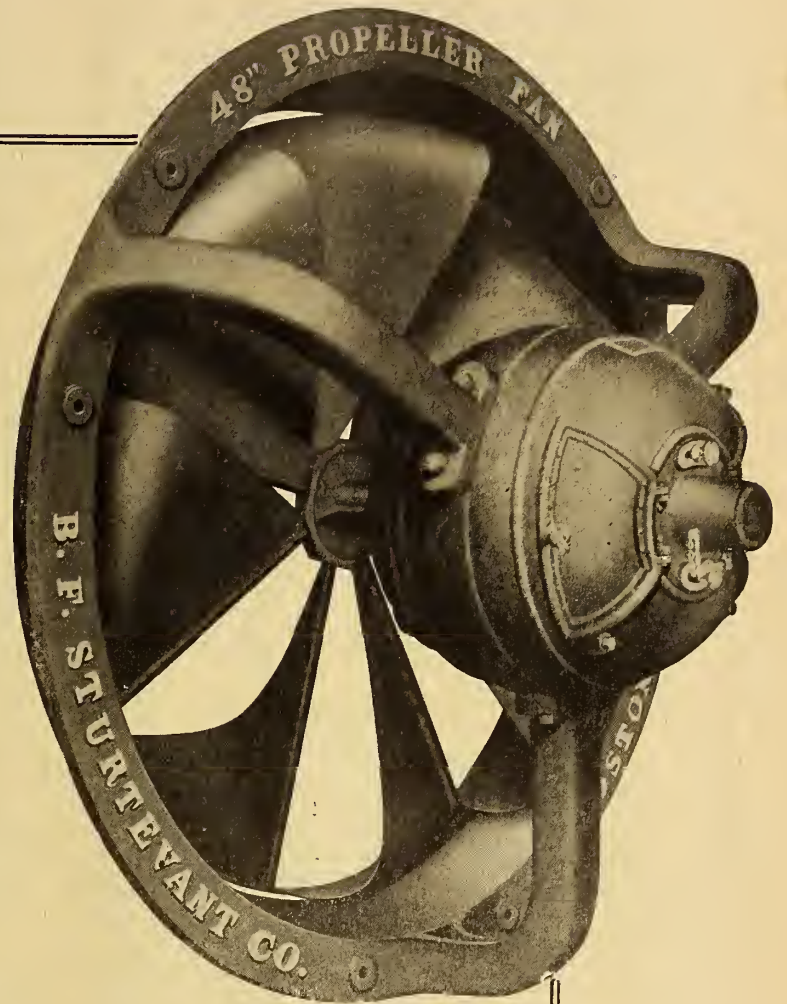
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Arranged by States. The letters after each name indicate that each firm so marked is a projector distributor of the following: BD-Baird, M-Motiograph; P-Powers; S-Simplex; Sup-Superior.

ALABAMA:

Queen Feature Film Co.,
1916½ Morris Avenue,
Birmingham.

ARIZONA:

Arizona Film Supply Company,
323 Morley Avenue,
Nogales
Arizona Film Supply Company,
P. O. Box 1017,
Tucson.

ARKANSAS:

Ensor & Company, 215 West
2d Street, Little Rock.
Longacre Distributing Co., 24
South 6th Street, Fort
Smith.
Southern Film & Supply Co.
(M), Pine Bluff.

CALIFORNIA:

Alta Slide & Film Co., 1028
Market Street, San Francisco.
Argus Enterprises, Inc., 836
South Elm Street (S), Los
Angeles.
Breck Photoplay Supply Co.,
98 Golden Gate Avenue, San
Francisco.
Davis Bros., 187 Golden Gate
Avenue, San Francisco.
Electrical Products Company,
1128 West 146th Street (M),
Los Angeles.
G. Gennert, 917 Maple St., Los
Angeles.
G. Gennert, 53 Fourth Street,
San Francisco.
Ed. H. Kemp, 833 Market
Street (M), San Francisco.
Los Angeles Motion Picture
Co., 215 East Washington
Street, Los Angeles.
Los Angeles Slide Company,
122 West 3d Street, Los Angeles.
G. A. Metcalf, 307 Turk Street,
San Francisco.
Miles Bros. of California, 1149
Mission Street, San Francisco.
Pacific Amusement Supply
Co., 800 South Olive Street
(P), Los Angeles.
Pacific Motion Picture Supply
Co., 1536 Franklin
Street, Oakland.
W. G. Freddy, 187 Golden Gate
Avenue, San Francisco.
M. S. Stewart, 1470 Thirteenth
Street, Oakland.
J. Slipper & Company, 728
Olive Street, Los Angeles.
Southern Electrical Co., Third
& E Streets, San Diego.
Theatre Equipment Supply
Co., 134 Golden Gate
Avenue (P), San Francisco.
Western Theatre Supply Co.,
121 Golden Gate, San Francisco,
Cal. (S).
Coleman Electric Co., 21
Dundas St., Toronto (M).

CANADA

Canadian Theatre Supply Co.,
Montreal.
Canadian Theatre Supply Co.,
22 Dundas St. W., Toronto,
Can. (S).
Canadian Theatre Supply Co.,
Winnipeg.
Canadian Theatre Supply Co.,
Vancouver, B. C.
Northeastern Theatre Equip-
ment Co., 12 Mayor St.,
Montreal, Can.
Perkins Electric Co., 11 Tem-
perance St., Toronto, Can.

Perkins Electric Co., 217 Mc-
Dermott Ave., Winnipeg.
Perkins Electric Co., 217 Mc-
Dermott Ave., Winnipeg.

COLORADO:

Argus Enterprises, Inc., 1514
Welton Street (S), Den-
ver.
Denver Theatre Supply Co.,
2106 Broadway, (P) (M),
Denver.
Seeman-Mitchell Supply Co.,
1735 Welton St., Denver.
Universal Film & Supply Co.,
304 McIntyre Bldg., Grand
Junction.

CONNECTICUT:

Independent Movie Supply
Company, 131 Meadow St.
(P), New Haven.

DISTRICT OF COLUMBIA:

Film Bureau (Department
Agriculture), Washington,
D. C.
Lust, Ben, G Street, N. W.,
Washington, D. C.
Southern Moving Picture
Corp., 315 McGill Bldg.,
Washington, D. C.
E. B. Thompson, 741 Eleventh
Street, Washington, D. C.
Washington Theatre Supply
Co., 908 "G" Street, N. W.,
(P), Washington, D. C.
Webster Electric Company,
719 Ninth Street (S),
Washington, D. C.

FLORIDA:

Consolidated Film & Supply
Company, 330 West Forsyth
Street, Jacksonville.
Tampa Photo & Art Com-
pany, 312½ Twig Street
(M), Tampa.

GEORGIA:

Consolidated Film & Supply
Co., 111 Walton Street, At-
lanta.
Lucas Theatre Supply Com-
pany, Savannah.
Atlanta.
Lucas Theatre Supply Com-
pany, Savannah. (See Adv.)
Southern Theatre Equipment
Co., 9 Nassau Street (P),
Atlanta.
Eugene Wilder, P. O. Box 102,
Atlanta.

ILLINOIS:

American Projecting Com-
pany, Chicago.
Amusement Supply Company,
740 South Wabash Avenue,
Chicago.
Capital Merchandizing Com-
pany, 536 South Dearborn
Street, Chicago. (See Adv.)
Capital Merchandizing Com-
pany, 536 South Dearborn
Street, Chicago.
Cooperative Amusement &
Supply Company, Galety
Theatre Bldg., Springfield.
C. G. Demel, 845 S. State St.,
Chicago.
Exhibitors Supply Company,
825 South Wabash Avenue
(S), Chicago.
Fulton Co., E. E., 3208 Car-
roll Ave., Chicago, Ill.
Fulco Schaffer Sales Com-
pany, 24 East Eighth St.
(P), Chicago.

G. Gennert Company, 139
North Wabash Street, Chi-
cago.
C. A. Hein, 1167 West Eldo-
rado Street, Decatur.
Hoke Theatre Supply Com-
pany, 845 South State Street,
Chicago.
Joseph Hopp, 57 E. Jackson
Blvd., Room 604, Chicago.
Midwest Theatre Supply Com-
pany, 9 East Seventh Street,
Chicago.
Monarch Theatre Supply
Company, 537 South Dear-
born Street, Chicago.
Movie Supply Company, 844
South Wabash Avenue, Chi-
cago.
Peoria Theatre & Supply
Company, 505 Fulton Street,
Peoria.
Royal Theatre & Supply
Company, 180 East Avenue,
Kankakee.
Rutledge & Company, 35
South Dearborn Street, Chi-
cago.
Society Visual Education, 808
Washington Street, Chicago.
cago.
United Theatre Equipment
Corp., 514 South Wabash
Street, Chicago.

INDIANA:

Exhibitors' Supply Company,
128 West Ohio (S), In-
dianapolis.
Fort Wayne Engineering &
Supply Company, Sixth and
North Harrison Streets, Fort
Wayne.
H. Lieber Company, 24 West
Washington Street, In-
dianapolis.
Lyric Film & Supply Com-
pany, Fifth & Big Four R.
R., Terre Haute.
Muncie Film S. Company,
202½ East Main Street,
Muncie.
W. M. Swain, 11 South Cap-
itol Avenue (P), Indian-
apolis.

IOWA:

W. F. Blackmore, 315 Brady
Street, Davenport.
Des Moines Film & Supply
Company, 609 Mulberry
Street, Des Moines.
General Sales Company, 2858
Jackson Street, Dubuque.
Visual Educational Equip-
ment Company, 306 Younger-
man Bldg., Des Moines.

KANSAS:

Seth E. Barnes, Miller Theatre
Bldg. (BD), Wichita.

KENTUCKY:

American Motion Picture Co.,
Louisville, Ky.
Blake Amusement Co., 435 S.
3rd St., Louisville, Ky.
Owl Feature Film Exchange,
209 Fifty-sixth Street,
Louisville.

LOUISIANA:

Consolidated Film & Supply
Company, 914 Craver Street,
New Orleans.
General Theatre Supply Com-
pany, 300 Dauphine Street
(M), New Orleans.
Harcot Film Company, 608
Canal Street, New Orleans.
Saenger Amusement Company,
1401 Tulane Street, New
Orleans.
George Vivirito, 318 Batonno
Street, New Orleans.

MAINE:

Howe Theatre Supply Com-
pany, Portland.

MARYLAND:

J. F. Dusman, 213 North Cal-
vert Street (BD), Balti-
more.
N. C. Haeefe, 228 Gay St.,
Baltimore.
Moving Picture Supply Com-
pany, 15 South Gay Street,
Baltimore.
Palmore & Homand, 412 West
Lexington Street, Balti-
more.

MASSACHUSETTS:

S. R. Chisholm, 24 Vassar
Street, Dorchester.
Eastern Theatre Equipment
Corporation, 43 Winchester
Street, Boston. (M.)
Exhibitors Supply Company,
60 Church Street (P), Bos-
ton.
J. F. Gately, 33 Lyman Street,
Springfield.
New England Baird Com-
pany, 47 Winchester Street
(BD), Boston.
United Theatre Equipment
Corporation, 26 Piedmont
Street (U), Boston.
B. O. Wetmore, 2 Park
Square, Boston.

MICHIGAN:

Amusement Supply Co., 2105
American Theatre Bldg.,
Detroit. (See Adv.)
(See Adv.)
Exhibitors Supply Co., The,
149 Elizabeth St., Detroit
Service Theatre Supply Com-
pany, 300 Jos. Mack Bldg.
(P), Detroit.

MINNESOTA:

Exhibitors' Supply Company,
612 Producers' Exchange
Bldg. (S), Minneapolis.
Feature Film & Supply Com-
pany, 321 Loeb Arcade
Bldg., Minneapolis.
Lochran Film & Slide Ser-
vice, 706 Film Exchange
Bldg., Minneapolis.
National Equipment Company,
409 Michigan Avenue, Du-
luth.
Northern Theatre Supply Co.,
209-211 West 1st St., Du-
luth, Minn (P)
Rialto Theatre Supply Com-
pany, 731 Hennepin Avenue
(M), Minneapolis.
Standard Equipment Corpora-
tion, 39 Western Ave. (P),
Minneapolis.
The Huntleys, Winona, Minn.
United Theatre Equipment
Corporation, 509 Produce
Exchange Bldg. (U), Min-
neapolis.

MISSOURI:

Amusement Supply Company,
1627 Chestnut Street, St.
Louis.
Cole Theatre Supply Company,
928 Main Street (P), Kan-
sas City.
S. R. Connor, Snower Build-
ing, Bellevue Avenue, Kan-
sas City.
Erker Bros. Optical Com-
pany, 608 Olive Street, St.
Louis. (See Adv.)
Exhibitors' Supply Company,
3316 Lindell Blv'd, St. Louis,
(S).
Fulco Schaffer Sales Com-
pany, 3301 Olive Street (P),
St. Louis.
Kansas City Machine & Sup-
ply Company, 813 Walnut
Street, Kansas City.
Kansas City Slide Company,
2449 Charlotte Street, Kan-
sas City.
Lear's Theatre Supply Com-
pany, 420 Market Street, St.
Louis.
Missouri Slide Company, 36
Schutte Bldg., Kansas City.
Monarch Theatre Supply Com-
pany, 420 Market Street,
St. Louis.

Opera Supply Company, 601 Shukert Bldg., St. Louis.
 Star Film & Supply Company, 413 Edward Street, St. Joseph.
 Charles M. Stebbins Picture Supply Company, 1028 Main Street (M), Kansas City.
 United Theatre Equipment Corporation, 3334 Olive Street (UTE), St. Louis.
 Universal Film & Supply Company, 2116 Locust Street, St. Louis.
 Western Theatre Supply Co., 15th & Davenport Streets.
 Yale Theatre Supply Company, Film Bldg., Kansas City.

MONTANA:

Broadway, Butte.
 Western Theatre Equipment Corporation, Billings.

NEBRASKA:

Argus Enterprises, 423 South Fifteenth Street (S), Omaha.
 Omaha Repair & Service Shop, 1304 Farham St., Omaha.
 United Theatre Equipment Corporation, 323 South Fifteenth Street (U), Omaha.
 U. S. Theatre Supply Company, 24th & Harney Streets (M), Omaha.
 Western Supply Company, 2581 Kansas Avenue (P), Omaha.
 Western Theatre Supply Co., 15th & Davenport Sts. (P), Company, 729 Seventh Ave-

NEW JERSEY:

Metropolitan Motion Picture Company, 116 Market Street, Newark.

NEW MEXICO:

Eastern New Mexico Theatre Supply Company, Lyceum Theatre, Clovis.

NEW YORK:

American Exchange, 630 Halsey Street, Brooklyn.
 Auburn Film Company, Auburn.
 A-Z Motion Picture Supply Company, 266 East Houston Street, New York City.
 Becker Theatre Supply Company, 184 Franklin Street (S), Buffalo. (See Adv.)
 Behrend Motion Picture & Supply House, 729 Seventh Avenue, New York City.
 George Bender, 128 Centre Street, New York City.
 Better Service Film Company, Inc., 551 S. Salina Street, Syracuse.
 Birkholm & De Hart, 111 West 42d Street (B) New York City.
 W. B. Brinkman, 116 West 49th Street, New York City.
 Capital Motion Picture Supply Co., 142 West 46th St., N. Y. City.
 Crouse, Hinds Company, Wolf & Seventh Streets, Syracuse.
 Crown Motion Picture Supplies Company, 138 West 46th St., N. Y. City.
 Eastern Theatre Equipment Company, 126 Lawrence Street, Brooklyn.
 Exhibitors' Poster & Supply Company, 209 West 28th Street, New York City.
 Carol Fenyessey, Rochester.
 G. Gennert, 24 East 13th Street, New York City.
 Otto Greenbaum, 436 Cornelius Street, Brooklyn.

Frank J. Heigel, 440 State Street, Schenectady.

Howells Cine Equipment Corporation, 740 Seventh Avenue (S), N. Y. City. (See Adv.)

Independent Movie Supply Company, 729 Seventh Avenue, New York City.

Independent Movie Supply Co., Albany, N. Y. (P).

Industrial Department of Y. M. C. A., 347 Madison Avenue, New York City.

International Cinema Equipment Center, 729 Seventh Ave., New York City.

Inter Ocean Film Corporation, 220 West 42d Street, New York City.

Sam Kaplan, 729 7th Ave., N. Y. City.

Lang Manufacturing Company, Olean.

Chas. E. Mason, 67 Main Street, Rochester.

H. Mestrum, 817 6th Ave., New York City.

Modern Electrical Machine Company, 2927 Third Avenue, New York City.

Motion Picture Apparatus Company, 118 West 44th Street, New York City.

M. J. Ostrowsky, 119 St. Louis Syracuse Supply Company, 314 West Fayette Street, Syracuse.

U. S. Theatre Equipment Co., 17 West 60th St., New York City.

United Theatre Equipment Corporation, 25 West 45th Street (UTE), New York City.

atre Supplies, 551 S. Salina Street, Syracuse.

Van Arnam E. Rental & Theatre Variety Film Company, 120 West 46th Street, New York City.

R. Wetter, Jr., International Cinema Center, 729 Seventh Avenue, New York City.

E. J. Wilson, 111 East 120th Street, New York City.

NORTH CAROLINA:

A & B Moving Picture Supply Company, Raleigh.

Ettabran Film Company, Charlotte.

Exhibitors' Supply Company, Charlotte.

N. DAKOTA

McCarthy Supply House, Fargo.

OHIO:

Adams Supply Co., Toledo.
 American Theatre Equipment Company, Columbia Bldg., Columbus.

Argus Enterprises Company, Inc., Film Bldg., Payne & 21st Streets, Cleveland.

Artfilm Co., Cleveland (M)

Central F. F. Company, 60 Public Square, Lima.

Dwyer Bros. & Company, 520 Broadway, Cincinnati.

Motion Picture Supply Company, 208 Market Street So., Canton.

Motion Picture Equipment Company, 1136 Tusc Street West, Canton.

Post Glover Electrical Company, Cincinnati.

L. M. Price Company, 108 West Fourth Street, Cincinnati.

Romell Motion Picture Co., 115 East 6th St., Cincinnati.

Standard Film & Service Company, Cleveland.

Theatre Supply Company, Film Bldg., Cleveland.

Theatre Supply Company, 215 Main Street, Akron.

United Theatre Equipment Corporation, 524 Broadway, Cincinnati.

United Theatre Equipment Corporation, 714 Huron Bldg. (U), Cleveland.

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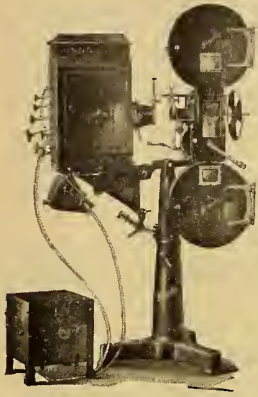
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W. R. Howell, Palace Theatre
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Southern Theatre Equipment
Company, 328 California
Avenue. (P), Oklahoma
City.
Truoco Theatre Supply Com-
pany, 22 Day Bldg., Enid.
United Theatre Equipment
Corporation, 116 South Hud-
son Street, Oklahoma.
Yale Theatre Supply Com-
pany, Oklahoma.

OREGON:

General Supply & Repair
Company, 392 Burnside
Street (P), Portland.
Portland Moving Picture Ma-
chine Company, Rivoli The-
atre Bldg., Portland.
Service Film & Supply Com-
pany, 64 Broadway, Port-
land.
Service Film & Supply Com-
pany, 393 Oak Street (M),
Portland.
Washington Slide Company,
351 Washington Street,
Portland.

PENNSYLVANIA:

Atlas Supply Company, 108
Ring Street, Philadelphia.
C. H. Bennett, 224 North 13th
St., Philadelphia.
J. Catsiff, 1214 Market St.,
Philadelphia, Pa.
Consolidated Film Company,
1237 Vine Street, Philadel-
phia.
Equipment Theatre Supply
Co., Penn Ave., Scranton.
Exhibitor Theatre Supply Co.,
Penn Ave., Scranton.
Abe Gompertz, 315 North
Thirteenth Street, Phila-
delphia.
J. G. Hannson, Tenth & Spring
Streets, Reading.

Hollis, Smith & Morton, 1201
Liberty Street, Pittsburgh.
Superior Cinema Equipment
Walter S. Keen, Prop.), 1322
Vine St., Philadelphia.
**Lewis M. Swaab, 1327 Vine
Street (S), Philadelphia.
(See Adv.)**

Motion Picture Equipment
Corporation, 1301 Vine
Street (P), Philadelphia.

Philadelphia Theatre Equip-
ment Corporation, 261 North
Thirteenth Street, Philadel-
phia.

S. & S. Film & Supply Com-
pany, 414 Penn Avenue
(P), Pittsburgh.

United Theatre Equipment
Corporation, 1233 Vine
Street (U), Philadelphia.

United Projection & Film
Company, 11 North Second
Street, Harrisburg.

United Theatre Equipment
Corporation, 1006 Forbes
Street (U), Pittsburgh.

Williams, Browne & Earle,
918 Chestnut St., Phil-
adelphia.

RHODE ISLAND:

H. O. & E. S. Taylor, 76 Dor-
rance Street (P), Provi-
dence.

James McKenna, Providence
Stage Lighting Company,
12 Moulton Street, Provi-
dence.

SOUTH CAROLINA:

Imperial Film Service, Green-
ville.

TENNESSEE:

Consolidated Film & Supply
Company, 226 Union Ave-
nue, Memphis.
East Tennessee Electrical
Company, Knoxville.

Monarch Theatre Supply
Company, 228 Union Ave-
nue, Memphis.

Paramount Film Cement Com-
pany, Hamilton Bank Bldg.,
Chattanooga.

White Theatre Equip. Co., 26
Sixth St., Bristol.

TEXAS:

N. K. Barnett Supply & Film
Company, 1888 Main Street,
Dallas.

Doering & Smith, 1810 Main
St., Dallas, (S).

General Theatre Equipment
Company, 2012½ Main
Street, Dallas.

Lucas Theatre Supply Com-
pany, 1816 Main Street
Dallas.

Southern Film Service, 311
Franklin Avenue, Houston.
South Texas Film Exchange,
408 N. Flores Street, San
Antonio, Tex.

Southern Theatre Equipment
Company, 1815 Main Street,
Dallas.

R. D. Thrash Company Thea-
tre Supplies,
1921 Main St., (M), Dallas.

WEST VIRGINIA:

Charleston Electrical Supply
Company (P), Charleston.
McCray & McCray Company,
329 Main Street, Fairmont.
West Virginia Amusement &
Film Company, 113½ Cap-
itol Street, Charleston.

WISCONSIN:

Exhibitors' Supply Company,
128 West Grand Avenue
(E), Milwaukee.

Ray Smith Company, 174 Sec-
ond Avenue, Milwaukee.

Wisconsin Film Corporation,
134 Grand Avenue, Milwau-
kee.

Wisconsin Theatre Supply
Company, 174 2nd Street,
(M), Milwaukee.

UTAH:

Argus Enterprises Company,
Inc., 132 East Second South
(S), Salt Lake City.

Community Motion Picture
Bureau, 14 Postoffice Place,
Salt Lake City.

Salt Lake Theatre Supply
Company, 48 Exchange
Place (P), Salt Lake City.

Universal Film & Supply
Company, 56 Exchange
Place, Salt Lake City

Worman Theatre Supply Co.,
2429 Hudson Ave., Ogden,
Utah.

Worman Theatre Supply Co.,
Alhambra Bldg., Ogden,
Utah.

VERMONT:

Hicks & Price, 97 State Street
(S), Montpelier.

VIRGINIA:

Roanoke Theatre Supply Co.,
138½ Church Ave., Roanoke.
Southern Theatre Supply Com-
pany, 25 Old Street, Peters-
burg.

United Theatre Supply Com-
pany, Petersburg.

WASHINGTON:

W. S. Brewster, 2016 Third
Avenue, Seattle.

Film Supply Company, 217
Virginia Street, Seattle.

G. Gennert, 2102 First Ave-
nue, Seattle.

H. N. Johnson Company, 2016
Third Avenue, Seattle.

Spokane Theatre Supply Com-
pany, West 410 First Ave-
nue, Spokane.

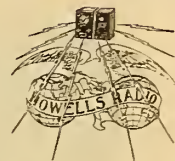
Theatre Equipment Company,
127 Third Avenue (P),
Seattle.

Universal Film & Supply
Company, 16 South Wash-
ington Street, Spokane.

Western Theatre Equipment
Corporation, 2028 Third
Avenue, Seattle.



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- Gold Seal Automatic Ticket Machines
- Edison Mazda Lamps
- Peerless Automatic Arc Control

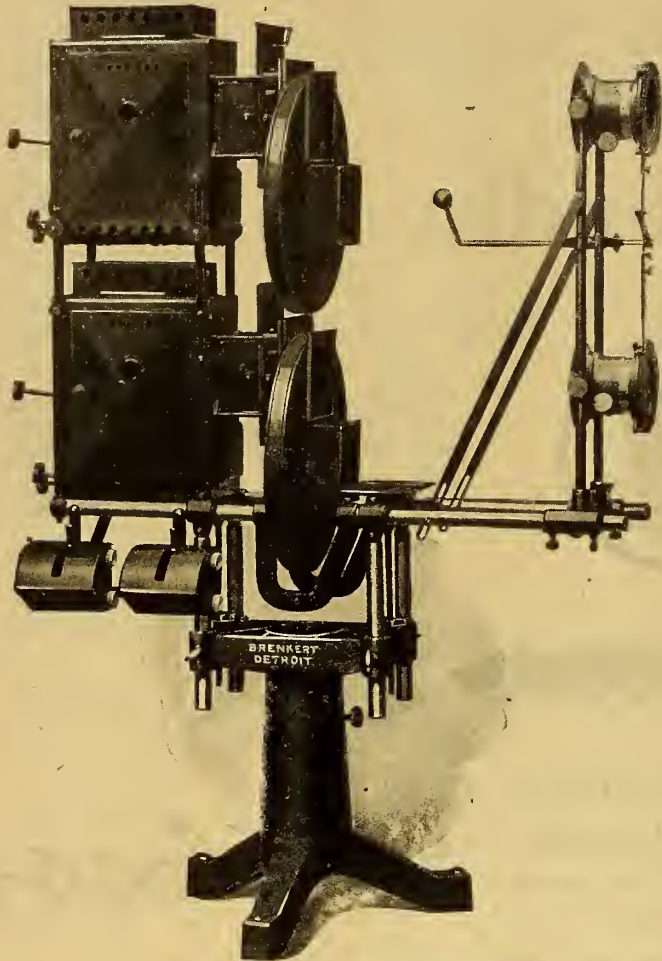


HOWELLS CINE EQUIPMENT CO.

740-7th Avenue, New York City

THE HOUSE OF GOOD SERVICE

JOE HORNSTEIN, Gen. Mgr.



BRENKERT "F" BRENOPTICON

BRENKERT "C3" SPOTLIGHT
Arc Lamp 100 ampere capacity with or
without adjustments.

Improve Whenever Possible

That's the "Brenkert Slogan"

Brenkert "F" Brenopticon

Is An Improved Double Dissolver

THE Brenkert "F" Brenopticon projects either lantern slides or stage effects in dissolving or simultaneous projection. ANIMATED PROLOGUES and OVERTURE FEATURES with the Brenkert "F" Brenopticon add 100% to the Program. PICTURE PRESENTATIONS that are attractive and fascinating.

BRENKERT "C3" SPOTLIGHT

Is An Improved Spot-Flood Lamp

The Brenkert "C3" spotlight renders brilliant flood lighting with a crispy white spot at any distance. The new features of built-in framing and dowsler shutter, roller insulator cable release, new type 100 ampere arc lamp with all adjustments and a substantial construction throughout gives the operator all that is desired for 100% efficient spot and flood service with a convenient and easy means of operation.

Other Brenkert Products

There is a Brenkert spotlight for every requirement and all have the latest design and rugged construction. From 25 ampere to 100 ampere arc lamp equipments, 1000 watt Mazda lamp, Baby spots, pin or head spots, Olivettes, Iris Shutters, Dimmers, color wheels and slides, etc., etc.

See Your Nearest Dealer or Write Direct

Brenkert Light Projection Company

Detroit, Michigan

"Pioneer Manufacturers Long Distance Projection Equipment"

METAL POSTER AND PHOTO FRAMES

IN THE NEW AND VERY BEAUTIFUL FINISHES
THAT REQUIRE LITTLE OR NO POLISHING

STOCK STYLES

There are dozens of styles in our line, including frames for posters, photos and cards. Consider these artistic metal frames, guaranteed to outlast all others 10 to 1, when remodeling or sprucing up your lobby.



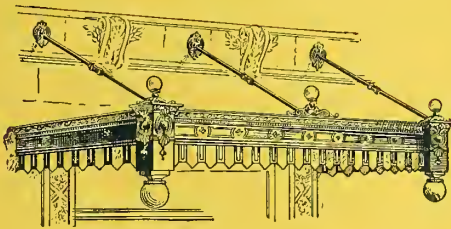
NEWMAN FRAMES—MAJESTIC THEATRE, HOUSTON

SPECIAL KINDS

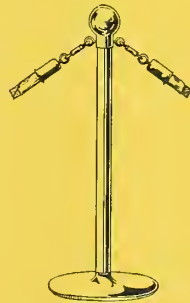
Brass, bronze and steel frames, designed to your order and very reasonably priced, in various finishes.

Consult with us when you need permanently beautiful frames for any special purpose. During the past 41 years we have served more than 11,000 theatres satisfactorily, and we can serve you equally well.

MARQUISE AND CANOPIES



A total of 28 unusual and low-priced designs. Furnished with or without wiring for electric lights. Any desired size. Special styles in galvanized steel or genuine copper at factory-direct-to-you prices.



BRASS RAILINGS

Brass railings and separate fittings. Velour ropes with either permanent or portable posts.

Wide-awake theatre owners who need ticket-office rails, balcony rails, box rails, orchestra rails, footlight rails, lobby ropes or railings for some special use will save money by dealing with us as the largest manufacturers in the U. S.

Write for Booklet "E." It gives our special low prices for railings, ropes, marquise, lobby frames, booths, turnstiles, wickets, exit signs, ticket mutilators and other theater fixtures.
It's free, and there is positively no obligation involved.

NEWMAN MANUFACTURING CO.

—41 YEARS YOUNG—

416-418 Elm St., Cincinnati, Ohio

Branch—68 W. Washington St., Chicago, Ill.

COMPO-LITE LIGHTING FIXTURES OF SUPER QUALITY



The finest line of ready-to-hang electric fixtures you ever saw or heard about. More than one hundred artistic designs—sidewall brackets, indirect ceiling fixtures, semi-indirect bowls, chandeliers and special fittings.

Eight standard finishes and special color schemes to order. Made of a compo material that's guaranteed against splitting and peeling.

Write for photographs and prices if you are interested in better theatre lighting at very reasonable cost.

PLASTIC RELIEF ORNAMENTAL WORK

Fan brackets, pilasters, capitals, ornamental rosettes, mouldings, and so on. Ask for suggestions and our estimate on a complete installation.

Mention whether or not you are interested in portable electric fountains, and in cement garden furniture.

The National Plastic Relief Co.

(DIVISION OF NEWMAN MFG. CO.)

418 ELM STREET

CINCINNATI, OHIO

*Where are the most beautiful
women in the world?*

And where are the ugliest?

See

BLACK SHADOWS

A Feature



The biggest selling book on travel in many years, dealing with the islands of the South Seas, says that the "brown skinned" girls of Tahiti, the Marquesas and Samoa are as beautiful as any women anywhere; and that this Polynesian race is one of the finest in the world.

You see these dusky beauties in "Black Shadows;" you also see the grotesque and strange belles of the Solomon Islands, as black as coal, the world's champion Marathon dancers!

Contrast! Novelty! Interest! Excitement!

Pathépicture

TRADE



MARK

Presented by World Tours, Inc.

*Produced under Direction and Supervision of
Edward G. Salisbury*

PAPER PICTURES

A NNOUNCEMENTS of coming pictures are a trade necessity. Elaborate promises are justified—

If there's something more behind the announcements than the paper they're printed on.

Announcements mean little unless they're backed up by the actual film exactly as promised.

You can't run just announcements through your projection machine.

Your theatre can't live on paper pictures.

With Paramount's 1923-24 pictures (one a week) you don't need to book just promises.

Paramount's 1923-24 pictures are not paper pictures. Every one of the 11 pictures in Paramount's current announcement for the first three months of the 1923-24 season is either finished and in the exchanges, finished and on the way to the exchanges, or actually in work at the Lasky or Long Island Studio.

Paramount urges exhibitors to see for themselves that every promise made in the announcement is fulfilled—and more. Prints of "The Cheat," "Bluebeard's 8th Wife" and "Hollywood" will soon be in the exchanges. See them and know what hooking up with Paramount means to you and your business.

See the others of the first 11 of the One-A-Week Paramounts.

Then when we tell you that these are *just glimpses* of the riches ahead, that Paramount Pictures for the **WHOLE** season of 1923-24 will be *consistently* and *progressively* bigger and better, you'll realize what Paramount's new policy of producing only great, box-office specials actually means.

Paramount Pictures



For the biggest Sum

*"The Heart Appeal
of 'Humoresque' "*

That's what EXHIBITORS TRADE REVIEW says of this picture.

"An attraction out of the ordinary," is what MOVING PICTURE WORLD says.

And MOTION PICTURE NEWS notes: "Frank Borzage has brought out every ounce of sentiment and pathos and heart interest in it." ..

Need anything else be said?



Arthur H. Jacobs
presents

A
Frank Borzage
PRODUCTION

"CHILDREN OF DUST"

With
Johnny Walker - Pauline Garon
Lloyd Hughes



*A
Hurricane of Laughter —
and a Cyclone of Thrills*

Thos. H. Ince
presents

"A MAN OF ACTION"

by BRADLEY KING

starring

Douglas Mac Lean

with Marguerite de La Motte

Directed by James W. Horne



Greeted with roars of laughter by patrons of the N. Y. STRAND, enthusiastically acclaimed by the entire New York Press, this is a box office bet for any theatre anywhere at any season of the year.

*Show it this summer. Your
patrons don't crave heavy
fare at this season*



*The
Harem - Scare'em Novelty
of the year !*

M. C. Levee presents

*A Maurice
Tourneur*

PRODUCTION

"The BRASS BOTTLE"

With

*Harry Myers - Ernest Torrance -
Tully Marshall - Barbara La Marr -
Ford Sterling - Charlotte Merriam -
Otis Harlan*

By
F. Anstey



*Personally
directed by*
*Maurice
Tourneur*



Gasps of astonishment. Laughs and more laughs in the perplexities of a young architect who liberates a genie from an antique brass bottle to be slipped thru 6000 years to harem-land.

*Give 'em a treat with this
mirth, magic, magnificence*

First National Pictures

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

mer you ever had!

BOOTH TARKINGTON's
sequel to "PENROD

J-K. Mc Donald
presents

"PENROD and SAM

Scenario by *Hope Loring*
and *Lewis Lighton*

Direction by
WM. BEAUDINE



We call this: The Yell of the Year. The slogan is true in every sense of the word. We'll gladly prove it. An audience picture—regardless of types of audience, or ages. A picture we're mighty proud of.

As they file out they'll tell you: "It's great!"

RICHARD WALTON TULLY
presents his screen version of
George Du Maurier's immortal novel

"TRILBY"

With the Celebrated French Star
ANDRÉE LAFAYETTE
and a distinguished cast including
Arthur Edmund Carewe,
Creighton Hale, Gertrude Olmstead,
Wilfred Lucas & Philo McCullough
Directed by **JAMES YOUNG**
Scenario by *Richard Walton Tully.*
Wilfred Buckland - Art Director -
George Benoit - Cinematographer



The soul of the strange young creature of the Paris Studios—she of the beautiful feet—upon the screen. Her loves, her hopes, her sacrifices and her disappointments made a living thing in an entrancing picturization that will thrill the hearts of hundreds of millions.

Your patrons have read of
Andree Lafayette. They're
ready for this now



A Knockout!

One critic enthusiastically states:
"Circus Days' is not merely a motion picture, it is an institution."

It is a knockout—as of one voice all reviewers acclaim it:

Positively the best thing Jackie Coogan ever made.



Sol Lesser
presents

JACKIE COOGAN in "CIRCUS DAYS"

Adapted from **TOBY TYLER**
(Ten Weeks with a Circus)
James Otis' Celebrated Circus Story



Depend on First National

Foreign Rights Controlled by
Associated First National Pictures, Inc.
383 Madison Avenue, New York

And In Washington—

CAPITAL \$ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING

FRANKLIN 3730

WASHINGTON, D.C.

June 25, 1923.

Mr. William Randolph Hearst, President,
Cosmopolitan Productions,
127th Street at Second Avenue,
New York City, N. Y.

Dear Mr. Hearst:

It gives me great pleasure to recommend your production "ENEMIES OF WOMEN." This picture was accepted by our public as one of the greatest that has ever come to Washington.

In analyzing the basis for tremendous drawing power and box-office receipts (which we have enjoyed during the past two weeks), we find this picture has such a variety of action, so well done, that it could not help but appeal to all. Our patrons were loud in their praise on leaving the theatre daily for the "bigness" of story, perfection of acting and direction, beauty of scenes, and the lavish scale upon which this film play was produced. We observed that, whereas the story had a good bit of spice, same was handled with "kid gloves," which is what the people apparently want in most every photoplay at the present time. The duel scene was positively the greatest I have ever seen in a picture, and this was only one of the multitude of big scenes, any one of which is what an exhibitor may feel satisfied to have in a production with confidence that it will satisfy his public.

Finally, if "ENEMIES OF WOMEN" is a sample of your coming year's output, this industry will be greatly benefited, for it is such productions that "ring the bell" of high records in box-office receipts, while satisfying the old patrons and adding new ones. Please accept my congratulations for the achievement and the privilege of exhibiting "ENEMIES OF WOMEN" at our Rialto Theatre.

With many thanks and very best wishes for your continued success, I am

Very truly yours,

TM:WG

Tom Moore

A Cosmopolitan Production

Distributed by Goldwyn-Cosmopolitan

ENEMIES OF WOMEN

by Vicente Blasco Ibanez
with

LIONEL BARRYMORE

ALMA RUBENS

WHEN Tom Moore, one of America's foremost exhibitors, talks this way about "Enemies of Women," you know what it will mean to your box-office.

In New York, London, Chicago, San Francisco, Detroit, Milwaukee, Los Angeles and everywhere else it has been shown "Enemies of Women" has been a sensation.

It is the biggest box-office picture of the season!

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

What is a Dippy-Doo-Dad?

*It's something entirely new, entirely different,
wholly ludicrous. You get them with the*

Hal Roach Comedies



Did you ever hear of a goose that was a star?

A rooster that made a hit in pictures?

A dog that walked away with the show?

A duck that knocked them dead?

Show the Dippy-Doo-Dads. You'll hear of
them if you are two blocks away from your
house!

Pathécomedy

TRADE



MARK



A Statement from J. R. Grainger

Having just returned from a trip to each key city of the country I am prepared to state that the big first run exhibitors are not only convinced of the magnitude of our productions, but they have also contracted for early showing of our first releases. Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are:

I. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit—

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

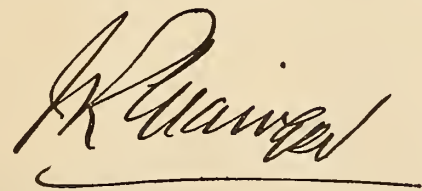
Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland—

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

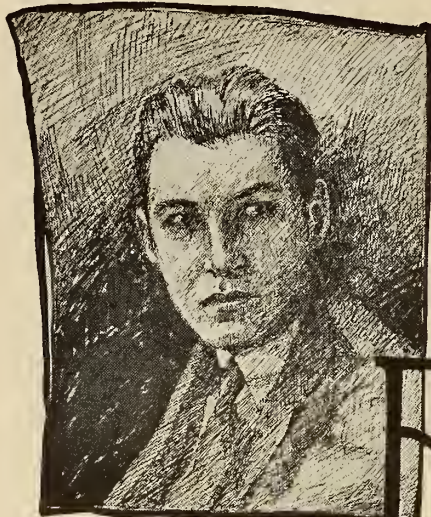
Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington.



GENERAL MANAGER OF SALES

1923-1924

Goldwyn- Cosmopolitan



For the honest sincerity which dominates every true creative genius, the photoplay field today extends a cheerful welcome.

Because of this fellowship of craftsmen, this freemasonry of art, which, despite contrary criticism extends from the workshop of the cinema studio technician to the office of the sincere sales executive, Richard Thomas, painter, etcher and one of the only three living sculptors of cameo portraiture, was induced to utilize his natural dramatic talents and his artistic ingenuity for the production of motion pictures.

Richard Thomas' first effort in his new field
is

"The Silent Accuser"

THE CAST

Carmel Myers
Melbourne McDowell
Clyde Fillmore
Kathryn McGuire
Carol Holloway
Rex Ballard
Spottiswoode Aitken
Edward Borman
Charles Force

Photographed by
JACK FUQUA

A Photoplay that fashions new paths toward the ultimate goal of the industry----*perfection!*

An outstanding six-part example of *splendid screen entertainment.*



WILLIAM LA PLANTE
Personal Representative
Algonquin Hotel
New York

**AT THE CAPITOL NEW YORK
WEEK JULY 1st**



THE CHASE

The Film Sensation of the Year

For Particulars Address

JACOB FABIAN

729 7th Ave.

New York

Bryant 8191

Talking Out Loud About Trade Paper Values

ROYAL ITALIAN EMBASSY
OFFICE OF THE COMMERCIAL COUNSELOR

Washington
June Twenty-ninth,
1923.

The Exhibitors' Trade Review,
Knickerbocker Building,
Broadway and 42nd Street,
New York City,
New York.

Gentlemen:-

I am informed by the National Association of Manufacturers of the United States of America that, in your issue of June 30, 1923, you published a trade equipment section containing a long list of dealers and manufacturers of motion picture apparatus. As I am particularly anxious to secure such a list, I would very much appreciate having you send me a copy of this issue, if possible, together with any other information you may be able to give.

Thanking you in advance for your courtesy in this matter,
I am

Very truly yours,

A. Rosso,

ACTING COMMERCIAL COUNSELOR,

A Sunburst
of Laughter

with

The Hero of "The
Hottentot."

in just such another mirth
provoking comedy-drama,
with an admixture of love
and romance they're all
looking for!

Thos H. Ince
presents
Douglas MacLean
in *The*

SUNSHINE TRAIL

Directed by
James W. Horne

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Distributed by Associated
First National Pictures, Inc.

WOW!

Hear 'em yell when this
comes around! Another of
those fast, snappy Ince
features - Just the
thing for an enjoy-
able time in the
hot season!





*feet the whole
world worships —*

*— famous feet — they
patter in the studios
of old Montmartre—
they dance when her
heart dances — they
flash through romance
undying.*

*Fortune follows
the footsteps of
Andree Lafayette — as*

Trilby

A First National Picture

MACK SENNETT

presents

BEN TURPIN

in

Where's My Wandering Boy This Evening?

Two parts



BEN is a country boy, homely but with an honest heart.

Into his happy home steps the beautiful brazen brunette, a boarder from the city

She sees; she conquers. She steps lively. Ben does too. To win her he would become a gallant, a man about town, a Beau Brummel. Imagine a calf at a cotillion; a farm hand playing Romeo!

That's *him!*

Funny! Of course. Mack Sennett and Ben Turpin see to that.

 MOTION PICTURE
EXPOSITION
Los Angeles July 7 - Aug 4

Pathécomedy

TRADE



MARK



Where do they dance for thirty days and thirty nights without a let-up?

Talk about your Marathon dancers!

See

Black Shadows

A feature

“Ah yee! Ah muk a luk a lee! Ah yah!”

Chanting the same words over and over the naked Solomon Islanders, men and women, dance without let-up, sometimes for thirty days and nights on a stretch.

Streaming with sweat, part of the time under the blazing sun, part by the light of huge bonfires

they jump and jog and trot in perfect time until the last dancer falls unconscious.

That's the way they heat their fighting blood for battle.

And the world's record for Marathon dancing is supposed to be about 100 hours!

Full of interest.

Pathépicture

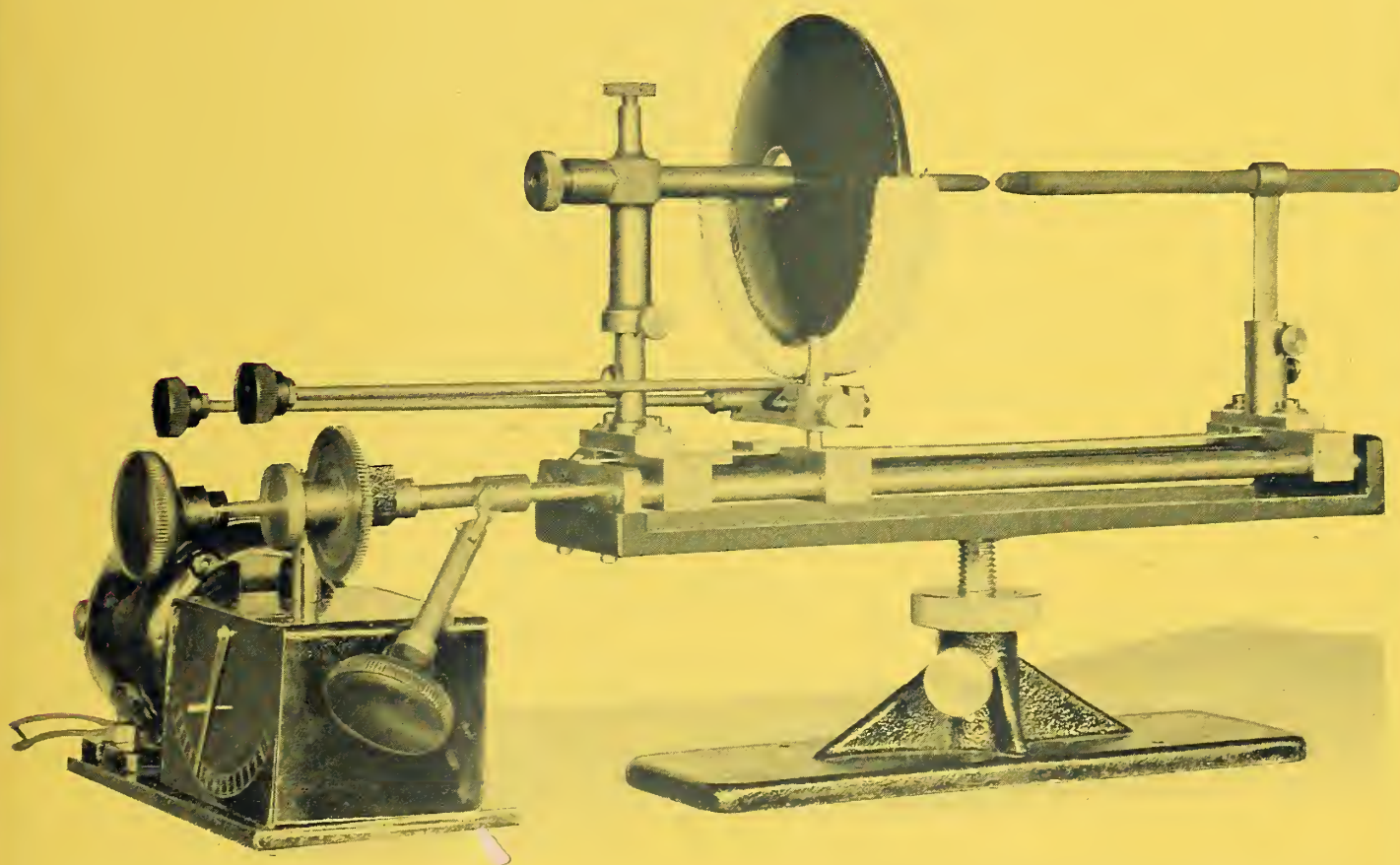
TRADE



MARK

AMERICAN REFLECTING ARC

WITH AUTOMATIC ARC CONTROL AND STEREO ATTACHMENT



SAVES 50 TO 75% IN PROJECTION COSTS.

IMPROVES SCREEN ILLUMINATION.

SIMPLIFIES OPERATION.

PERFECT RESULTS ON BOTH A. C. AND D. C.

FOR D. C. WE SUPPLY A RHEOSTAT

FOR A. C. A SMALL TRANSFORMER OR MOTOR GENERATOR SET.

THE AUTOMATIC ARC CONTROL WORKS ON BOTH A. C. & D. C.

WE GUARANTEE INSTALLATIONS MADE BY OUR
AUTHORIZED AGENTS. WRITE YOUR LOCAL
SUPPLY HOUSE FOR A DEMONSTRATION.

AMERICAN REFLECTING ARC CORPORATION

EXECUTIVE OFFICE: 24 Milk Street, Boston, Massachusetts

Hal Roach *presents*

"Our Gang" Comedies

Two Parts

More favorable comments from exhibitors printed in the magazines than on any short comedies made

Watch the trade papers; you'll see that this is so



Our Gang comedies (Pathe), (two reels). This is one of the best comedy series on the market. They please the grownups as well as the kids. The film was in good condition.—Anderson & Anderson, State, Detroit, Minn.

EX. HERALD Our Gang Comedies (Pathe).—Very good.—Ed. Fuchs, Fuchs Opera House, Marion, Wis.—Neighborhood patronage.

Our Gang Comedies—Pathe with Hal Roach's kids. Best comedies I have run. Played first series and three of second. In splendid shape.—Community theatre, David C. Nebr.

Our Gang Comedies (Pathe).—They're all good.—Ed. J. Fuchs, Opera House, Marion, Wis.—Neighborhood patronage. Our Gang Comedies (Pathe).—100% all around entertainment for both adults and children. They sure get the laughs. Book them.—Geo. S. Jones, Lyric theatre, San Jose, Cal.—Transient patronage.

OUR GANG COMEDIES (Pathe). This is our third one and they get better as we go. They actually draw business, too, as a good many of our patrons ask when is the next one. Use ones, threes and slide. Good attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. \$10.00 Reward for information leading to conviction of any person stealing Pathe films.

This is Jackie Condon, one of the laugh-makers in the 'Gang'

Pathécomedy

TRADE MARK

CENTURY COMEDIES



B A B Y P E G G Y

There isn't a fair charmer on the screen today who can win an audience so quickly as this diminutive rascal. She'll never stand you up if you need good laughs! Two reels each—sold in a series of six.

B U D D Y M E S S I N G E R

Nothing hits the hearts of any audience quicker than a real American boy. The things he does are the things we used to do—and your audiences will laugh as never before when they see them on the screen. Two reels each—sold in a series of six.

B I L L Y E N G L E

What program is complete without a dashing dandy who can set a whirlwind pace thru a couple of reels of society comedy? Here he is in a two-reel series of laugh getters.

P A L

Oh, what a Pal is he! Not a kiddie or a grown-up in all your audiences but will wish they had a dog like him. He has more tricks than there are in a magician's hat—and every trick means a laugh.

T H E C E N T U R Y F O L L I E S G I R L S

A bevy of beauties in a series of clean, crisp, delightful comedy headliners that will prove the comedy hit of the season. They're yours for bigger business!



Consistently Good

The Best One-A-Week Comedy on the Market

RELEASED THRU UNIVERSAL



SOMETHING TO CROW ABOUT

GRAND-ASHER WILL RELEASE IN THE SEASON-1923
1924 A MINIMUM OF TEN BEN WILSON PRODUCTIONS.
FIRST TO BE RELEASED EARLY IN SEPTEMBER.

A REEL TIP OFF

*Watch for the forthcoming announcement
of these wonder productions ~*

The Pride of Possession
The Satin Girl
After Marriage
Man Made Law
Other Men's Daughters

Soul and Body
I Am the Man
Leave It to Betty
Mine to Keep
The Love Trap

Following List of Exchanges Who Have Purchased GRAND-ASHER PRODUCTIONS

APOLLO EXCHANGE, INC.
1600 BROADWAY, NEW YORK CITY
BOBBY NORTH

CELEBRATED PLAYERS FILM CORP.
810 So WABASH AVE., CHICAGO, ILL.
J. L. FRIEDMAN

MASTERPIECE FILM ATTRACTIONS
1329 VINE ST., PHILADELPHIA, PA.
D. AMSTERDAM

STANDARD FILM SERVICE COMPANY
SLOAN BLDG., CLEVELAND, OHIO.
H. CHARNAS

BOND PHOTOPLAYS CORP.
265 FRANKLIN ST., BUFFALO, N.Y.
SYDNEY SAMSON

FED. FILM DISTRIBUTORS
298 TURK ST., SAN FRANCISCO, CAL.
G. A. OPPENHEIMER

UNITED FILM SERVICE
3628 OLIVE ST., ST. LOUIS, MO.
S. WERNER

CRESCENT FILM COMPANY
115 W 17th ST., KANSAS CITY, MO.
A. L. KAPLAN

FED. FILM EXCHANGE, INC. of N.E.
46 PIEDMONT ST., BOSTON, MASS.
S. V. GRAND

DISTRIBUTED BY
GRAND-ASHER
15 W. 44th ST., NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.



PRESENTED BY
SAMUEL V. GRAND



SID SMITH

PRODUCTIONS INC.

SID SMITH
"KING
OF
KOMEDIAS"
PERFECT
CAPT
DIRECTION
PRODUCTION
PHOTOGRAPHY.

IN
TWELVE
TWO-REEL
SIDE-SPLITTING
COMEDIES

TO BE
RELEASED-
EARLY IN
AUGUST

BALANCE-YOUR SHOW WITH THESE
WELL WRITTEN-WELL DIRECTED-
FULL OF FUN COMEDIES...



DISTRIBUTED BY
GRAND - ASHER
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STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

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1600 BROADWAY, N.Y.

HARRY ASHER
PRESENTS

MONTY BANKS

PRODUCTIONS
INC.

YOU CAN
BANK
ON EVERY-
ONE
OF THE
TWELVE

WHIRLWINDS OF
FUN AND
LAUGHTER. CO-
MEDIES TO BE
RELEASED EARLY
IN AUGUST.



THE
"MONARCH
OF MIRTH"



WATCH FOR
THE
COMING
ANNOUNCEMENT

HAPPY
SNAPPY
PEPPY



DISTRIBUTED BY
GRAND-ASHER
15 W. 44th ST., NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
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FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

"JOE ROCK"

PRODUCTIONS - INC



WATCH FOR
THE EARLY
RELEASING
DATE.



MORGAN
GOETZ



TWELVE TWO REEL
"ROCK-EM" WITH LAUGHTER
COMEDIES

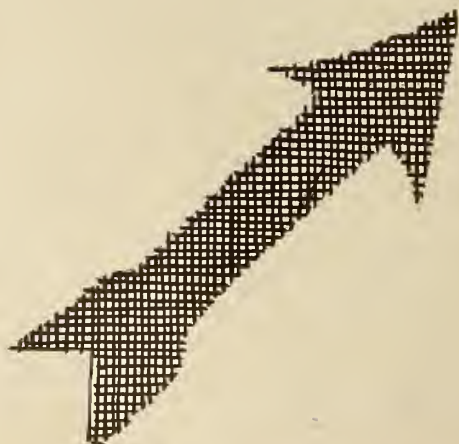
"THE
"ROCK"
AND CORNERSTONE
OF YOUR
PROGRAM ..
LAUGH EVERY
FOOT

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

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APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

Roger Ferri in the Moving Picture World



mop up

with the

PREFERRED

Produced by B. P. SCHULBERG

PREFERRED PICTURES CORP'N.



AL LICHTMAN - President
1650 BROADWAY
NEW YORK CITY



WE are writing these lines on the veranda of Harry Latz's Alamac Hotel at Lake Hopatcong, N. J., where New Jersey exhibitors are convening. It would do independent producers much good to hear the many kind things that are being said about their productions of the current season.

Al Lichtman would be the happiest man in the world if he heard the kind things they are saying here about his pictures. Everybody seems to have mopped up on Al's pictures.

Pictures like "Rich Men's Wives" and "Poor Men's Wives" and "Thorns and Orange Blossoms" and "Shadows" seem to have made a friend of every exhibitor in the territory for Al Lichtman and his associates.

The writer was present at a discussion among nine exhibitors who were wrangling with the status of independent pictures. And up spoke Henry P. Nelson, of the Capitol Theatre, Elizabeth, N. J.:

"Say, if independent distributors gave us pictures like those Al Lichtman's firm made last year I wouldn't buy a single outside picture. The Al Lichtman pictures were 100 per cent. pictures and that is the big reason why next season I am going to use his product 100 per cent."

And H. P. is a thorough showman—a hard boiled, "show-me" type of showman who is interested in pictures from the money-making angle. It is a tribute to any firm to have an exhibitor speak of his product as Mr. Nelson spoke of the Preferred Pictures.

And the New Jersey boys are just a few who have been sold 100 per cent. on Al Lichtman. We have found them everywhere. Al Lichtman's Preferred Pictures represent an established product—consistent money-makers, and we look forward to 1923-24 as one that will see that firm and Al Lichtman right up with the institutions of our industry.

15

"A Corking Picture!"

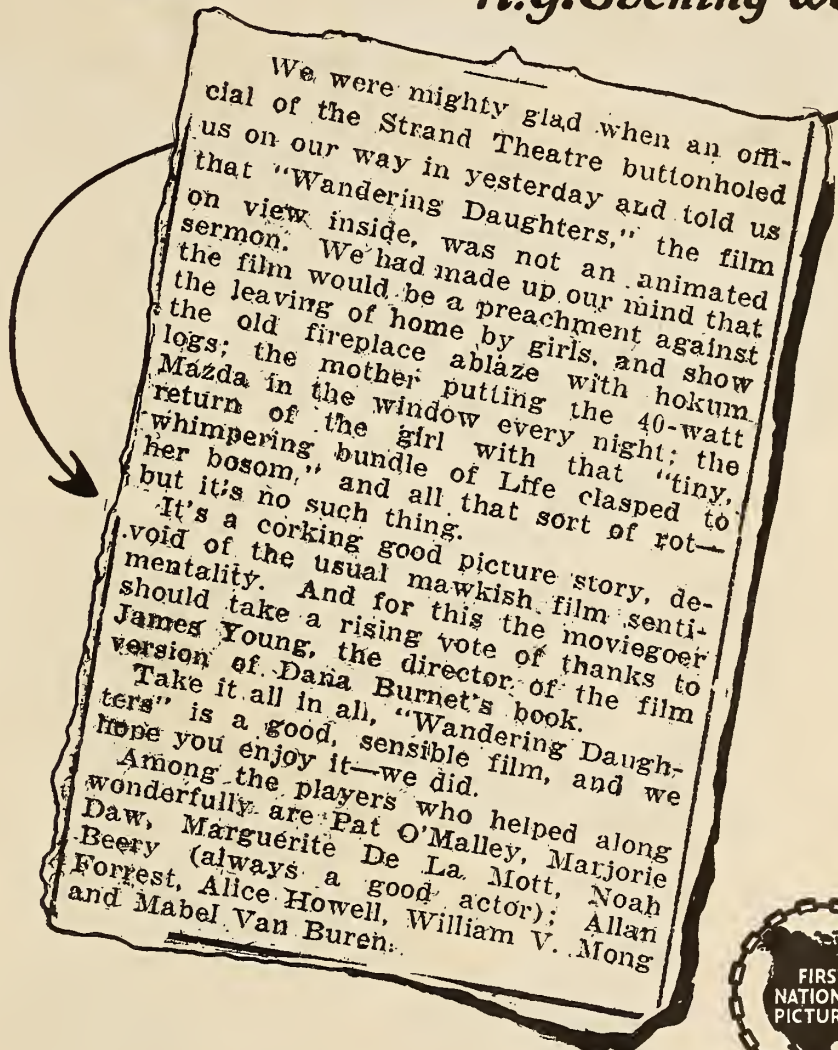
N.Y. Evening World

The New York Evening Telegram says:

"The screen has been enriched by a pleasing entertainment."

The New York American says:

"There is a lot of action,"



SAM E. RORK
Presents

"Wandering Daughters"

A JAMES YOUNG PRODUCTION

With an unusually strong cast, including Marguerite de la Motte, Marjorie Daw, Noah Beery and William V. Mong. Adapted from the story by Dana Burnet. Directed by James Young.

A First National Picture

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York

Now Playing New York Strand!

"Great Summer Entertainment!"
Baltimore American

Read the press comments on this
snappy feature success



Exhibitors Trade Review

MAN OF ACTION
(First National)

BALTIMORE, RIVOLI.—25-30-50c. Good business. Short Subjects. — "The Love Nest"; News; Aesop's Fable; "The Stork's Mistake." Press Comment.—A beaut. Marvelous farcical originalities.—Post. Comedy standard as high as ever. — Evening Sun. Good summer entertainment.—American.
OKLAHOMA CITY, EMPRESS.—10-30c. Good business. Short Subjects. — "Three Strikes"; Pathe. Press Comment.—"Full of action.—News. Most interesting. — Daily Oklahoman.

His dream
of love

Thos. H. Ince presents

DOUGLAS MacLEAN, hero of "The Hottentot"
with Marguerite de la Motte and Raymond Hatton :: in

"A Man of Action"

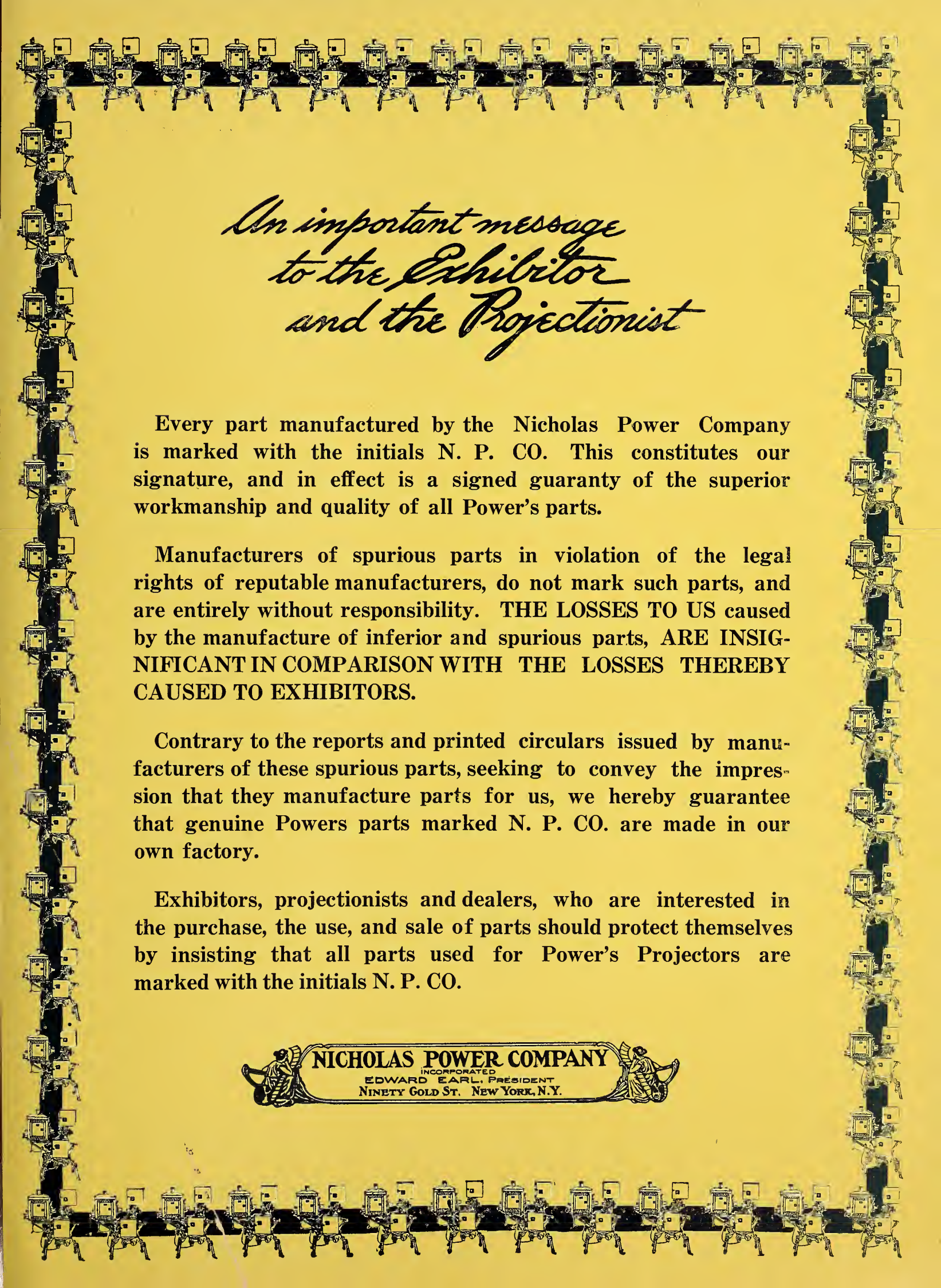
by Brodley King :: Directed by James W. Horne
Distributed by Associated First National Pictures, Inc.

But—wait
till he
wakes up!



Foreign Rights Controlled by
Associated First National Pictures Inc.
385 Madison Avenue, New York





*An important message
to the Exhibitor
and the Projectionist*

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Manufacturers of spurious parts in violation of the legal rights of reputable manufacturers, do not mark such parts, and are entirely without responsibility. **THE LOSSES TO US** caused by the manufacture of inferior and spurious parts, **ARE INSIGNIFICANT IN COMPARISON WITH THE LOSSES THEREBY CAUSED TO EXHIBITORS.**

Contrary to the reports and printed circulars issued by manufacturers of these spurious parts, seeking to convey the impression that they manufacture parts for us, we hereby guarantee that genuine Powers parts marked N. P. CO. are made in our own factory.

Exhibitors, projectionists and dealers, who are interested in the purchase, the use, and sale of parts should protect themselves by insisting that all parts used for Power's Projectors are marked with the initials N. P. CO.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Johnny Jones Comedies

Seven two-part laughter producers

Johnny Jones and his fascinating crew of youngsters have been creating laughs for enough months to have proven their value.

The number of bookings, the number of favorable comments tell the story of success.

We repeat a few of the comments, out of the many.



*“Wonderful for
the kids”*

“‘For Rent Haunted.’ Johnny Jones in this not much for slapstick but wonderful for the kids to see. A well finished story and the kids will win your hearts.”—Fred J. Jones, Rialto, Nelson, Neb.

“Good”

“‘For Rent Haunted’ is a good two-part subject that will please all children and teach a good lesson.”—Adolph Kohn, Pastime, Granville, N. Y.

*“Pleased seniors as
well as juniors”*

“‘Supply and Demand’ is a clever comedy that pleased the seniors as well as the juniors.”—Chancellor Bros., Dreamland, Arcanum, O.

“Good”

“‘Making Movies’ is good.”—Adolph Kohn, Pastime, Granville, N. Y.

(Exhibitor comment from the Exhibitor’s Herald)

J. K. McDonald Productions, Inc.

*Written and Directed by
Mason N. Litson*

Pathécomedy

TRADE



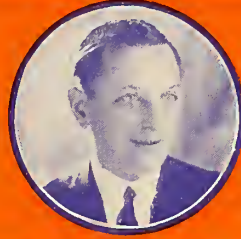
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WE SCREEN ALL WE SELL - WE SELL ALL WE SCREEN



IRVING LESSER
U. PRES.



SOL LESSER
PRES.



MIKE ROSENBERG
SECY.

PRINCIPAL PICTURES CORPORATION

ANNOUNCES

THE SUPER FIVE

"TEMPORARY MARRIAGE" "BRIGHT LIGHTS OF BROADWAY"

BY GILBERT PATTEN

BY GERALD C. DUFFY

"GOLD MADNESS"

ADAPTED FROM

"THE MAN FROM TEN STRIKE"

BY JAMES OLIVER CURWOOD

"The SPIDER and the ROSE"

BY GERALD C. DUFFY

"EAST SIDE - WEST SIDE"

BY LEIGHTON OSMON and HENRY HALL

TO EXHIBITORS:—We are not dealing in "futures,"—which means that we do not merely screen one picture for you and then, on the strength of that, induce you to book a whole series. All of our pictures are ready for your examination—**right now**. And it will be to your best interest to give us playing dates **right now**. Then, too, we have the most exceptional line of lithographic paper and other advertising helps that has been offered with **any** good pictures. Ask the nearest exchange which handles the "Super Five" if they can live up to our promises. On their answer we are content to stand or fall.



For information concerning distributors, wire or write to

PRINCIPAL PICTURES CORPORATION

LOEW STATE BUILDING

NEW YORK CITY

For FOREIGN RIGHTS Communicate With Us Direct

MAX ROTH, Manager Foreign Department



"THE SPIDER AND THE ROSE"

"It has some of 'The Sheik', 'Suzanna' and 'Blood and Sand' "

...MOVING PICTURE WORLD

A B. F. Zeidman Production

Directed by John McDermott

Written by Gerald C. Duffy

A stupendous romantic drama of old California—as colorful and warm as its climate.

SEE CAST ON SECOND PAGE FOLLOWING

BRIGHT LIGHTS OF BROADWAY

A B. F. Zeidman
Production, Directed by
Webster Campbell written
by Gerald C. Duffy Scenario
supervised by Edmund Goulding
A human document of Life
as it throbs through this
famed artery of sighs
and smiles



16 Tiller
Girls from Zieg-
feld "Follies."
Beauty Chorus
from the Hip-
podrome

SEE CAST ON SECOND PAGE FOLLOWING



"EAST SIDE-WEST SIDE"

From the Broadway Stage Success
By Leighton Osmun and Henry Hull
Scenario by Hope Loring and Louis D. Lighton
Directed by Irving Cummings

The ceaseless Tide of Life—carrying
some on its crest to the Goals of their
Desires—others in its trough to
oblivion.

SEE CAST ON SECOND PAGE FOLLOWING

"TEMPORARY MARRIAGE"

Produced by Sacramento Pictures Corporation
Written by Gilbert Patten
Directed by Lambert Hillyer

"Folly in youth is sin, in age 'tis madness."

CLEOPATRA.



SEE CAST ON NEXT PAGE

adapted from James Oliver Curwood's 'The Man From Ten Strike' Directed by Robert T. Thorndyke. A Cortland Production



"GOLD MADNESS"

WITH
GUY BATES POST

A heart-call that echoed from an elite drawing room in San Francisco to the far reaches of the Frozen North

SEE CAST ON NEXT PAGE

THE DIRECTORS ADD A FEW OF THEIR PREVIOUS SUCCESSES



"Dinty" (Co-directed with Marshall Neilan.
'Mary of the Movies'
'The Woman Always Pays'
'The Girl From Home'
'A Silk Stocking Romance"

JOHN McDERROTT



"Island Wives"
"A Virgin's Sacrifice."
"Single Track"
"Divorce Coupons"

WEBSTER CAMPBELL



"Flesh and Blood"
"Paid Back"
"Man From Hell's River"
"The Jilt"
"Environment"

IRVING CUMMINGS



"The Spoilers"
"Skin Deep"
"Travelin' On"
"White Oak"
"Three Word Brand"

LAMBERT HILLYER



"Lorna Doone"
"The Trap"
"The Girl Next Door"
"The Fox"
"Widow's Weeds"

ROBERT THORNDYKE

34 OF THE 57 REASONS FOR THE QUALITY OF THE SUPER FIVE



JOSEPH DOWLING ROBERT McKIM ALICE LAKE GASTON GLASS ALEC FRANCIS LOUISE FAZENDA

NOAH BEERY EDWIN STEVENS FRANK CAMPEAU OTIS HARLAN RICHARD HEDRICK JR ANDREW ARBUCKLE

"THE SPIDER AND THE ROSE"



EEFIE SHANNON TYRONE POWER LOWELL SHERMAN DARIS KENYON HARRISON FORD EDMUND BREESE CHARLES MURRAY

"BRIGHT LIGHTS OF BROADWAY"



MYRTLE STEEDMAN TULLY MARSHALL MILDRED DAVIS KENNETH HARLAN MADDE GEORGE STUART HOLMES

"TEMPORARY MARRIAGE"



CHARLES MAILES KENNETH HARLAN EILEEN PERCY WALLY VAN LUCILLE HUTTON

"EAST SIDE - WEST SIDE"



CLEO MADISON GUY BATES POST GRACE DARMAND MITCHEL LEWIS

"GOLD MADNESS"

PRINCIPAL PICTURES SUPER FIVE

THRU LEADING DISTRIBUTORS EVERYWHERE

DAVID SMITH

Producer of

BLACK BEAUTY, The COURAGE of MARGE O'DOONE,
The NINETY and NINE, MASTERS of MEN, Etc.

Has Completed Production
of Two Great Specials
for Release During the 1923-24 Season

The
Midnight Alarm
and
Pioneer Trails

VITAGRAPH
ALBERT E. SMITH PRESIDENT

A Thrill and a Throb for Every Storm-Swept Wave
J. P. McGowan and Helen Holmes in
"STORMY SEAS"



A drama that will thrill you by its sheer emotional power,—that's "Stormy Seas."

Imagine a girl stranded on a flame-swept ship while two lovers race to her relief. A spectacular drama of storm-swept seas and storm-tossed souls.

An actual shipwreck, a terrific storm at sea, a desperate fight in the stoke-hole of a liner, a startling S. O. S. call for help, a spine-tingling fire aboard a real vessel, a plunging, straining race with disaster, a dangerous, last-minute rescue;—these are but a few of the thrills which make "Stormy Seas" a winner.

Add to this speedy action a suspenseful romance and a daring climax and you have a rousing box-office melodrama.



From a Story by
ANTHONY W. DONALDSON

Directed by
J. P. McGOWAN

Produced by
CONTINENTAL PRODUCTIONS, INC.

PRESENTED BY

ASSOCIATED EXHIBITORS

ARTHUR S. KANE · PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

“LOYAL LIVES”

A SMASHING CRASHING
MELODRAMATIC ROMANCE of the
UNITED STATES MAIL SERVICE

By CHARLES G. RICH and DOROTHY FARNUM

BRANDON TYNAN and **MARY CARR**
FAIRE BINNEY, WILLIAM COLLIER JR.

A SUPERB ATTRACTION

BACKED BY

TREMENDOUS EXPLOITATION

DIRECTED BY CHARLES GIBLYN

Produced by WHITMAN BENNETT

RELEASED BY VITAGRAPH



DOUGLAS FAIRBANKS in "THE AMERICANO"

in the NEW EDITION was last week's attraction at the Rowland and Clark Blackstone Theatre in Pittsburgh. Following the Blackstone it will play the other five Rowland and Clark houses in the same city. That's what two of the leading showmen of the country think of the first Tri-Stone feature release.

"Those College Girls" a NEW EDITION KEYSTONE was the comedy at the Blackstone with "The Americano."

At the Best Independent Exchanges Everywhere

TRI-STONE PICTURES, INC.

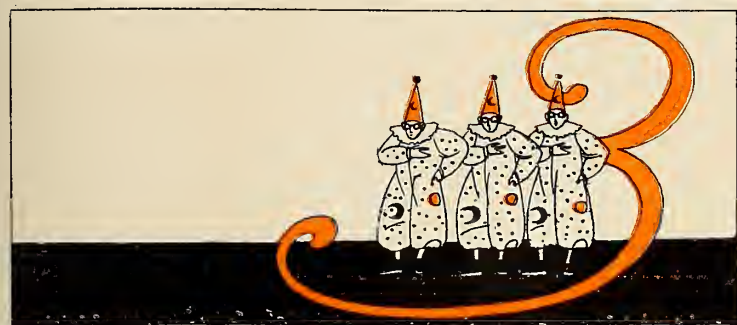
Oscar A. Price President... H.E. Aitken Vice-President and General Manager.
565 Fifth Avenue. New York City.

For Distribution by

1923-1924

Goldwyn-Cosmopolitan

AUGUST - SEPTEMBER - OCTOBER



3 WISE FOOLS

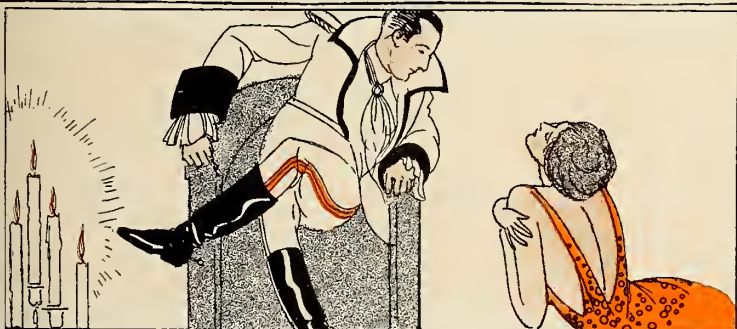
A King Vidor Production. From John Golden's great stage success by Austin Strong and staged by Winchell Smith. June Mathis, editorial director. A Goldwyn Picture.

You've Never Played A Better!

THE SPOILERS

Rex Beach's epic of lawless Alaska. A Jesse D. Hampton production. Directed by Lambert Hillyer. With Milton Sills, Anna Q. Nilsson, Barbara Bedford, Robert Edeson, Noah Beery, Mitchell Lewis, Louise Fazenda, Ford Sterling, Rockliffe Fellowes, Sam de Grasse, Wallace MacDonald. A Goldwyn Picture.

It Will Make History!



ENEMIES of WOMEN

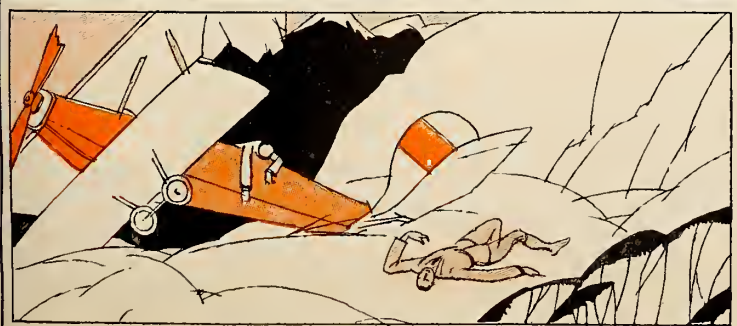
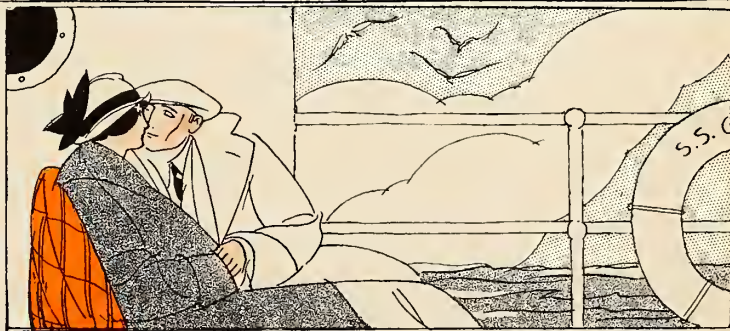
By Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.

The Box Office Sensation!

6 DAYS

By Elinor Glyn. A Charles Brabin production, featuring Corinne Griffith and Frank Mayo. Scenario by Ouida Bergere. June Mathis, editorial director. A Goldwyn Picture.

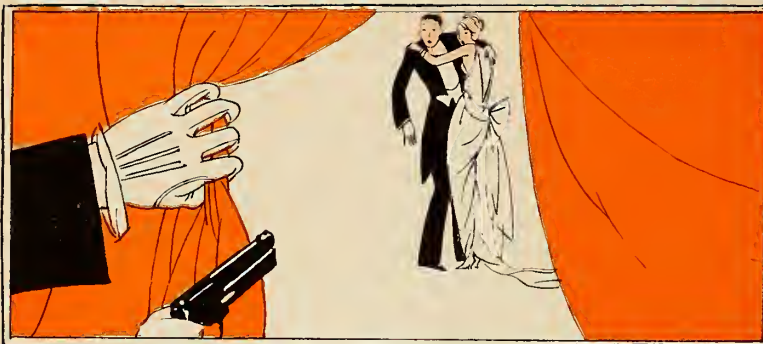
A Love Story They'll Love!



The GREEN GODDESS

Starring George Arliss. With Alice Joyce, David Powell and Harry Morey. From the famous play by William Archer. Adapted by Forrest Halsey. Directed by Sidney Olcott. A Distinctive Picture.

Thrilling! Lavish! Spectacular!



The ETERNAL 3

Marshall Neilan's great production from his own story. With Claire Windsor, Hobart Bosworth, Bessie Love and Ray Griffith. Co-directed by Marshall Neilan and Frank Urson.

Neilan at his best!

RED LIGHTS

A Clarence Badger production. From Edward E. Rose's stage play. Adapted by Carey Wilson. June Mathis, editorial director. With Alice Lake, Johnny Walker, Marie Prevost and Ray Griffith. A Goldwyn Picture.

They'll be thrilled!



The STEADFAST HEART

By Clarence Budington Kelland. With Marguerite Courtot and Mary Alden. Directed by Sheridan Hall. A Distinctive Picture.

A Powerful Audience Picture!

The MAGIC SKIN

By Balzac. Presented by Gilbert E. Gable. A George D. Baker production. With Bessie Love, George Walsh, Carmel Myers. A Goldwyn Picture.

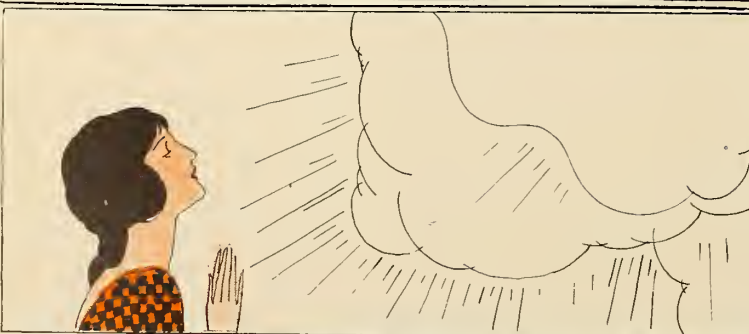
A Magnificent Drama!



The DAY OF FAITH

By Arthur Somers Roche. A Tod Browning production. Continuity by June Mathis. With Eleanor Boardman, Ray Griffith, Carmel Myers, Ford Sterling, Wallie Van and Tyrone Power. A Goldwyn Picture.

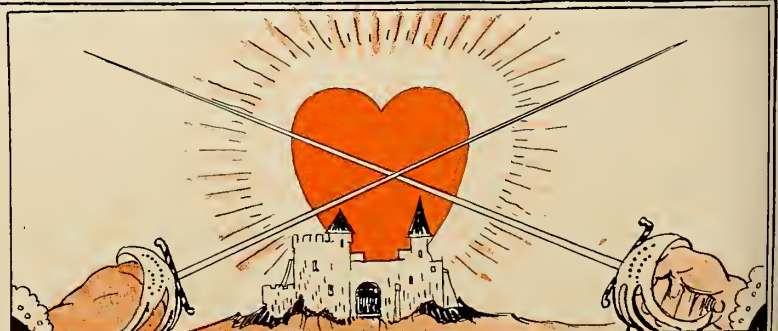
They'll Just Love it!



In The PALACE of The KING

Emmett J. Flynn's production from F. Marion Crawford's famous story. Scenario by June Mathis. With Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Lucien Littlefield, William Mong. A Goldwyn Picture.

It's Too Big For Words!



For Distribution by **Goldwyn-Cosmopolitan**
1923-1924

VITAGRAPH*Season 1923-24***26 SPECIALS**

DURING the 1923-24 season Vitagraph will release twenty-six special productions of the high quality and box-office value of our two current releases, "Masters of Men" and "The Ninety and Nine."

The following are the first of the twenty-six:

"The Man Next Door" *By* EMERSON HOUGH
A Victor Schertzinger Production

"The Midnight Alarm" *By* J. W. HARKINS, JR.
A David Smith Production

"Pioneer Trails" *By* C. GRAHAM BAKER
A David Smith Production

"On the Banks of the Wabash"
A J. Stuart Blackton Production

"Let No Man Put Asunder" *By* BASIL KING
A Harry Sherman Production

"The Man from Brodney's" *By* GEORGE BARR McCUTCHEON
A David Smith Production

"The Leavenworth Case" *By* ANNA KATHARINE GREEN
A Whitman Bennett Production

"Borrowed Husbands" *By* MILDRED K. BARBOUR
A Harry Sherman Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

PICTURES PICTURES PICTURES

*Start the New Season with Exhibitors
Trade Review right in front of you.*

*It will give you more information of
greatest value about pictures than any
other publication in the field.*

*And pictures, getting the right kind and
putting them over profitably is the theatre
owners biggest problem.*

*From cover to cover the
trade paper of success-
ful showmanship*

EXHIBITORS TRADE REVIEW

Yes, We Have A Bonanza!

A gold mine of nuggets for the Box Office at the end of the Sunshine Trail!



Here's a corking hot weather picture, a comedy-drama feature that's short and snappy — full of laughs, love, romance and thrills. It moves with lightning speed and keeps them on their toes every minute. The Hero of "The Hottentot" in just such another rip-roaring tale, with a splendid supporting cast including Edith Roberts.

Directed by James W. Horne

Distributed by Associated First National Pictures, Inc.



The Getaway.



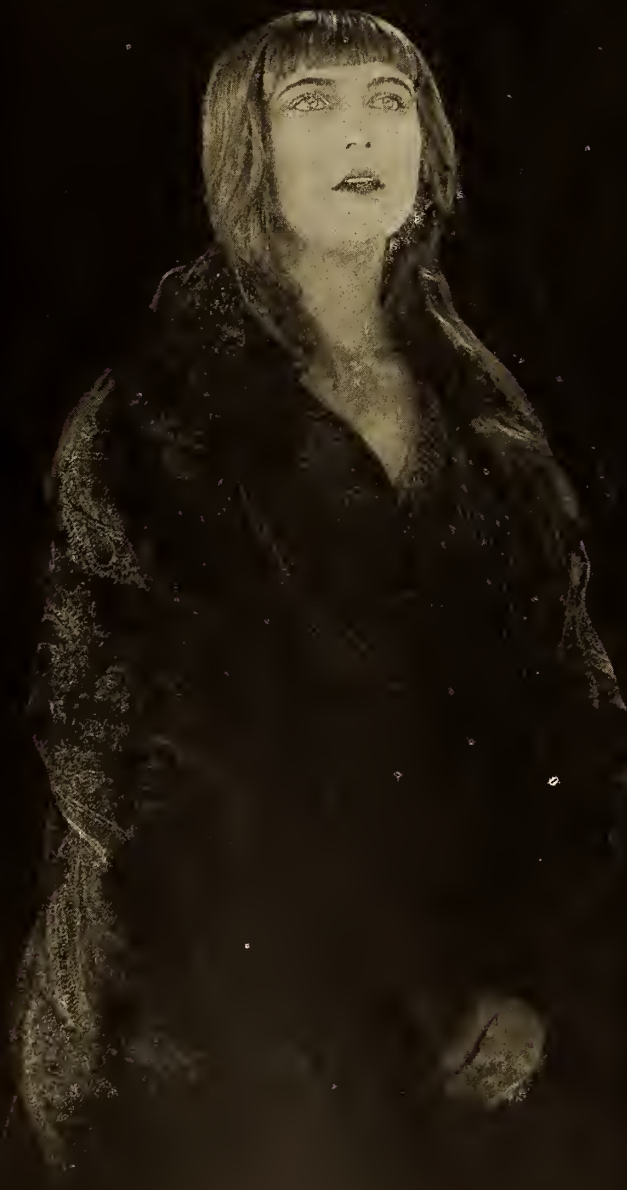
When Bad Man Meets Bad Man.



All Hail The Hero.

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

A First National Picture



Trilby was tone deaf, but under the spell of the evil, hypnotic eyes of Svengali the little street waif sang with the golden voice of a Prima Donna.



RICHARD WALTON TULLY

*presents his screen version of
George Du Maurier's famous novel*

"TRILBY"

*with the celebrated French star ANDREE LAFAYETTE ----
Directed by JAMES YOUNG - Scenario by RICHARD WALTON TULLY
Wilfred Buckland Art Director -- George Benoit A.S.C. Cinematographer*

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Most Widely Publicized Picture Produced

*Why kick about poor summer business
when you can get*

RUTH ROLAND

in

HAUNTED VALLEY

Put in a battery of electric fans.

Cover the seats with their summer suits of cotton.

Let the winds sweep through the house all the morning up to show time.

Have plenty of ice water on tap.

Have your house cool, and clean and sweet.

Put on "Haunted Valley."

You'll find that summer time is business time after all.

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Pathéserial

TRADE



MARK

Diversity, Variety, Snap!

You get all that and a lot more when you book

Hal Roach Comedies

One Reel—One a Week

You get Stan Laurel, a real comer, who made 'em laugh as soon as he walked onto the screen.

You get Paul Parrott who has met the test of one solid year of weekly one reel comedies.

You get the Dippy-Doo-Dads, a real honest-to-goodness novelty, animal and bird comedies that are making the kids scream and their elders howl.

Where else can you get such diversity, variety, snap?

Pathécomedy

TRADE



MARK



Stan Laurel



Paul Parrott

Dippy-Doo-Dads

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

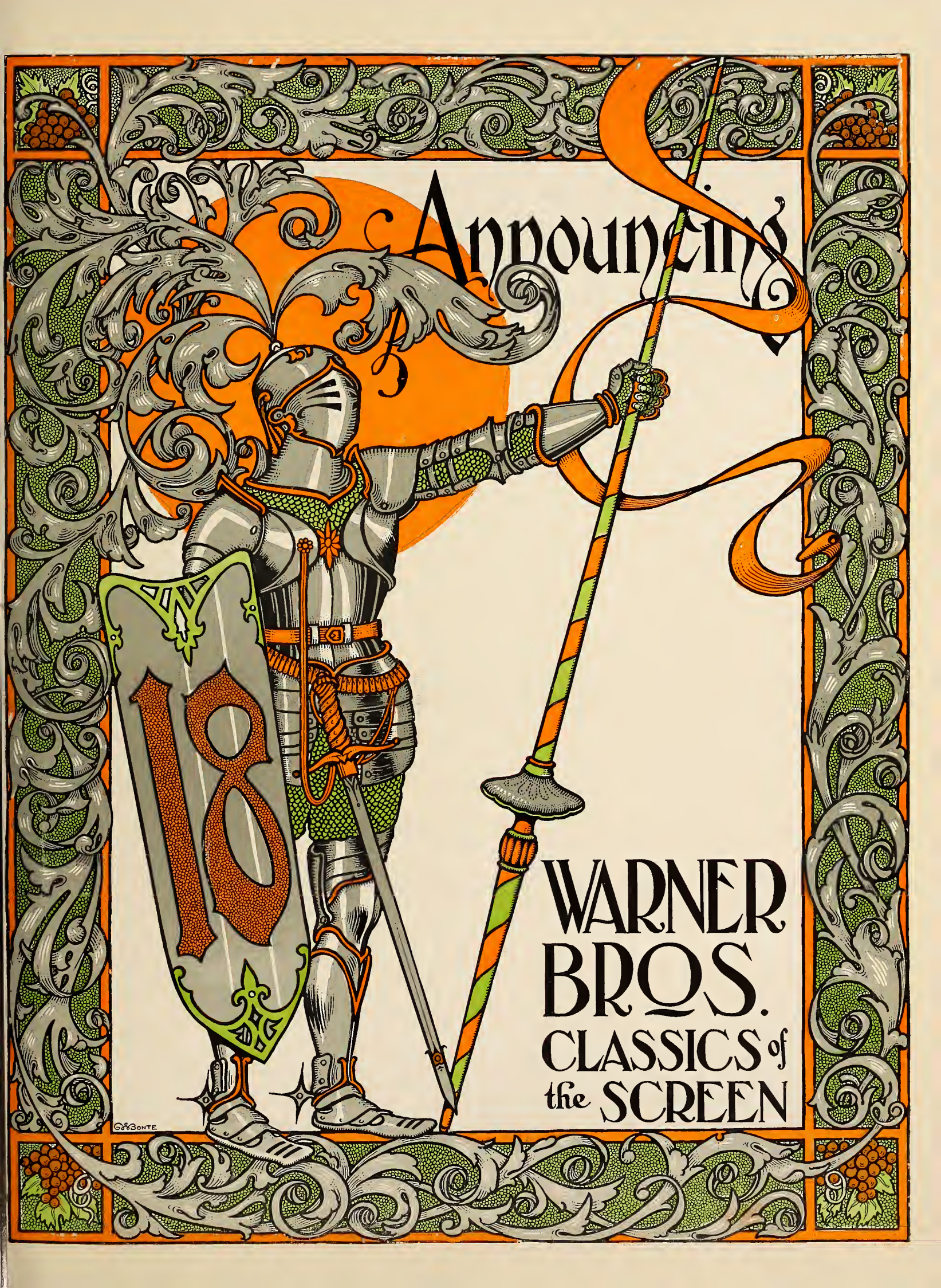
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Announcing

Robin Hood

WARNER
BROS.
CLASSICS of
the SCREEN

© 1938 BONTÉ



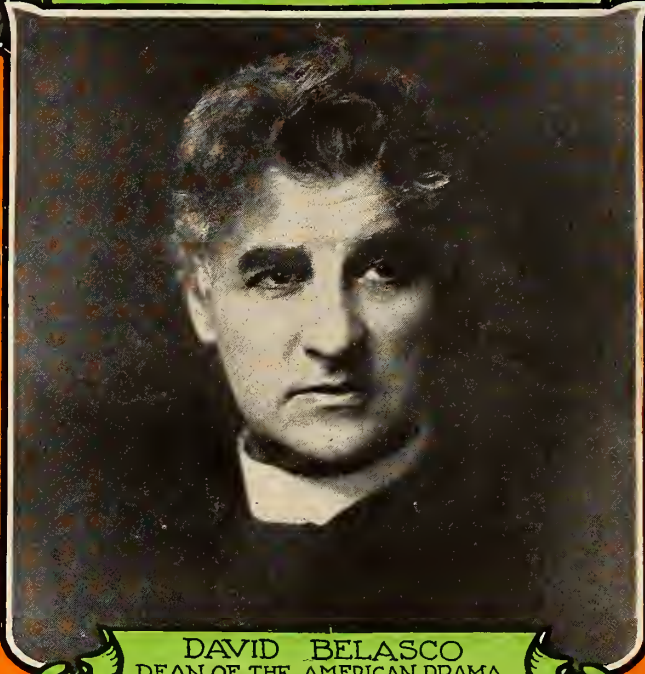
1923

WARNER BROS. GALLERY OF NOTABLES

1924



LENORE ULRIC



DAVID BELASCO
DEAN OF THE AMERICAN DRAMA
WHO WILL PERSONALLY SUPERVISE
TIGER ROSE, GOLD DIGGERS & DADDIES.



JOHN BARRYMORE



MONTE BLUE



IRENE RICH



MARIE PREVOST



SIDNEY FRANKLIN
PRODUCER



HARRY RAPF
PRODUCER



JOHNNY HINES



HARRY BEAUMONT
DIRECTOR



WILLIAM BEAUDINE
DIRECTOR



HARRY MYERS



HOPE HAMPTON



ERNEST LUBITCH
DIRECTOR



JULIEN JOSEPHSON
SCENARIST



WESLEY BARRY



ARTHUR ROSSON
DIRECTOR



GRANT CARPENTER
SCENARIST

WARNER BROS.
Classics of the Screen

The Greatest of all Race Track Stories

JOHNNY HINES
in
**"LITTLE
JOHNNY JONES"**

A Screen Version of the
Celebrated Play by
GEORGE M. COHAN

Directed by Arthur Rosson
Adapted by Raymond Schrock

The story of a famous Derby won—and the heart of a pretty girl along with it. A brilliant turf romance by George M. Cohan in which the inimitable author himself scored so notably on the stage. A veritable screen gem that effervesces with life, action and romance, with Johnny Hines creating new glory for the title role.

**DAVID BELASCO
PRODUCTION**

A Play That Had a Record Run on Broadway

LENORE ULRIC
in
"TIGER ROSE"
by Willard Mack and David Belasco

Directed by
SIDNEY FRANKLIN
Adapted by Edmund Goulding

In her stage impersonation of "Tiger Rose," Lenore Ulric immortalized the character of this wild cat child of the Canadian woods. In the screen version the character permits this talented actress to run the entire gamut of human emotions from the fearless child of the woods on into the woman's land of romance. Claude Gillingwater, Joseph Dowling, Anders Rancast and Sam DeGrasse head a notable supporting

A Colorful Story of New York Night Life

**"BROADWAY
AFTER DARK"**

By Owen Davis
Winner of the Pulitzer Dramatic
Prize for the Year of 1923

A HARRY RAPF PRODUCTION

featuring
**Monte Blue
Marie Prevost
and Irene Rich**

A stirring, pulse-quickenning melodrama of metropolitan marauding through the quaint niches of New York's underworld. An action play filled with adventure, thrills and romance.



WARNER BROS.
Classics of the Screen

By Special Arrangement With
Mrs. Richard Mansfield

JOHN BARRYMORE

starring in

"BEAU BRUMMEL"

Based upon the Play by Clyde Fitch
Adapted by Dorothy Farnum

"Beau Brummel," the greatest beau of all time, made famous on the stages of two continents by the great Richard Mansfield, lives again in the incomparable screen impersonation of this noted character by John Barrymore. Its massive sets, its costly costumes, its very thoroughness in production detail make this picture one of the most lavish ever produced.

The Popular Newspaper
Serial Read by Millions

ELINOR GLYN'S
**"HOW TO EDUCATE
A WIFE"**

Scenario by Grant Carpenter

With a Celebrated Cast of Players

—in which Elinor Glyn, most famous of all writers of Sex Stories, gives a tabulated review of how marriage can be made happy by a wife who is effectually subdued in caveman fashion. This picture is one of the most elaborate productions ever filmed, splendidly acted and revelling in artistic sets, beautiful clothes and endless atmosphere.

The Most Enthralling Story
Kathleen Norris has ever Written

**"LUCRETIA
LOMBARD"**

With Irene Rich and a Notable Cast

Screen Adaptation by Sada Cowan

A HARRY RAPF PRODUCTION

A rapid-fire Society drama that abounds in strong characterizations, great love conflicts and the psychology of human understanding—a story told with matchless skill by a writer of world renown. A sumptuously produced picture, made gigantically spectacular by an awe-inspiring forest fire that will hold the spectator breathless.

WARNER BROS
Classics of the Screen

*A Massive Melodrama—far
Greater Than the Stage Play*

“CORNERED”

Based upon the play by
DODSON MITCHELL and ZELDA SEARS

by special arrangement with
HENRY W. SAVAGE

An all-powerful, melodramatic story of the underworld, showing how fate can throw twin sisters in widely diverse paths—one into the downy lap of luxury, the other into the sordid squalor of the gutter. How destiny finally brings them together is dramatically shown in this stirring play in which Madge Kennedy starred for a year on Broadway.

DAVID BELASCO
PRODUCTION

*A Stupendous Picturization
of the Avery Hopwood Play*

“THE GOLD DIGGERS”

With Hope Hampton, Windham
Standing, Louise Fazenda and a large
collection of Screen Celebrities

*Directed by Harry Beaumont
Screen Adaptation by Grant Carpenter*

A happily written comedy-drama in which Ina Claire, under direction of David Belasco, scored the big success of her artistic career during its two years of record-breaking business at the Belasco Theatre, New York. “Gold Diggers,” in photoplay form, promises to become the outstanding comedy creation of a year that will be notable for its many fine screen attainments.

*The Most Dramatic Love
Story Ever Told in Pictures*

“THE AGE OF INNOCENCE”

by
EDITH WHARTON

A stirring story splendidly told, where love is the potent factor. It harkens back to the period of 1870, known and recognized as one of the most fascinating periods of fashion that we have had. Written by Edith Wharton, recently voted as one of the ten greatest women in America, “The Age of Innocence” goes far to prove that there never was and never will be an “age of innocence.” The story has a strong sex appeal, beautifully colored, dramatically told.



WARNER BROS.
Classics of the Screen

The Most Powerful of all
Sinclair Lewis Novels

“BABBITT”

Another masterpiece of fiction,
by the author of

“MAIN STREET”

“Babbitt,” the story of a man, his family and his one great friendship, abounds in big, eye-dazzling scenes and tense dramatic situations. In it we see ourselves, our homes, our cities and the people we know best. But something surprising and dramatic happens to George Babbitt, and that’s the story. “Babbitt” is a searching, dignified and important picture of American life today, and is bigger—if possible—than Mr. Lewis’ “Main Street.”

The Most Remarkable Story
of its Kind Ever Filmed

“THE TENTH WOMAN”

From the novel by
Harriet T. Comstock

WITH A TYPICAL WARNER CAST
of POPULAR PLAYERS

Nine out of every ten women will do the expected, the Tenth Woman—NEVER. She is as charmingly different as this picture is unusual. It is the story of New England, rock-ribbed in tradition, and the problem of a girl who flings herself against the cruelty of prejudice. Never in the history of the photoplay was a more satisfying picture made.

A Big, Vital Story of Heart-
Interest, Pathos and Comedy

“BEING RESPECTABLE”

The Current Season’s Most Popular novel by
GRACE FLANDRAU

Adapted by William Black

What does respectability in America stand for? That is the trite question behind this remarkable story of social ostracism by Grace Flandrau. The picture version throbs with a heart-interest that will implant the memory of its many fine characters deep into the affections of all who see it.

WARNER BROS.
Classics of the Screen

A Vivid Drama That Makes
the Whole World Kin

"LOVER'S LANE"

Based upon the play by
CLYDE FITCH

by special arrangement with
LEE SHUBERT

An enchanting idyl of rural life, where the greatest of all lovers—he who loves us for our weaknesses—tramples down all opposition in a desire to help the fallen, and give to them the heritage that is their birthright. The characters come to him from the humblest lanes in life—the poor house, the orphan asylum, and the cross roads. He lifts them through his unselfishness out of the wilderness of despair into the sunlight of happiness.

DAVID BELASCO
PRODUCTION

Comedy—with the quality of laughter
Drama—with the quality of tears —

JOHN L. HOBBLE'S
"DADDIES"

Adapted by Julien Josephson
from the play of the same name

Directed by Harry Beaumont

This play, produced so successfully on the spoken stage by David Belasco, deals whimsically with the experiences of four bachelors, each of whom adopt babies as a means of paying their debt to their country. The myriad complications that arise, one of which involves the assuming of the responsibilities of triplets by a cynical bachelor, make for a photoplay that will appeal to all ages and classes.

A Vigorous Drama That
Strikes Straight to the Heart

"AN UNLOVED WIFE"

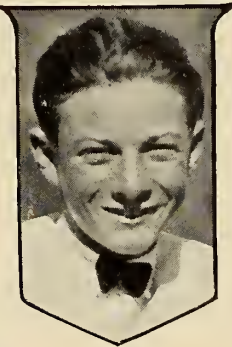
by

PEARL KEATING

Enacted by a cast comprising the
best known names in pictures

Mrs. Keating, in her story of "An Unloved Wife," deals with the psychological reaction of a marriage of convenience, a marriage that entails the cementing of two large business interests. It is not strange that the normal woman should rebel against the veiled slavery that the condition enforced, yet she found it impossible to break through the barrier and remain true to self in her sacrifice to conditions, when the sweetheart of her youth falls in love with her own daughter. It is a most unusual story, told in the most impressive way.

WARNER BROS.
Classics of the Screen



The Most Popular of all Juvenile Stars

WESLEY BARRY

in

THREE TREMENDOUS BOX-OFFICE ATTRACTIONS

Stories and scenarios especially written by Julien Josephson

~ ~ ~

(The First)

**"The Printer's
Devil"**

Directed by
WILLIAM BEAUDINE

HARRY MYERS and KATHERINE
McGUIRE head the supporting cast
which includes Louis King, George
Pearce, Ray Cannon, Mary Halter
and Harry Rottenburg.

(The Second)

**"The Country
Kid"**

Directed by
WILLIAM BEAUDINE

"SPEC" O'DONNELL and BRUCE
GUERIN, together with Helen Jerome
Eddy, Kate Toncray, George Nichols
and Edward Burns, comprise the prin-
cipal supporting cast.

A Third Big Subject to be
Selected Later



G&Bonte

“Put it down in the book—”

“Merry Go-Round” as a picture, and “Merry Go-Round” as a midsummer record-breaker at the Rivoli were two subjects that you heard wherever film men gathered. There has been some talk of “paper pictures,” and while the talk fills the air Carl Laemmle steps forth with a PICTURE. And what a picture! Give the credit where you will, but place it emphatically on the records that there is a production that is

going to give many exhibitors a smiling start on the 1923-24 season. When you find a picture proclaimed by the hypercritical reviewers for its artistic merit; by the “fillum” men for its sure-fire screen values; and by the box-office for its drawing power—Put it down in the book. Where you won't overlook it.—From the Editor's Comment in the *Moving Picture World*.

*Beginning its Fifth Big Week on B'way, N. Y. C.
Now at Shubert's Central Theatre*



UNIVERSAL SUPER JEWEL Presented by Carl Laemmle

**All New York on
a dizzy whirl
of life, love and luxury on the
Merry Go Round**

DATE the
BIG 10
NOW!

“Universal has the Pictures”

Directed by
RUPERT
JULIAN

CLEO MADISON



PAT O'MALLEY



OTTO LEDERER



PETER HOWARD



GENE CROSBY



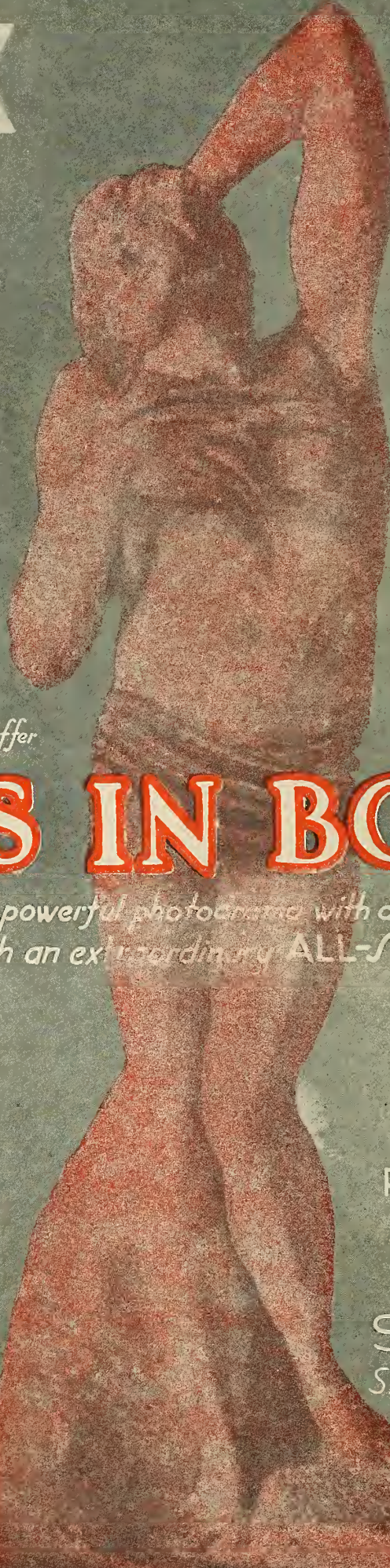
FRANK HAYES



EUGENIA GILBERT



LEON ARTIGUE



Sanford Productions offer

SOULS IN BONDAGE

A powerful photodrama with a Soul
With an extraordinary ALL-STAR CAST

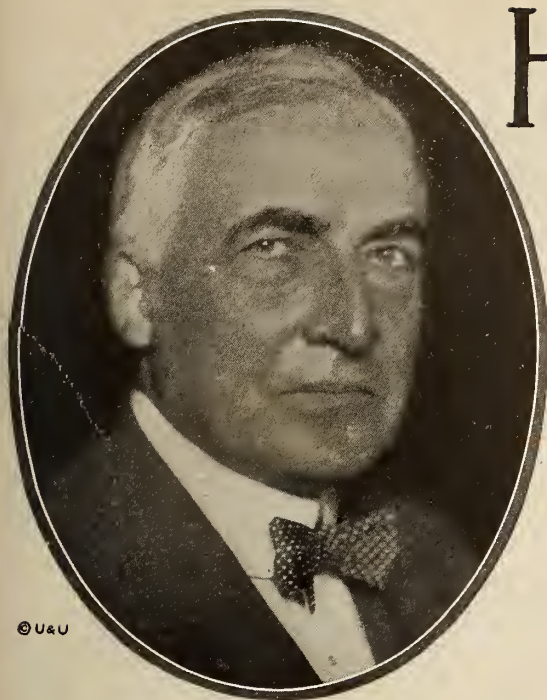
PAT O'MALLEY
CLEO MADISON
OTTO LEDERER
FRANK HAYES
GENE CROSBY
PETER HOWARD
EUGENIA GILBERT
LEON ARTIGUE

Directed by
Wm. H. CLIFFORD
Photography by
LYNN DARLING
Art settings by
FERDINAND PINNEY EARLE

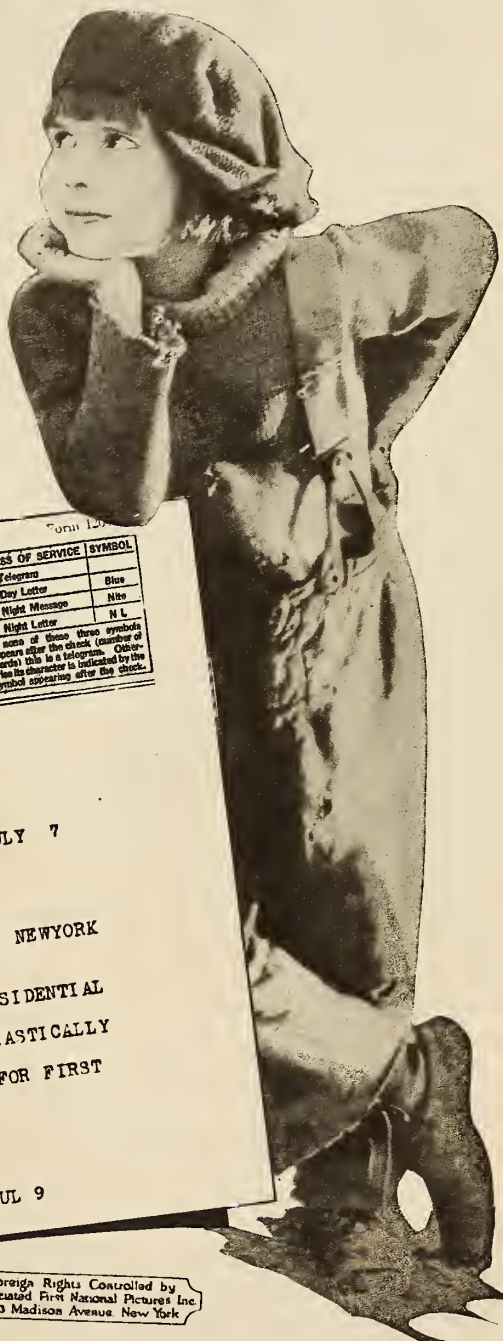
"RELEASED SEPT. 1st
by
SANFORD PRODUCTIONS,
Suite 2, 1442 Beachwood Drive,
HOLLYWOOD, CALIF."

A SANFORD SPECIAL

Harding Enjoys It!



*Presidential party
enthusiastic over
Jackie Coogan's
latest. Read the
Radiogram from
U.S.S. Henderson*



CLASS OF SERVICE		SYMBOL	
Telegram		Blue	
Day Letter		Nite	
Night Message		N L	
Night Letter			

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 7 NY K 35 RADIO VIA SEATTLE
KETCHIKAN ALASKA JULY 7
USS HENDERSON

H O SCHWALBE
ASSD FIRST NATIONAL PICTURES INC NEWYORK

CIRCUS DAYS WAS FIRST PICTURE SHOWN TO PRESIDENTIAL
PARTY ABOARD THE HENDERSON AND WAS ENTHUSIASTICALLY
RECEIVED AS A VERY WORTHY REPRESENTATIVE FOR FIRST
NATIONAL PICTURES

LT COMMANDER MEAD
10 AM JUL 9

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If none of these three symbols appears after the check (number of words) this is a Radiogram. Otherwise its character is indicated by the symbol appearing after the check.



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Sol Lesser presents

Jackie Coogan

in

"Circus Days"

Adapted from "TOBY TYLER," James Otis' celebrated story of 10 weeks with a circus.

A First National Picture

"Better than 'Humoresque'"

Critic says Frank Borzage has surpassed his previous triumphant masterpiece!

THE CINCINNATI POST

In "Children of Dust" Borzage unleashes a volley of parenthood pathos that bids fair to surpass that so uniquely depicted in his great success, "Humoresque." He has given Bert Woodruff a role of poignant appeal as the caretaker of Grammercy Park, New York, an exclusive breathing spot for the city's upper set.

Shot thru with phases of life that the average person can understand and appreciate, sparkling with human interest and interspersed with just enough humorous twists, "Children of Dust" has attained a pinnacle of filmdom that is individually all its

plot, unusual, is laid in the Grammercy Park section of New York, timely shifting to the western front in France. It is a story of a poor rich little girl and a poor little boy.

One man pleaded for love — and the other won!

Arthur H. Jacobs presents

A Frank Borzage Production

"CHILDREN OF DUST"

By Tristram Tupper ~ with a stellar cast including Johnny Walker ~ Pauline Garon ~ Lloyd Hughes

Directed by Frank Borzage, Screen adaptation by Agnes Christine Johnston, Photographed by Chester Lyons, Art settings by Frank D. Ormston

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The best colored motion pictures in the world are those you get in each number of

PATHÉ REVIEW

One Reel, Every Week

SOME of the most famous theatres in this country buy the Pathe Review just to get the marvelous Pathecolor pictures.

There is nothing like them anywhere. The beauty spots of the world have been photographed and each print separately colored.

And today Pathe Review is presenting many *American* scenics,

thus treated; glowing with color, superb in beauty.

You not only get Pathecolor in Pathe Review but you also get a perfect and complete film magazine containing science, art, humor, industry and natural history.

It must be *interesting* to be in the Pathe Review.

A detailed illustration of a man fishing in a stream. The man is wearing a hat, a light-colored shirt, and dark trousers with a bag slung over his shoulder. He is holding a fishing rod and reel, and a fishing net is visible in the water. The background shows a rocky stream with a large rock formation and some foliage. The illustration is framed by a decorative border.

Pathépicture

TRADE



MARK

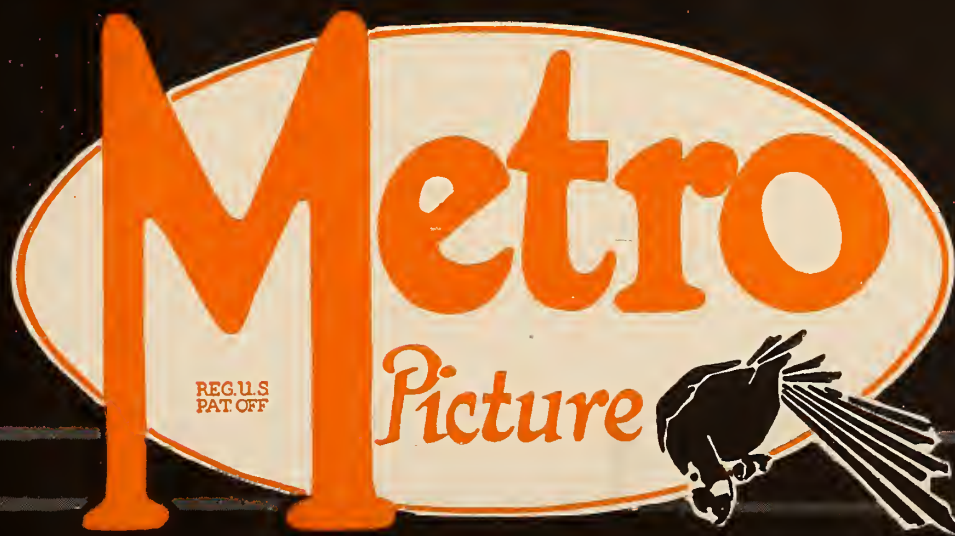
3-3

FOR THE
SEASON

EVERY GOOD
PICTURE

FOR 1923 - 1924

IS A



REG. U.S.
PAT. OFF.

Metro Pictures Corporation

2

METRO

Presents

FROM

REX INGRAM



Adapted by

WILLIS GOLDBECK

from the famous novel by

RAFAEL SABATINI



The
1st

with
ALICE TERRY
RAMON NOVARRO
LEWIS STONE
EDITH ALLEN
LLOYD INGRAHAM
OTTO MATIENEN
JAMES MARCUS

and 30 other principals

SCARAMOUCHE

Scaramouche is bigger than *The Four Horsemen of the Apocalypse*. It has cost more than a million dollars to bring it to the screen. It will make 20 millions for

the exhibitors of America. There are 10,000 persons in the cast and more buildings in the sets than are found in three average New England villages.



Jury Imperial Pictures Ltd Exclusive Dis-
tributors throught Great Britain... Sir
William Jury Managing Director...

3 FROM MAE MURRAY

ROBERT Z. LEONARD

Presents

The 1st

There will be three big Mae Murray attractions next season, *The French Doll* by A. E. Thomas, *Fashion Row* by Sada Cowan and Howard Higgins and *Mlle. Midnight* by Edmund Goulding. Mae Murray, as last year, will be one of the exhibitor's biggest bets this season.

The FRENCH DOLL

Adapted by A. E. Thomas
from the French by

PAUL ARMONT and MARCEL GERBIDOU

Scenario by

FRANCES MARION

A Tiffany Production

M. A. HOFFMAN
General Manager

ROBERT Z. LEONARD
Director General

FASHION ROW

by Sada Cowan and Howard Higgins

A fast-moving picture of modern life, in which Miss Murray, as in her other pictures, will be seen in fashion's latest creations.

MILLE. MIDNIGHT

written especially for Miss Murray

by Edmund Goulding

a picture that will go down in history as the greatest evening's entertainment of the season.

Gary Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain Sir William Jury, Managing Director



A Metro Picture

REG. U.S. PAT. OFF.



LOUIS B. MAYER
presents

FROM

3 FRED NIBLO

The
1st

STRANGERS *of the* NIGHT (CAPTAIN APPLEJACK)

with

Barbara La Marr

Enid Bennett

Matt Moore

Robert McKim

Thomas Ricketts

Emily Fitzroy



MAN WOMAN AND TEMPTATION



The second Fred Niblo production for Metro, *Man, Woman and Temptation*, will be one of the most powerful box-office attractions ever released. The title of the third of the Niblo 1923-1924 series will be announced shortly in the trade journals.

Jury Imperial Picture's Ltd. Exclusive Distributors
thruout Great Britain. Sir Wm. Jury Managing Dir.



Adapted by
BESS MEREDYTH
from the stage play
CAPTAIN APPLEJACK
by Walter Hackett

3 FROM REGINALD BARKER

LOUIS B. MAYER
presents

The MAN THOU GAVEST ME

Adaptation and Scenario by

J. G. HAWKS and MONTE M. KATTERJOHN

from the famous novel

THE LAW BRINGERS

By G. B. Lancaster

The
1st



PLEASURE MAD

by Blanche Upright
second of the Reginald Barker
1923-1924 series for Metro

Reginald Barker will make three pictures for Metro for the coming season. The third will be *Women Who Wait*, a big box-office offering.

Reginald Barker's specialty is big effects and exhibitors may depend on him to provide the maximum of thrills in all of his pictures.



Gary Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Gary Managing Director

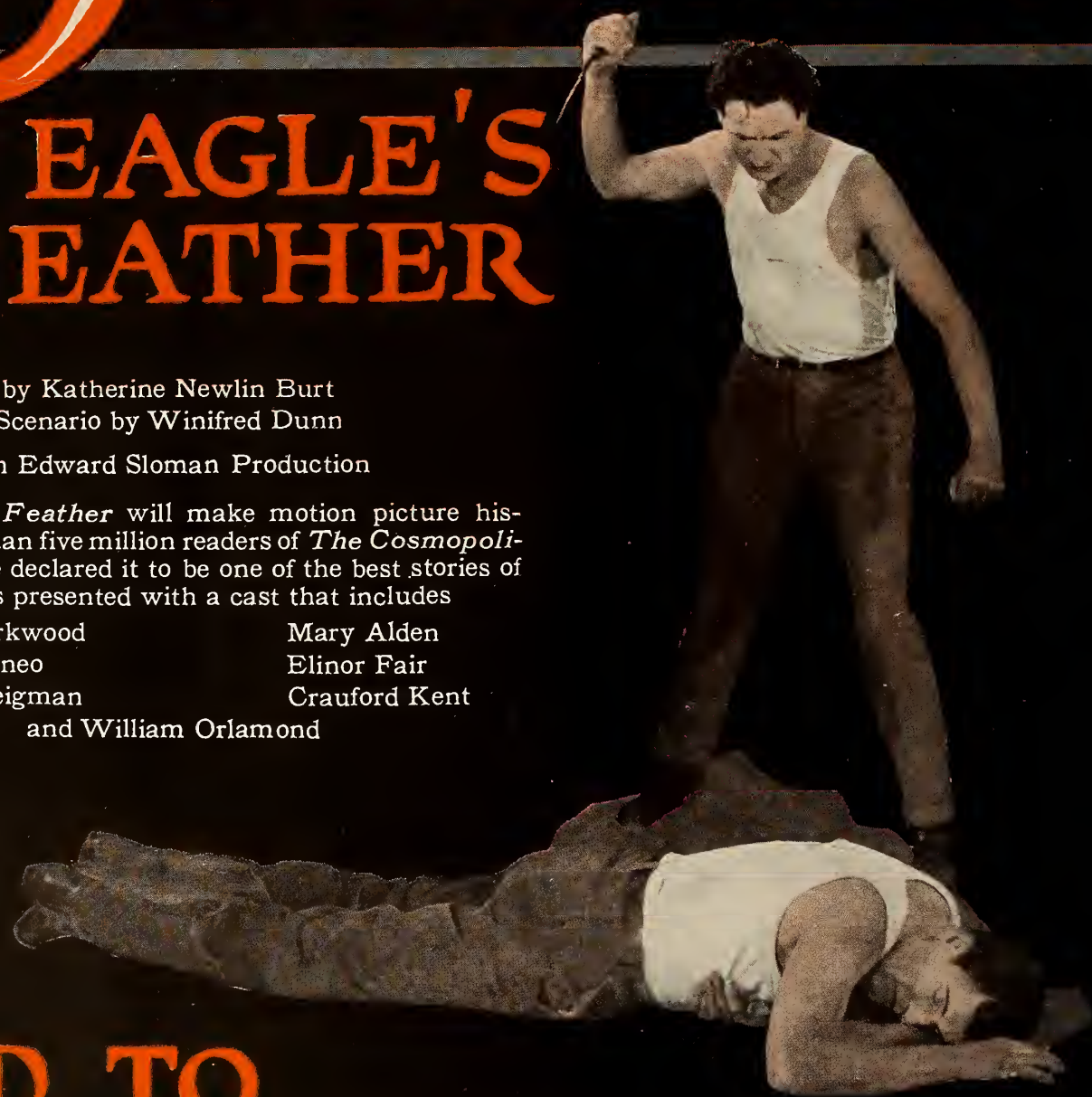
6 MIE PREMIER

The EAGLE'S FEATHER

by Katherine Newlin Burt
Scenario by Winifred Dunn
An Edward Sloman Production

The Eagle's Feather will make motion picture history. More than five million readers of *The Cosmopolitan Magazine* declared it to be one of the best stories of the year. It is presented with a cast that includes

James Kirkwood Mary Alden
Lester Cuneo Elinor Fair
George Seigman Crauford Kent
and William Orlamond



HELD TO ANSWER

DESIRE

by
PETER CLARK MacFARLANE
with

HOUSE PETERS EVELYN BRENT
BULL MONTANA JAMES MORRISON
JOHN SAINPOLIS BOB DALY

Directed by
HAROLD SHAW

by
JOHN B. CLYMER and HENRY R. SYMONDS
Directed by ROWLAND V. LEE with

JOHN BOWERS MARGUERITE DE LA
 MOTTE
ESTELLE TAYOR WALTER LONG
EDWARD CONNELLY NOAH BEERY
RALPH LEWIS VERA LEWIS
and others



Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir William Jury... Managing Director.....

TRO R FEATURES

The LIVING PAST

Adapted from the world-famous novel
THE TALE OF TRIONA
by WILLIAM J. LOCKE

author of
The Mountebank, The Beloved Vagabond
and others

A story that bares the innermost recesses of a woman's soul—a picture that showmen can depend upon for big results.

THE BOOK *of* FATE

Here is a story that will long be remembered as one of the outstanding triumphs of the screen. It will be made with a big cast of well known players and produced by one of the biggest directors in the industry.

BORROWED PLUMAGE

by Natalie de Palmer

one of America's most promising
woman writers

An important story of modern circumstances with a daring theme and plot developments that will hold the interest from the opening scene to the final fade-out.

To be filmed with
an All-star Cast



Metro's six *Premier Features* for 1923-1924 represent the finest selection of story material and directorial genius available.

Each production of the series will be filmed with important casts and special attention will be focused on the various angles of exploitation.

Metro's six *Premier Features* will be money-makers for the exhibitors who show them.



Jury Imperial Pictures Ltd.
Exclusive Distributors thruout
Great Britain Sir. William Jury
Managing Director....

JOSEPH M. SCHENCK

presents

FROM

3 BUSTER KEATON

The
1st

THREE AGES

Buster Keaton will make a series of three five-reel super-comedies for Metro, the first of which is *Three Ages*. Each picture in the series will contain all the necessary elements of box-office appeal—story, continuity, direction and photography. Quality of production will be the outstanding mark of every Buster Keaton picture that carries the Metro trade-mark.



The Cast

Wallace Beery Margaret Leahy
Joe Roberts Lillian Lawrence
Horace (Cupid) Morgan

Story and Titles by

Jean Havez Joe Mitchell
and Clyde Bruckman

Directed by

Buster Keaton and Eddie Cline

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir William Jury Managing Director



3 FROM METRO Presents JACKIE COOGAN

LONG LIVE THE KING

The
1st

The most powerful
screen vehicle that
has ever been pro-
vided for
Jackie Coogan

From the Famous story by
Mary Roberts Rinehart

Adapted by Eve Unsell and C. Gardner
Sullivan

Directed by Victor Schertzinger

Produced under the personal direction of
Jack Coogan, Sr.

with a cast that includes

ROSEMARY THEBY	RUTH RENICK
VERA LEWIS	ALAN FORREST
ALAN HALE	WALT WHITMAN
ROBERT BROWER	DON FRANKLIN
MONTI COLLINS	SIDNEY D'ALBROOK
SAM APPEL	AND OTHERS

The title of Jackie Coogan's second pro-
duction for Metro will be announced
shortly in the trade journals. His third
picture will be *The Dog
of Flanders* by Louisa de
la Rame (Ouida.)



Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir. William Jury Managing Director

METRO

Presents

FROM

3 ALLEN HOLUBAR

The
1st

The HUMAN MILL



Adapted from the celebrated novel
THE BISHOP OF COTTONTOWN

By John Trotwood Moore

This is a story that is considered to be one of the foremost novels ever written of the picturesque South in the days following the Civil War. Exhibitors may safely bank on it as a sure-fire big business getter.

LIFE'S HIGHWAY

Adapted from the story East of Suez

By E. Lloyd Sheldon

A rapid-fire story of love, romance and intrigue with a strong box-office angle that

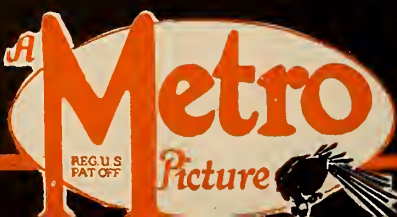
will appeal to exhibitors who specialize on crowded houses.

ROBES of REDEMPTION

By Jane Hurrell, Adapted by Allen Holubar

A big human interest feature picture written by one of the screen's foremost contributors and

directed by the man who has made some of the biggest box-office successes of the past three seasons.



Jury Imperial Pictures Ltd.
Exclusive Distributors throughout
Great Britain. Sir William
Jury Managing Director.

METRO
Presents

FROM

VIOLA DANA

ROUGED
LIPS

The
1st

Adapted from
Rita Weiman's story
"Upstage"

which appeared in the
Cosmopolitan Magazine

Directed by Harold Shaw
with a cast that includes

TOM MOORE
NOLA LUXFORD
SIDNEY deGRAY
ARLINE PRETTY
FRANCIS BOWERS
BURWELL HAMRICK
GEORGIE WOODTHORPE
AND OTHERS

To be followed by
THE SOCIAL CODE
By Rita Weiman

IN SEARCH OF
A THRILL
By Kate Jordan

STORMY HEARTS
and
LOVE AND LIES



Gary Imperial Pictures Ltd Exclusive
Distributors thruout Great
Britain Sir Wm Gary Managing Dir.

METRO presents

The UNINVITED GUEST

Directed by
RALPH INCE

Produced by **J. E. WILLIAMSON** UNDERSEA Pictures from the **TECHNICOLOR** Process

Here is one of those rare productions that combine story plot and direction with all the beauties of undersea photography, such a production as those of the past that have stamped J. E. Williamson as a master submarine photographer.

Screen history was made with the sensational success of *The Toll of the Sea* when it was realized that the Technicolor process had at last solved

the problem of presenting photoplays in color. Now color photography reaches its fullest development in *The Uninvited Guest*.

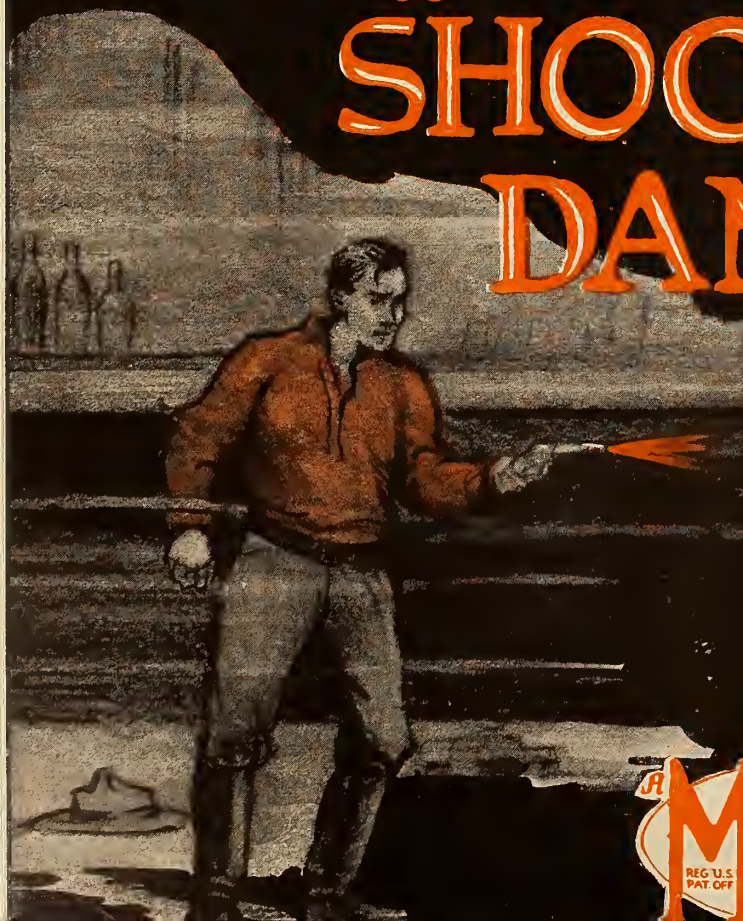
The combination of J. E. Williamson as producer, Ralph Ince as director and the Technicolor process as the basis of the production, insures exhibitors one of the strongest box-office attractions of the year.



Jury Imperial Pictures Ltd. Exclusive Distributors throught Great Britain... Sir William Jury Managing Director...

ARTHUR SAWYER  HERBERT LUBIN...
PICTURES present

The SHOOTING OF DAN MCGREW



Adapted from the poem
By Robert W. Service

The Shooting of Dan McGrew will be presented by one of the best all-star casts ever announced. It will be one of the really big pictures of the year and it will make big money for every exhibitor who is fortunate enough to book it first for his theatre.

Robert W. Service knows the Yukon and the Gold Fields as no other writer who ever lived, and the screen adaptation of his famous poem will live and breathe with the atmosphere of the stirring days of the Malamute Cafe.



Jury Imperial Pictures Ltd. Exclusive Distributors throught Great Britain Sir Wm Jury Man'g Dir...

ASSOCIATED EXHIBITORS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE,
President.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

The MAN BETWEEN

A FINIS FOX
PRODUCTION



It has a touching domestic drama when a wealth-spoiled husband forsakes his home for the luring eyes of a cabaret dancer.

It has thrilling fights amid the silent snows of the woods when the lover has it out with the dancer's enraged husband.

It has a strange case of double identity when another man returns in the faithless husband's place—and falls in love with his wife.

It has an exciting crook interest, an unexpected climax and a walloping big dramatic scene when they all meet in the dancer's dressing room, behind the silver curtains of a glittering cabaret.

Edna Murphy plays the wife; Vola Vale, the dancer; Allan Forrest is "The Man Between."



Allan Forrest
Edna Murphy
Vola Vale
and a notable cast




A Pre-Season

Preparatory to the general release of WARNER BROS. 18 CLASSICS OF THE SCREEN, we offer for immediate booking this big, pulse-stirring action play of the great open spaces, with RIN-TIN-TIN and a stellar cast of photoplayers.

Poignant with drama and resplendent in the beauty of the Northland, this picture is one at which your audiences will marvel.

Where the



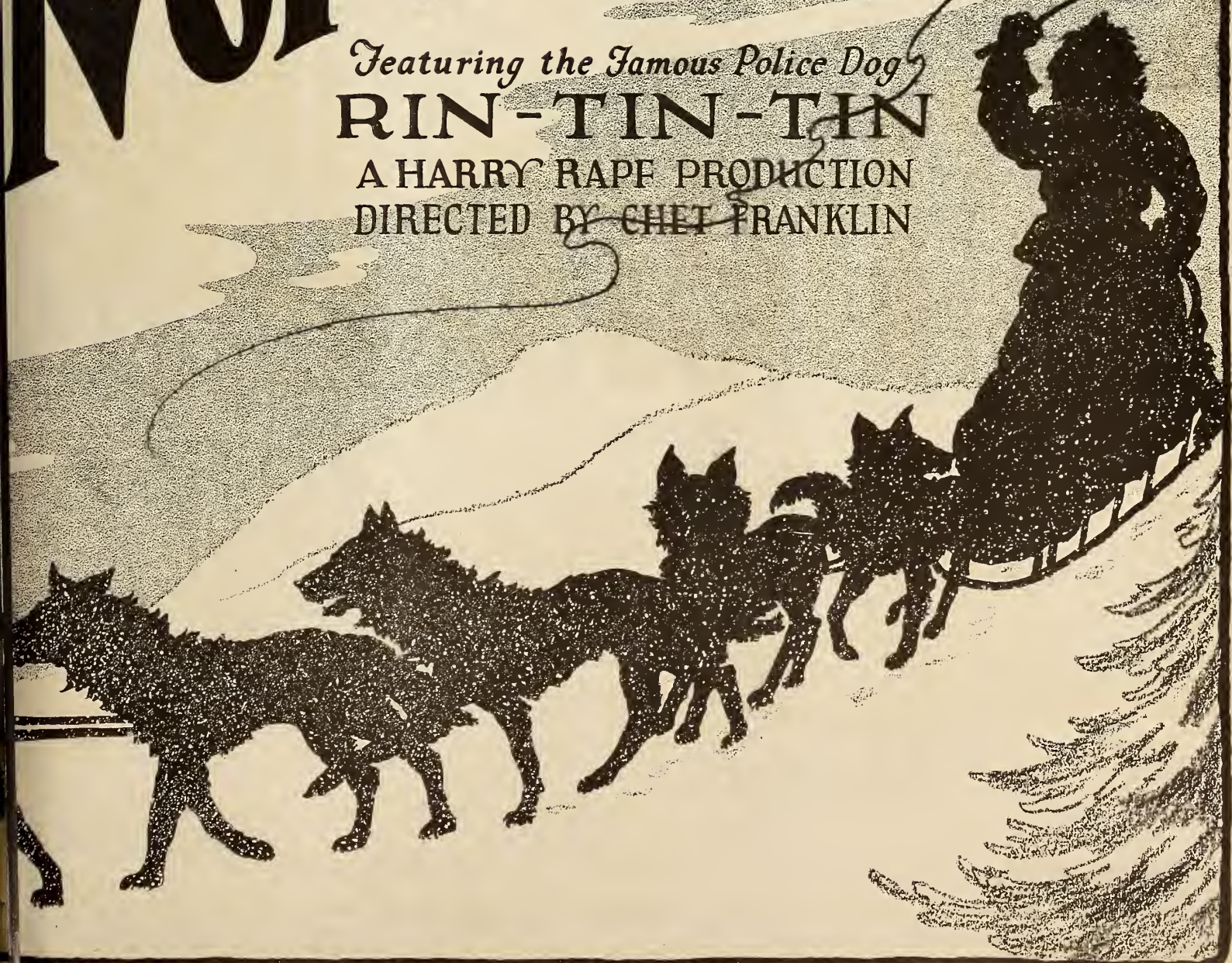
Immediate First-Run Engagements at the Rialto Theatre, Washington, D.C.; the Alhambra, Milwaukee; the Rialto, Denver; Modern and Beacon Theatres, Boston, and the entire Southern Enterprises Circuit

Special ~

WARNER BROS.
Classic of the Screen

North Begins

Featuring the Famous Police Dog
RIN-TIN-TIN
A HARRY RAPE PRODUCTION
DIRECTED BY CHET FRANKLIN



THE TRUART WATERMARK

Motion Picture News

"Broadway Gold"
Edward Dillon Production—Truart—
Seven Reels

(Reviewed by Frank Shelton)

THIS is a distinctly high class production. There is not a discoloration in its entire length. It is a picture of which everyone concerned in its making should be proud. Edward Dillon and J. Gordon Cooper have turned out a feature filled with the ingredients of which box office records are made. An excellent cast, strikingly gowned women, an absorbing plot, beautiful sets, especially the interiors, and some very fine lighting and photographic work. What more could any picture have.

Elaine Hammerstein is the star, and she has never acted more natural than in the interpretation of the role of Sunny Duane, a prodigal daughter who comes to Gotham, joins the chorus, gets mixed up in the night life of the folks who can't stand the tragedy and is involved in an early morning tragedy and other stirring adventures, but eventually finds love and peace with the man whom she married as a favor, expecting him to die soon after the ceremony. Kathryn Williams, as a Broadway actress and confidant of Sunny, and Elliott Dexter, in the leading male role, render fine assistance.

"Broadway Gold" has been given an elaborate production. Some of the interiors, especially those showing the Black Swan Club, the Durant home on Long Island and the apartments of Wayne, are the last word in luxury. There is a full quota of thrills; in fact, one night Sunny gets mixed up in a murder, an 'auto wreck, a brilliant party in the club, and as a climax marries a man of means.

This feature should be an excellent one to offset the summer slump or to open your fall season.

- The Cast
- Sunny Duane..... Elaine Hammerstein
 - Jean Valjean..... Kathryn Williams
 - Eugene Durant..... Elliott Dexter
 - Elnor Calhoun..... Elois Goodale
 - Cornelius Follows..... Richard Wayne
 - Page Pool..... Harold Goodwin
 - Henry Barrows
 - Marshall Neilan

Scenario by Kathryn
Dillon and J. Gordon Cooper

REELAND REVIEWS

High class production with good audience appeal

ELAINE HAMMERSTEIN

"BROADWAY GOLD"
TRUART FILMS—INDEPENDENT PRODUCTION
ENTERTAINMENT..... Of the better class
EXPLOITATION..... High grade
DIRECTION..... Splendid opportunities afforded by title and theme.
STORY..... Keeps story moving at good speed holding the necessary suspense
STAR..... An unusual love theme with the bright lights as a background
PHOTOGRAPHY..... Has certain wholesome charm
TIME..... About one hour and 10 minutes

Elaine Hammerstein's first independent picture promises another good bet for the independent exchanges. "Broadway Gold" is one of the type of better grade pictures which shows the unmistakable mark of the intelligent expenditure of sufficient money to make the line of atmosphere safe in showing to whatever kind of audience you may feel quality of the story, players and settings.

Miss Hammerstein has a pleasing personality and it is taken advantage of by the director to the largest extent in the filming of "Broadway Gold". About her the director has also built up a cast of real worth. Elliott Dexter, playing opposite the star, has an unusually difficult part to put across, but he does it splendidly. Kathryn Williams, next to Miss Hammerstein, does the best work in the film, she having a particularly fortunate role as the chorus girl, wise in the ways of Broadway. Others who aid in the portrayal of the story are Richard Wayne, Eloise Goodale, Harold Goodwin and Harry Northrup.

Briefly the story deals with a young chorus girl who at her first midnight party meets a man who becomes interested in her. Through a strange series of circumstances when he is shot by an unknown person in the apartment of this crime...

ELAINE HAMMERSTEIN

BROADWAY GOLD

The star, worn by the star and excellent night photography—The title. Exploitation Angles—The title. The gowns and hats worn by Miss Hammerstein should offer a fine fashion store. Use the tie-up with your best fashion displays. Play up the photos in the window displays. Play up the cast. Tell them about the lavish scenes on Broadway.

Drawing Power—Just the thing for modern picturegoers. Should be a box office winner anywhere.

Directed by W. Carey Wonderly in Young's Magazine.
Adapted by Kathryn Harris.
Photographed by J. R. Diamond

TRUART FILM CORPORATION
M. H. Hoffman
Vice President and Gen'l. Manager
1540 Broadway, New York City.

Take a tip from Truart—
The World has a lot of laughs coming
and a lot of thrills!

The tongues
of scandal
paint many a
lily scarlet!



B. P. Schulberg presents

KATHERINE

Mac DONALD

The American Beauty in

"THE SCARLET LILY"

From the original story by Fred Sittenham

Adapted for the screen by Lois Zellner & Florence Hein

Directed by Victor Schertzinger ---

A First National Picture



A drama of the hour!

Love - Marriage - ?
Romance - Divorce!

EVERY woman will want to see it—the modern girl's struggle to win love and a place in the world and her fight against those vultures of society who prey on youth and beauty, coupled with the question of the sacredness of love and marriage as weighed against the present day tendencies to divorce. The every day domestic problems that every woman meets. A delightful romance with a touch of pathos that reaches the heart.

A First National Picture



"I will give you wealth."



She sacrifices her love for her sister.



Can you deny your guilt?"



"You stole his love"

KATHERINE MacDONALD

"THE SCARLET LILY"

Service!

And the word is underlined not merely here but *in the mind of every exhibitor* who shows the

PATHÉ NEWS

To be successful, to endure, to be popular any merchandise must really serve, must be useful, must fill a need.

Pathe News not merely gives you the *best* pictures.

You know that.

But Pathe News to serve you and your interests gives you every important event, smoking hot, by airplane, special auto-

mobiles, special messengers, any way no matter how great the cost, so you'll have it in your theatre while the news is still first page news.

The staff of the Pathe News works all night, frequently, in *your* interests, in your patrons' interests.

And this real big useful service you have learned to expect from the Pathe News.

The First News Reel
The Real News First

Pathépicture

TRADE

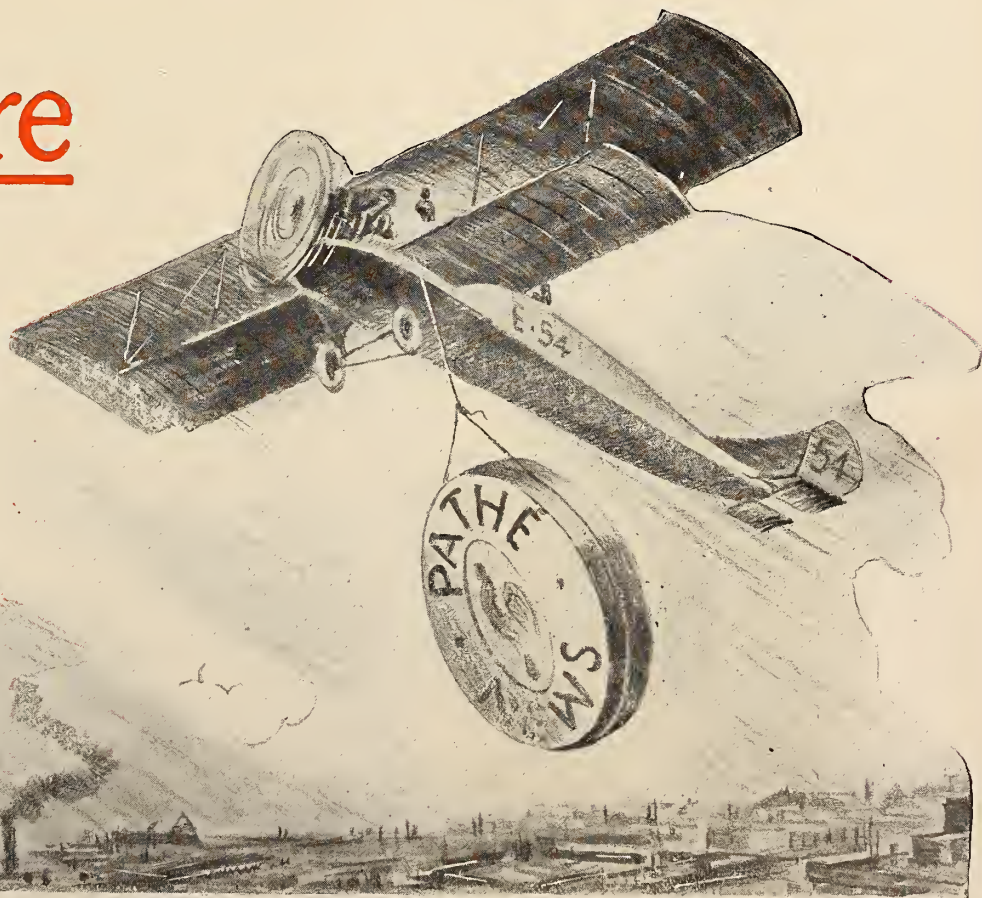


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How to buy a Rolls-Royce for the price of a Ford

If you were offered a Rolls-Royce for the price of a Ford you'd jump at the chance.

When you buy the

HAROLD LLOYD

One Reel Comedies

(Reissued)

you are doing just that.

You are buying the biggest box office attraction in the business in the comedies that made his reputation and you are buying them *right*.

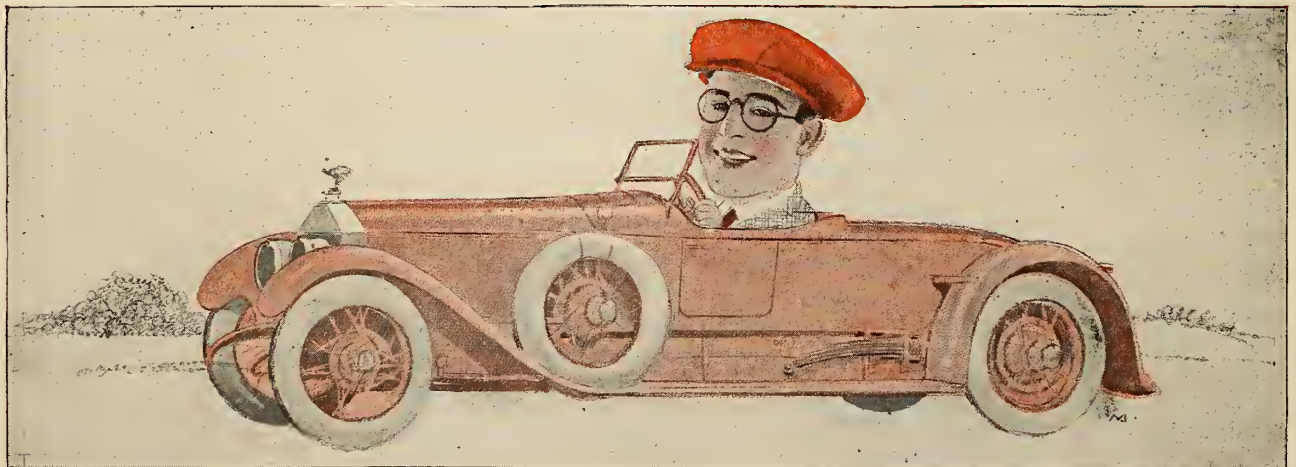
And though you pay a Ford price you are getting Rolls-Royce quality.

*Produced by the
Rolin Film Co.*

*Under the supervision of
Hal E. Roach himself*

Pathécomedy

TRADE MARK



There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Mack Sennett

presents

"Nip and Tuck"

Two parts

THE whole world knows who Mack Sennett is. His comedies create whirlwinds of laughter in every known language, including the Phoenician.

He is the man who put the first laugh into motion picture comedy and to every Mack Sennett comedy since he has added a few hundred new ones.

Many persons didn't know how to laugh until Mack Sennett showed them how.

Pathe now announces the first Mack Sennett comedy it has been privileged to release.

You who have laughs to laugh, prepare to laugh them now at "Nip and Tuck!"



KEWPIE
MORGAN



BILLY
BEVAN



HARRY GRIBBON

Pathécomedy

TRADE



MARK

PREFERRED PICTURES

PRODUCED BY

B. P. SCHULBERG



To be Released Season

1923-1924

by

P R E F E R R E D
P I C T U R E S
C O R P O R A T I O N

A L L I C H T M A N , *President*

PREFERRED PICTURES is a compact organization of expert producing and distributing talent that has had one successful year and is now entering its second season. Eight pictures were released in the first twelve months

DAUGHTERS OF THE RICH	THE GIRL WHO CAME BACK
ARE YOU A FAILURE?	POOR MEN'S WIVES
THE HERO	THORNS AND ORANGE BLOSSOMS
SHADOWS	RICH MEN'S WIVES

All of them made money for exhibitors. They were sold at a fair rental price and each was full to the brim with box-office value.

Preferred Pictures has begun the new year well equipped with stories, directors, players and all other talent necessary for further success.

The Preferred Fifteen

THE BROKEN WING. A Tom Forman Production, based on the play by Paul Dickey and Chas. W. Goddard. Cast includes Kenneth Harlan, Miriam Cooper, Walter Long, Miss duPont, Richard Tucker, Edwin J. Brady.

MOTHERS-IN-LAW. A Gasnier Production, from the story by Frank Dazey and Agnes Christine Johnston. Adapted by Olga Printzlau. Cast includes Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent, Vola Vale.

THE VIRGINIAN. A Tom Forman Production, from Owen Wister's story. Adapted by Hope Loring and Louis D. Lighton. Cast includes Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Milton Ross, Sam Allen, Bertram Hadley, John Stepling.

APRIL SHOWERS. A Tom Forman Production. Written and adapted by Hope Loring and Louis D. Lighton. Cast includes Colleen Moore, Kenneth Harlan, Ruth Clifford, Myrtle Vane, Priscilla Bonner, Ralph Faulkner and Kid McCoy.

MAYTIME A Gasnier Production from the play by Rida Johnson Young. Scenario by Olga Printzlau. Cast includes Harrison Ford, Ethel Shannon and William Norris.

THE BOOMERANG. A Victor L. Schertzing Production, from the Belasco production by Winchell Smith and Victor Mapes.

WHITE MAN A Tom Forman Production, from the novel by George Agnew Chamberlain.

POISONED PARADISE. A Gasnier Production, from the novel of Monte Carlo by Robert W. Service.

WHEN A WOMAN REACHES FORTY. A Gasnier Production, from the story by Royal A. Baker.

THE MANSION OF ACHING HEARTS. A Victor L. Schertzing Production, based on the song by Harry von Tilzer and Arthur J. Lamb.

THE BREATH OF SCANDAL. A Gasnier Production, from the Cosmopolitan Magazine serial and novel by Edwin Balmer.

THE FIRST YEAR. A Victor L. Schertzing Production, from the play of married life by Frank Craven.

THE TRIFLERS A Tom Forman Production, from the novel by Frederick Orin Bartlett.

FAINT PERFUME. A Victor L. Schertzing Production, from the novel by Zona Gale.

MY LADY'S LIPS. A Tom Forman Production, from the story by Olga Printzlau.

PREFERRED PICTURES are nationally advertised each month to fifteen million readers in *The Saturday Evening Post*, *Photoplay Magazine*, *Picture-Play Magazine*, *Motion Picture Magazine* and *Motion Picture Classic*

B. P. SCHULBERG

presents

A TOM FORMAN
P R O D U C T I O N

THE BROKEN WING

THE words "tremendous, marvelous and box-office knockout" have been used on pictures not half as good as "The Broken Wing".

This is the kind of picture that every exhibitor wishes he could get every week in the year.

Every person who has seen this picture has been extravagant in its praise. Paul Dickey and Charles W. Goddard, the authors of the play from which the picture was made, were so delighted after seeing it that they sent enthusiastic telegrams of congratulation to everybody connected with the production.

Kenneth Harlan as the aviator who crashes into a Mexican village is splendid and proves that he will make an ideal "Virginian".

Miriam Cooper is a charming Senorita. Walter Long as the Mexican bandit furnishes rip-roaring comedy. Miss duPont, Richard Tucker and Edwin J. Brady complete a perfect cast.

The shots of the airplane crash, from the falling plane and from the ground, furnish remarkable thrills.

They don't make better all around entertainment than Tom Forman put into "The Broken Wing".

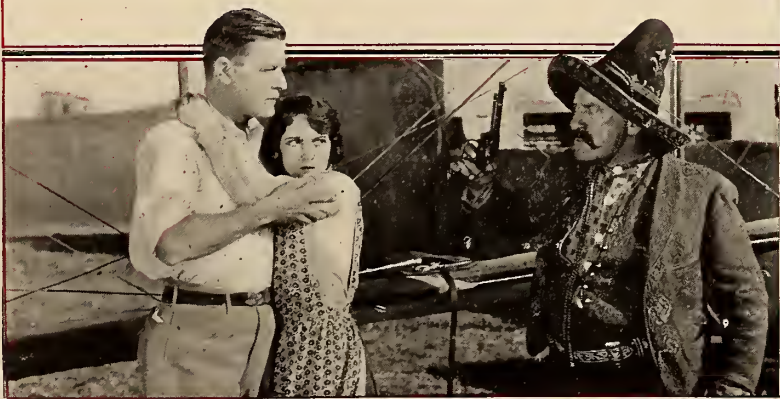


PREFERRED PICTURES



Distributed by
PREFERRED PICTURES CORP'N.

AL LICHTMAN - President
165 BROADWAY NEW YORK CITY





B. P. SCHULBERG PRESENTS
A GASNIER PRODUCTION

MOTHERS-IN-LAW

GASNIER has made a picture here that is going to strike close to the mark hit by "Over The Hill." Gaston Glass plays a country boy who marries a rather wild city girl (Ruth Clifford). After a baby is born, the girl forgets her duties as wife and mother and runs away with another man. How the Mother-In-Law (described as "just a mother, with another child to love") saves the girl is part of the absorbing plot.

Edith Yorke and Josef Swickard are superb as the parents. Others in the capable cast are Vola Vale, Craufurd Kent, Doris Stone, Marie Curtis and Lou Natheau.

You'll cry a little and you'll laugh a good deal. The pathos of the country home and the struggling mother are contrasted by the excitement of the jazzy meandering of the almost-wicked wife.

The story is an original by the authors of "Rich Men's Wives" and "Poor Men's Wives"—Frank Dazey and Agnes Christine Johnston. Olga Printzlau wrote an excellent scenario.

PREFERRED PICTURES

Distributed by
PREFERRED PICTURES CORP'N.

AL LICHTMAN - President
1650 BROADWAY
NEW YORK CITY





B. P. SCHULBERG PRESENTS
A TOM FORMAN PRODUCTION

The VIRGINIAN

HIS Owen Wister story, played on the stage for years by Dustin Farnum and William S. Hart, is an American classic. The Virginian's admonition to Trampas—"When you call me that, smile!"; the hen that adopted the puppies, the wooing of Molly, the hanging of Steve, the duel with Trampas; all are familiar.

Kenneth Harlan is a masterful Virginian and this production will place him in the front row of stars. Florence Vidor plays *Molly*, Russell Simpson is *Trampas*, Raymond Hatton is *Shorty* and Pat O'Malley is *Steve*. Others in the cast are Milton Ross, Sam Allen, Bertram Hadley and John Stepling.

Tom Forman made the picture in the heart of the cow country and it's going to be one of the big pictures of the year. Hope Loring and Louis D. Lighton wrote the continuity.

Preferred bought "The Virginian" from Douglas Fairbanks, who gave up his plans to produce it after he had decided to continue his more spectacular productions. Mr. Fairbanks' elaborate production plans were turned over to Mr. Forman to aid him in his work.

PREFERRED PICTURES



Kenneth Harlan



Sam Allen



Russell Simpson

The PREFERRED FIFTEEN

THE BROKEN WING
MOTHERS-IN-LAW
THE VIRGINIAN
APRIL SHOWERS
MAYTIME
THE BOOMERANG
WHITE MAN
POISONED PARADISE
WHEN A WOMAN REACHES FORTY
THE MANSION OF ACHING HEARTS
THE BREATH OF SCANDAL
THE FIRST YEAR
THE TRIFLERS
FAINT PERFUME
MY LADY'S LIPS

Distributed by PREFERRED PICTURES CORP'N.

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1650 BROADWAY NEW YORK CITY



Florence Vidor



Pat O'Malley



Raymond Hatton

WESTERN UNION TELEGRAM

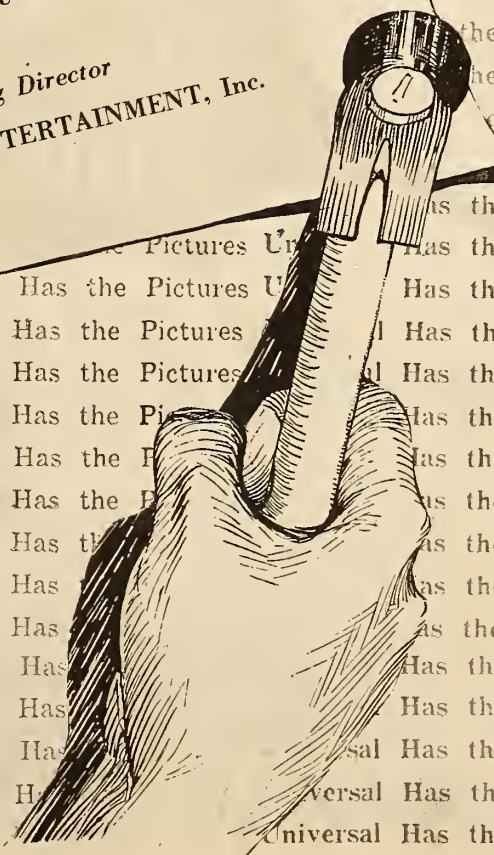
SAN FRANCISCO, CALIF.,
JULY 31st

Carl Laemmle
Universal Pictures Corp.

Never before in my long experience in the motion picture field, have I seen a picture do what **MERRY GO ROUND** has accomplished at our Imperial Theatre, insofar that the receipts have climbed consistently, so that the second week's gross equalled the opening week, and Saturday and Sunday, the first two days of the third week, were bigger than the first two days of both the first and second weeks. All the advertising in the world would not produce these results unless the picture had audience appeal. The word of mouth advertising in this case is wonderful and it has literally become the talk of the town, crashing its way through a slow opening, adverse weather conditions and summer vacations to one of the most consistent box office attractions we have ever played. Merry Go Round is a credit to the motion picture art and a striking testimonial of Carl Laemmle's promise to deliver bigger and better pictures.

J. A. PARTINGTON, *Managing Director*
HERBERT ROTHCHILD ENTERTAINMENT, Inc.

and J. A. Partington
Hits the Nail
on the Head



Announcing



“The Picture of the Hour”
ready for pre-release bookings

TRIUMPHANT PREVIEW
Gotham Theatre-N.Y.

“Three O’Clock in the Morning,” the latest C. C. Burr production, was pre-viewed by the producer last Tuesday evening at the Gotham Theatre. “Three O’Clock in the Morning” is an original story, written especially for the screen.

—Morning Telegraph, May 27th, 1923

A Brilliant Burr Cast

**Three O’
in Clock
the morning”**


Did you ever see a
THREE O’CLOCK IN THE MORNING GLORY?

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

A jazz picture of a jazz baby in a jazz age!
A rushing riot of laughs, thrills and maybe tears
Best of all - Bright - Big - Beautiful!

LEAVE A DATE FOR THIS ONE!!!

Announcement Extraordinary!



RITZ
PICTURES



*presents as its first great
screen personality*

RUDOLPH VALENTINO

*after completion of existing contract
in great productions befitting
the popularity and the prestige
of the star.*



J. D. WILLIAMS
President & General Manager

*M*ARKETED on their merits, for
a price they are worth and
for no more.

Individual selling, picture by picture,
with no cheap productions saddled
on the shoulders of the good ones.

Great pictures and great pictures
only will stimulate patronage and
hold the vast following of the screen.
RITZ presents nothing save big
attractions.

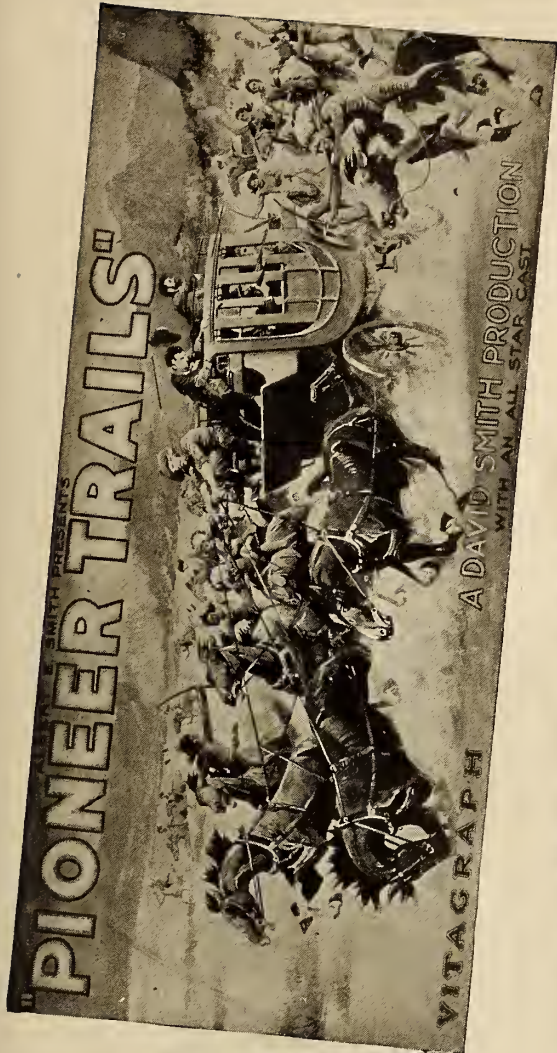
The next announcement in story,
size and director prestige will amaze
the world of motion pictures.

Watch for

Wait for



J. D. WILLIAMS
President & General Manager
6 WEST 48 STREET • NEW YORK



**ATTRACTIVE
 24 SHEET
 POSTERS**

VITAGRAPH

ALBERT E. SMITH PRESIDENT

PRINCIPAL PICTURES CORPORATION *presents*
"EAST SIDE~WEST SIDE"

BY LEIGHTON OSMUND and HENRY HULL
STARRING

KENNETH HARLAN and EILEEN PERCY

AN IRVING CUMMINGS
PRODUCTION



5 PRINCIPAL PICTURES 5

"EAST SIDE - WEST SIDE" "BRIGHT LIGHTS OF BROADWAY"
"The SPIDER and the ROSE" "TEMPORARY MARRIAGE" "GOLD MADNESS"

THRU LEADING EXCHANGES EVERYWHERE

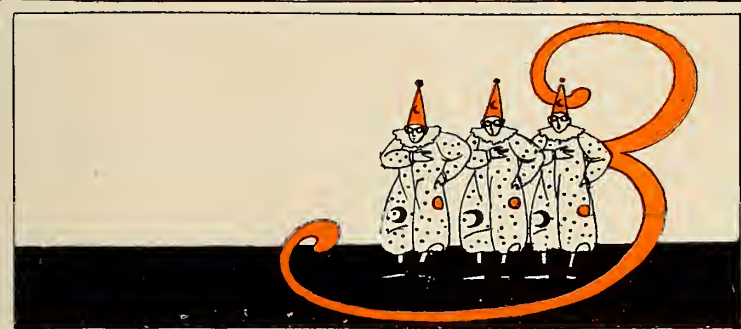
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For Distribution by

1923-1924

Goldwyn-Cosmopolitan

AUGUST - SEPTEMBER - OCTOBER



3 WISE FOOLS

A King Vidor Production. From John Golden's great stage success by Austin Strong and staged by Winchell Smith. June Mathis, editorial director. A Goldwyn Picture.

You've Never Played A Better!

THE SPOILERS

Rex Beach's epic of lawless Alaska. A Jesse D. Hampton production. Directed by Lambert Hillyer. With Milton Sills, Anna Q. Nilsson, Barbara Bedford, Robert Edeson, Noah Beery, Mitchell Lewis, Louise Fazenda, Ford Sterling, Rockliffe Fellowes, Sam de Grasse, Wallace MacDonald. A Goldwyn Picture.

It Will Make History!



ENEMIES of WOMEN

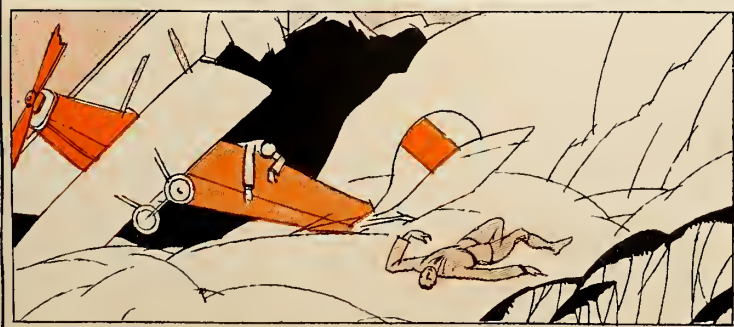
By Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.

The Box Office Sensation!

6 DAYS

By Elinor Glyn. A Charles Brabin production, featuring Corinne Griffith and Frank Mayo. Scenario by Ouida Bergere. June Mathis, editorial director. A Goldwyn Picture.

A Love Story They'll Love!



The GREEN GODDESS

Starring George Arliss. With Alice Joyce, David Powell and Harry Morey. From the famous play by William Archer. Adapted by Forrest Halsey. Directed by Sidney Olcott. A Distinctive Picture.

Thrilling! Lavish! Spectacular!



The ETERNAL 3

Marshall Neilan's great production from his own story. With Claire Windsor, Hobart Bosworth, Bessie Love and Ray Griffith. Co-directed by Marshall Neilan and Frank Urson.

Neilan at his best!

RED LIGHTS

A Clarence Badger production. From Edward E. Rose's stage play. Adapted by Carey Wilson. June Mathis, editorial director. With Alice Lake, Johnny Walker, Marie Prevost and Ray Griffith. A Goldwyn Picture.

They'll be thrilled!



The STEADFAST HEART

By Clarence Budington Kelland. With Marguerite Courtot and Mary Alden. Directed by Sheridan Hall. A Distinctive Picture.

A Powerful Audience Picture!

The MAGIC SKIN

By Balzac. Presented by Gilbert E. Gable. A George D. Baker production. With Bessie Love, George Walsh, Carmel Myers. A Goldwyn Picture.

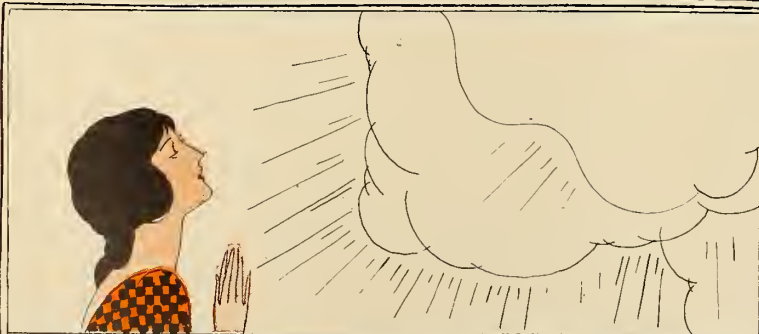
A Magnificent Drama!



The DAY OF FAITH

By Arthur Somers Roche. A Tod Browning production. Continuity by June Mathis. With Eleanor Boardman, Ray Griffith, Carmel Myers, Ford Sterling, Wallie Van and Tyrone Power. A Goldwyn Picture.

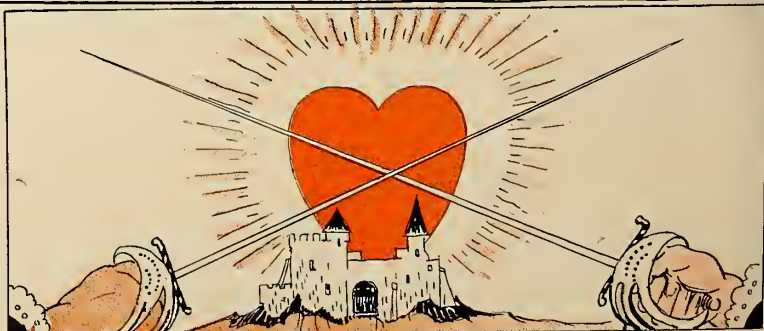
They'll Just Love it!



In The PALACE of The KING

Emmett J. Flynn's production from F. Marion Crawford's famous story. Scenario by June Mathis. With Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Lucien Littlefield, William Mong. A Goldwyn Picture.

It's Too Big For Words!



For Distribution by **Goldwyn-Cosmopolitan**

1923-1924

Whoop-e-e-e!

Whoop 'em up Boys! The Huntress is Coming!

An Indian maid on the War-path - after a man - bound to get one if it costs a scalp!

She's a Hair Raiser! So's the picture!

It'll stir the town!

It'll make the scalp tingle with its thrills!

It'll make the heart thump the ribs with its throbbing love story!

Ye-ah! Here's the picture that'll make the box-office give a war-whoop of joy!



Associated First National Pictures Inc. presents



"The Huntress"

Colleen Moore

Featuring

supported by

Lloyd Hughes, Russell Simpson
Charles N. Anderson, Walter Long

Adapted by Percy Heath from the story by Hulbert Footner

Directed by Lynn Reynolds



A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

"Unusual-Different-Worth while!"

Cincinnati Times Star

Critics from all over Country say Borzage's new picture rivals the triumph of his "Humoresque."

"Something different, something new, something worth while. One of the best shown here. A poignant romance. Human, genuine. Too much praise can not be given and it should be rated among the best of the year."—

Cincinnati Times-Star.

* * *

"Abounding in human touches and well acted."—

Cleveland News

* * *

"A master film and a wonderful piece of work. Not since 'Humoresque' has there been a picture so true to life—of such . . . absorbing . . . interest. Heights of dramatic emotion heretofore unreachd."—

Newark Ledger

* * *

"Bids fair to surpass 'Humoresque.' A picture of poignant

appeal, sparkling with human interest, and humorous twists. The plot is unusual. This picture has attained a pinnacle in filmdom all its own."—

Cincinnati Post

* * *

"Full of heart interest, it touches and moves the spectator. The acting is outstanding." . . .

Newark Evening News

* * *

"A most entertaining picture, replete with snap and handled in a big way. One of the most beautiful in months."— . . .

Kansas City Star

* * *

"A refreshing change. Delightful, full of humor and touches of pathos."— . . .

Newark Star-Eagle

A First National Picture

Arthur H. Jacobs presents

A Frank Borzage Production

"CHILDREN OF DUST"

By Tristram Tupper ~ with a stellar cast including Johnny Walker ~ Pauline Garon ~ Lloyd Hughes

Directed by Frank Borzage, Screen adaptation by Agnes Christine Johnston.

Photographed by Chester Lyons, Art settings by Frank D. Ormston

Foreign Rights Controlled by Associated First National Pictures Inc. 385 Madison Avenue, New York



There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

HAL ROACH *presents*

Our Gang Comedies

Two parts each

*If you had to pay per laugh, you'd pay
feature prices for these comedies*

Clock 'em.

Count the laughs, the roars, the chuckles,
the yells.

Consider the originality, the novelty, the
naturalness.

Then you'll see why the trade papers print
so much exhibitor comment like that be-
low on the "Our Gang Comedies."

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Whoever deals with the films so offered does so at his peril. \$5000
Reward for information leading to conviction of any person stealing
Pathé films.

The Champeen

"These two reels are a knockout
to any theatre on a Sunday run.
Makes the kiddies in town come out
and the old folks follow them. If
you have not yet used them, get
busy."—M. J. Babin, Fairyland,
White Castle, La.—*Ex. Herald.*



*The tough boy—he's so tough
a bulldog won't bite him*

One Terrible Day

"Great entertainment for old and
young. I know of no better series
of comedies than 'Our Gang.'"
—Wm. H. Creal, Suburban, Omaha,
Neb.—*Ex. Herald.*

Our Gang Comedies—

"Having played the first series, we
are patiently waiting the next. We
consider them excellent."—H. C.
Andress, Loring, Minn.—*Amuse-
ments.*

One Terrible Day

"Like this much. Seemed to please
as much as any comedy we have
had."—Ben L. Morris, Temple, Bel-
laire, O.—*Ex. Herald.*

Saturday Morning

"Dandy comedy, enjoyed by all.
Everybody was laughing."—Geo. J.
Kress, Hudson, Rochester, N. Y.—
Ex. Herald

One Terrible Day

"Good."—Geo. C. Starkey, Opera
House, Montour Falls, N. Y.—*Ex.
Herald.*



Pathécomedy

TRADE



MARK

EXHIBITORS

Independent pictures of actual exploitation value, with the exploitation provided with the picture, at prices that save you the burden of present exorbitant rentals.

This in brief is our proposition to you. Bookings available at thirty distributing points beginning September.

Exploitation is an established principle in big business, exploitation makes public buying power, exploitation
FILLS THEATRES.

“The independent producer and the independent exhibitor are the salvation of the motion picture industry”

CARL ANDERSON, President.

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue

NEW YORK

PRODUCERS

Intensive selling and wide distribution of pictures of definite exploitation merit, by an organization amply financed and fully experienced, with certified accounting to the producer and a "cards on the table" policy.

This we will inaugurate in September through thirty distributing points with eighteen new feature pictures from independent producers. Other releases are likewise subject to the absolute requirements of entertainment excellence and exploitation possibilities.

We will name our producers in a series of announcements, the first of which is

CHOICE PRODUCTIONS, Inc.

GEORGE W. MITCHELL, President

6044 Sunset Boulevard, Hollywood, California

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

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723 Seventh Avenue

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"Loyal Lives"

From "Motion Picture News"

“‘LOYAL LIVES’ should meet with universal approval. The possibilities of exploitation are many. There is a lot of ‘human interest’ stuff packed into the picture. The two biggest thrills in the picture are the mail train hold-up and the post office robbery. The camera work is A-No.1. So is the photography. The story holds the interest from first to last scene. The picture as it stands is a good one and will stand on its own merits.”

SIDNEY GARRETT
FOREIGN REPRESENTATIVE

PLAYGOERS

PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE, INC.



HARRY A. MCKENZIE
presents

**"TIPPED
OFF"**

WITH
NOAH BEERY,
TOM SANTSCHI,
STUART HOLMES
AND ARLINE PRETTY

◆



A Spectacular. Thrilling Feature Revealing the
Strange Adventures of a Girl Lost in the Under-
world and Her Valiant Fight to Protect and Return
the Jewels She Had Stolen from Her Sweetheart

"Loyal Lives"

From "Exhibitors Trade Review"

THE big thrill is the train robbery and the subsequent struggle but it is not so much the thrills as the human interest that makes the picture BIG. Faire Binney is a vivacious piquant Peggy. If we had the space we would commend each member of the cast separately. They deserve it.

"Exploitation of this picture should be very easy, because it is a plea for the postman. Every postman will be glad to help you sell it. It will get much word-of-mouth publicity through mailmen and their families."

A WHITMAN BENNETT PRODUCTION

An Achievement!

By outbidding the field
and paying a record price
we have obtained

BROADWAY BROKE

For Early Distribution

Another Smashing Success

to follow

RUPERT OF
HENTZAU

and

THE COMMON
LAW

*SELZNICK
Distributing
Corporation*

Hepworth

Twenty-four years would take you back to the beginning of the Hepworth Company, which was the first company to produce pictures in Great Britain.

It is a period of time and experience which the Hepworth Company has marked by consistent artistic and technical progress, and which has resulted in giving to the world pictures that ring with the sincerity of true Art—human, believable and healthy pictures.

Without artificiality, without recklessly lavish displays of the crude power of money, Hepworth Productions are supreme in Entertainment Value.

For 1923-1924 *Hepworth* will release

“THE PIPES OF PAN”

“LILY OF THE ALLEY”

“STRANGLING THREADS”

“TIT FOR TAT”

“MIST IN THE VALLEY”

“BODEN’S BOY”

“COMIN’ THRO’ THE RYE”

“A DAUGHTER IN REVOLT”

Hepworth Distributing Corporation

1540 BROADWAY
NEW YORK

1923

1924



CLIFFORD S. ELFELT
Presents

JANE THOMAS

The Versatile Wonder Girl of the Screen

In Eight
Distinctive Classic Super Features

"THE
THIRD
WARNING"

"THE
19th.
AMENDMENT"

"BEYOND
THE
LAW"

"DANGEROUS
WOMEN"

"SOMETHING
FOR
NOTHING"

"FREE"

"DANGEROUS
MEN"

"THE
HOME
TRAIL"

SUCCESS FOR
INDEPENDENT
EXCHANGES

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Chandler Bldg.

BY
CLIFFORD
S.
ELFELT
PRODUCTIONS

EXCLUSIVELY

New York

SUCCESS FOR
INDEPENDENT
EXHIBITORS

"YESTERDAYS" WIFE"

A Tense Drama of Love and
Ideals Shattered by Wealth

The First Big Box-Office
Smash of the Year

with a Distinguished Cast

IRENE RICH	EILEEN PERCY
Lewis Dayton	Josephine Crowell
Philo McCullough	William Scott
Lottie Williams	

Directed by	From the Story by
EDW. J. LE SAINT	EVELYN CAMPBELL

Produced by	Photography by
HARRY COHN	KING GREY

A COLUMBIA PICTURE

Gems of the Screen

Ready Soon

ANOTHER BOX OFFICE WINNER

"FORGIVE AND FORGET"

Featuring

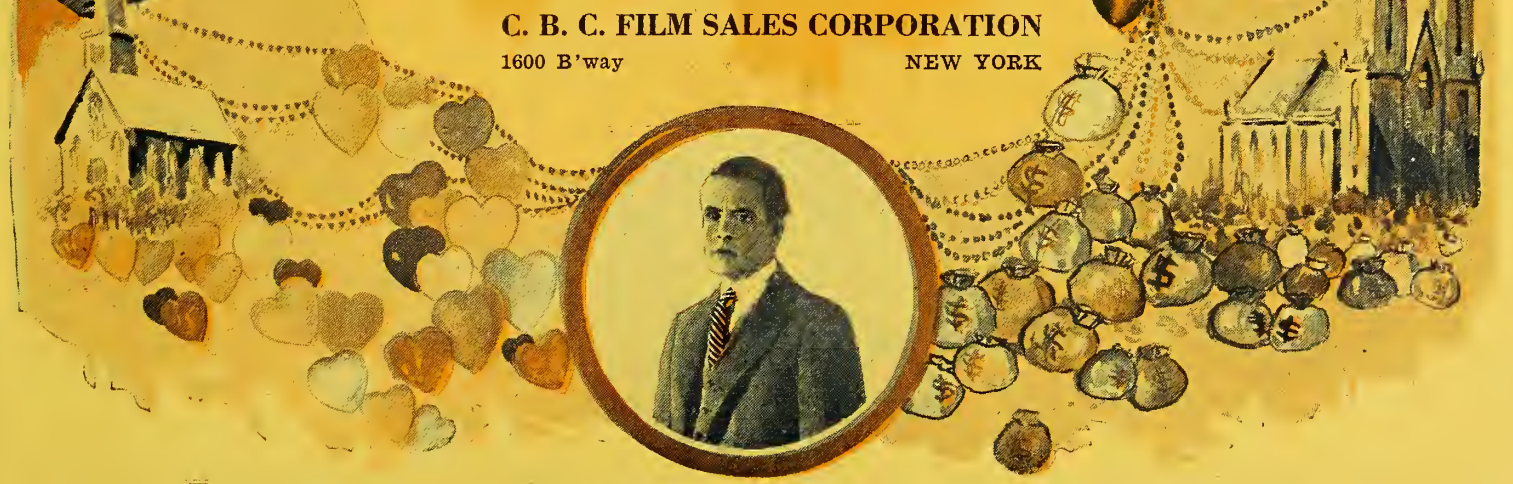
PAULINE GARON	ESTELLE TAYLOR
Wyndham Standing	Josef Swickard
Philo McCullough	Raymond McKee
Vernon Steele	Lionel Belmore

GET YOUR DATES SET NOW

C. B. C. FILM SALES CORPORATION

1600 B'way

NEW YORK



**TWO NEW WINNERS
THAT YOU NEED!**



“THE MIDNIGHT FLOWER”

WITH

GASTON GLASS and VOLA VALE

— A N D —

“IS LOVE FOR SALE?”

A DONALD CRISP PRODUCTION

WIRE, CALL OR WRITE TO

AYWON FILM CORP.

NATHAN HIRSH, President

729 Seventh Avenue

NEW YORK

ARROW

Offers

THE GREATEST OF ALL CHAPTER PLAYS

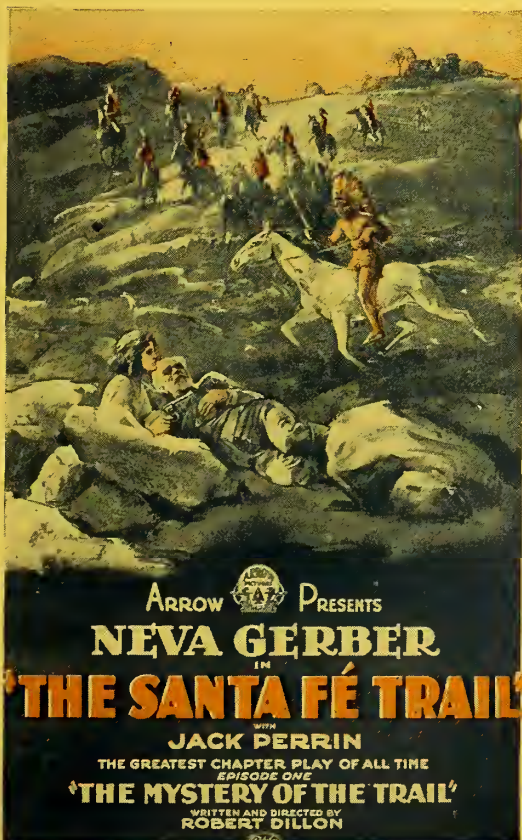
"The Santa Fe Trail"

A CHAPTER PLAY THAT IS DESTINED TO MAKE NEW RECORDS IN THE SERIAL FIELD.

CRAMMED WITH THE FAST ACTION OF PIONEER DAYS, COVERED WAGONS, HISTORICAL CHARACTERS SUCH AS KIT CARSON, BUFFALO BILL, GENERAL FREMONT, CHIEFS SATANTA, KICKING BIRD, CHARLIE BENT AND A HOST OF OTHERS.

BEAUTIFUL
FOUR COLOR
POSTERS

That Will "Pack 'em In"



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ONE SHEET



SIX SHEET

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1923—SIX SUPER SPECIALS—1924

We will produce and release during 1923-24 six tremendous super specials with all star casts, the names of each of which will act as a one thousand horse power magnet.

The first production temporarily titled
“VANITY OF MEN”

by Lois Zellner

A SENSATIONAL SOCIETY DRAMA THAT RIPS OFF THE MASK OF MAN'S CONCEIT AND EXPOSES WOMAN'S GULLIBILITY.

Each one of the cast will be recognized as a stage favorite sufficient to act alone as a *box office attraction*.

The second production
“INDECENT CLOTHES”

by John J. Fleming & Felicia Ormont

A TERRIFIC INDICTMENT AGAINST SOCIETY'S MODERN FASHIONS WITH ITS EVERY ACTION APPEALING TO THE BASEST PASSIONS OF MEN AND WOMEN.

Here, too, there will be a cast fit to stamp this production as a special of specials.

The third production
“THE HAND OF GOD”

(Working Title)

From “THE DIARY OF A PHYSICIAN”

by Dr. Samuel Warren

Conceded by every literary authority to be the greatest heart story written in the past 75 years. It proves to what end true love can reach.

A superlative production, with a superlative all-star cast.

ALL RIGHTS PROTECTED

INDEPENDENT PICTURES CORPORATION

Jesse J. Goldberg, President

1540 BROADWAY

NEW YORK CITY

I think: This is a modest “Ad” on a tremendous proposition—J. J. G.

"Loyal Lives"

From "Moving Picture World"


"IT has story, cast, action, exploitation possibilities—everything that goes to make a money-making picture and is in the class with 'Over the Hill,' 'Humoresque,' and 'The Old Nest.' Here is a gripping heart interest father and mother story that brings genuine tears. Brandon Tynan and Mary Carr play the role of Dad and Mother O'Brien, respectively, and theirs is a work of art. Mary Carr is just as good as she was in 'Over the Hill' and Brandon Tynan is better than ever. It has tears, thrills and everything. If you want to start the season right hop on this one."

A WHITMAN BENNETT PRODUCTION



"Jackie marvelous in
*Now playing to tremendous success
 in biggest theatres of the country.*

Adapted from
"TOBY TYLER"
*(Ten Weeks with a Circus)
 James Otis'
 celebrated circus story
 Directed by Eddie (line*

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Telegram				Telegram	
Day Letter	DL			Day Letter	DL
Night Message	NM			Night Message	NM
Night Letter	NL			Night Letter	NL
<small>If name of those three symbols appears after the check, (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.</small>		<small>WESTERN UNION TELEGRAM</small> <small>NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT</small>		<small>If name of those three symbols appears after the check, (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.</small>	

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1211 LOEW STATE BLDG NEWYORK NY

CIRCUS DAYS OPENED CHICAGO THEATRE AS SENSATIONAL SUCCESS STOP FEEL CERTAIN THIS IS JACKIE COOGAN'S GREATEST PICTURE AND SHOULD BE CLEAN UP EVERYWHERE REGARDS

BALABAN AND KATZ

113P



Sol Lesser presents

JACKIE COOGAN

in

"CIRCUS DAYS"



his Greatest Picture!"

That's the unanimous verdict
of New York & Chicago critics

THE NEW YORK CRITICS

"The stuntiest, most human and all around best picture of his screen career. A perfect scream and a delight from beginning to end."

—*New York Daily News*

* * *

"Jackie's a genius, and this is his best."

—*New York American*

* * *

"It's a riot and shows Jackie at his best."

—*New York Telegraph*

* * *

"He's the world's greatest burlesque actor."

—*New York Evening World*

* * *

"Adds more lustre to Jackie and more grins to humanity."

—*New York Sun*

* * *

"Excellent."

—*New York Mail*

* * *

THE CHICAGO CRITICS

"Jackie is marvelous. He captures all hearts. He's a genius."

—*Chicago Tribune*

* * *

"It's a knockout."

—*Chicago Evening American*

* * *

"Every boy's dream come true. Delightful."

—*Chicago Evening Post*

* * *

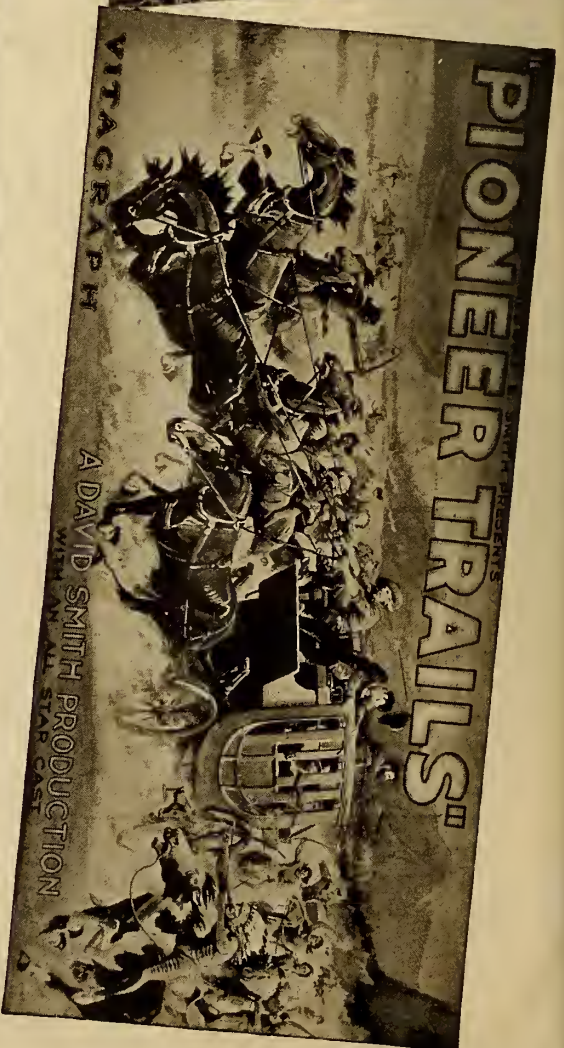
"Thanks be for Jackie and his latest and best. It's impossible not to like it."

—*Chicago Examiner*

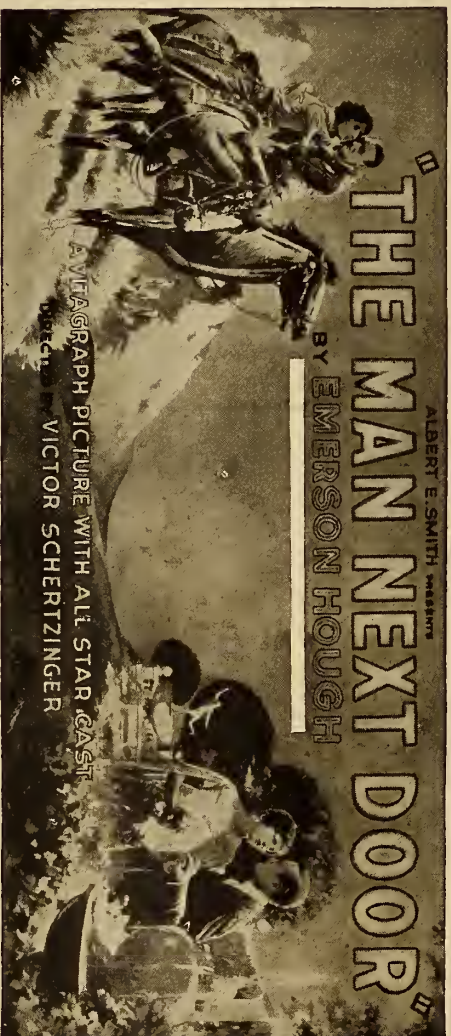


A First National Picture

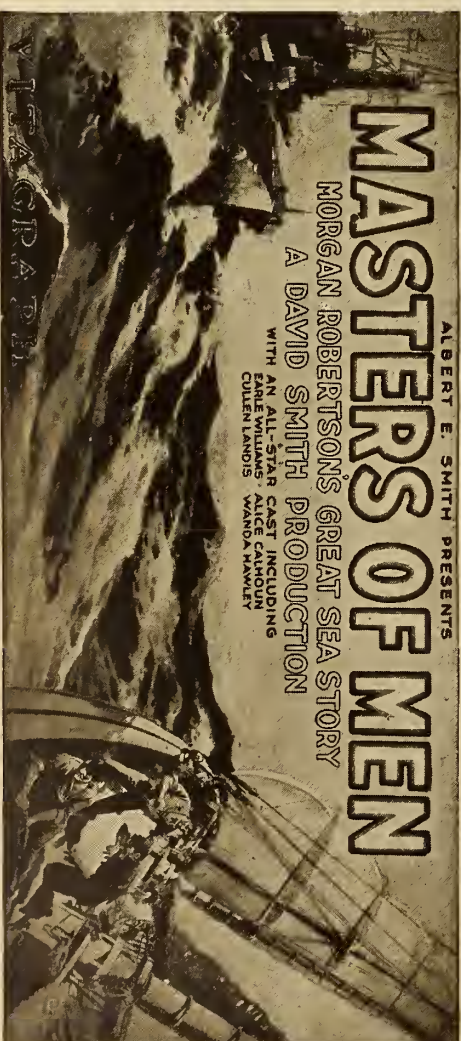




VITAGRAPH
 ALBERT E. SMITH PRESIDENT



**ATTRACTIVE
 24 SHEET
 POSTERS**





MACK SENNETT *presents*
BEN TURPIN

in

“Where’s My Wandering Boy This Evening?”

Two parts

Telling the cock-eyed world

A lot of people, when they are sure of a thing and want to give emphasis to a statement, say, “I’ll tell the cock-eyed world that it’s so!” Ben Turpin is a star who is celebrated for his scrambled eyes. But don’t think for a moment that that’s his only claim to fame. He’s an artist who knows what people like to laugh at and is skilled in giving them what they want.

One eye looks east while the other looks west; but each eye sees a million persons who know, like, want Ben Turpin.

That’s box office value. “Where’s My Wandering Boy This Evening?” has it.

And you can tell the cock-eyed world that it’s so!

Pathecomedy

TRADE



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Her Dangerous Path

with Edna Murphy

What should the girl do?

Marry a chauffeur, match bad manners with good, see her husband, a bootlegger, battling with the police and have him die in her arms?

a society youth, be ruled and brow-beaten by his domineering mother, lose both husband and baby?

an artist, and find she has models for rivals and her husband's friends her pursuers?

a rancher, and live a lifetime of excitement in a few hours, with a husband who kisses her just once?

a naturalist, get wrecked on a South Seas Island and have to defend herself from the attacks of an abysmal brute, while her husband is hunting for butterflies?

or any one of five other men and take a big chance, all for the sake of happiness?

10 big episodes - 10 big moments in a girl's life - 10 big problems of life and love.

produced by Hal E. Roach.

Pathéserial

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There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

abu
**The Most Important Opening
Of The Year!**

**Now playing to capacity as the
Big Broadway Picture Attraction**

\$2. top at the Sam H. Harris Theatre

*It's worth coming to New York
to see the big success that will
soon be yours*

George Arliss *in*

The Green Goddess

with

Alice Joyce

David Powell & Harry T. Morey

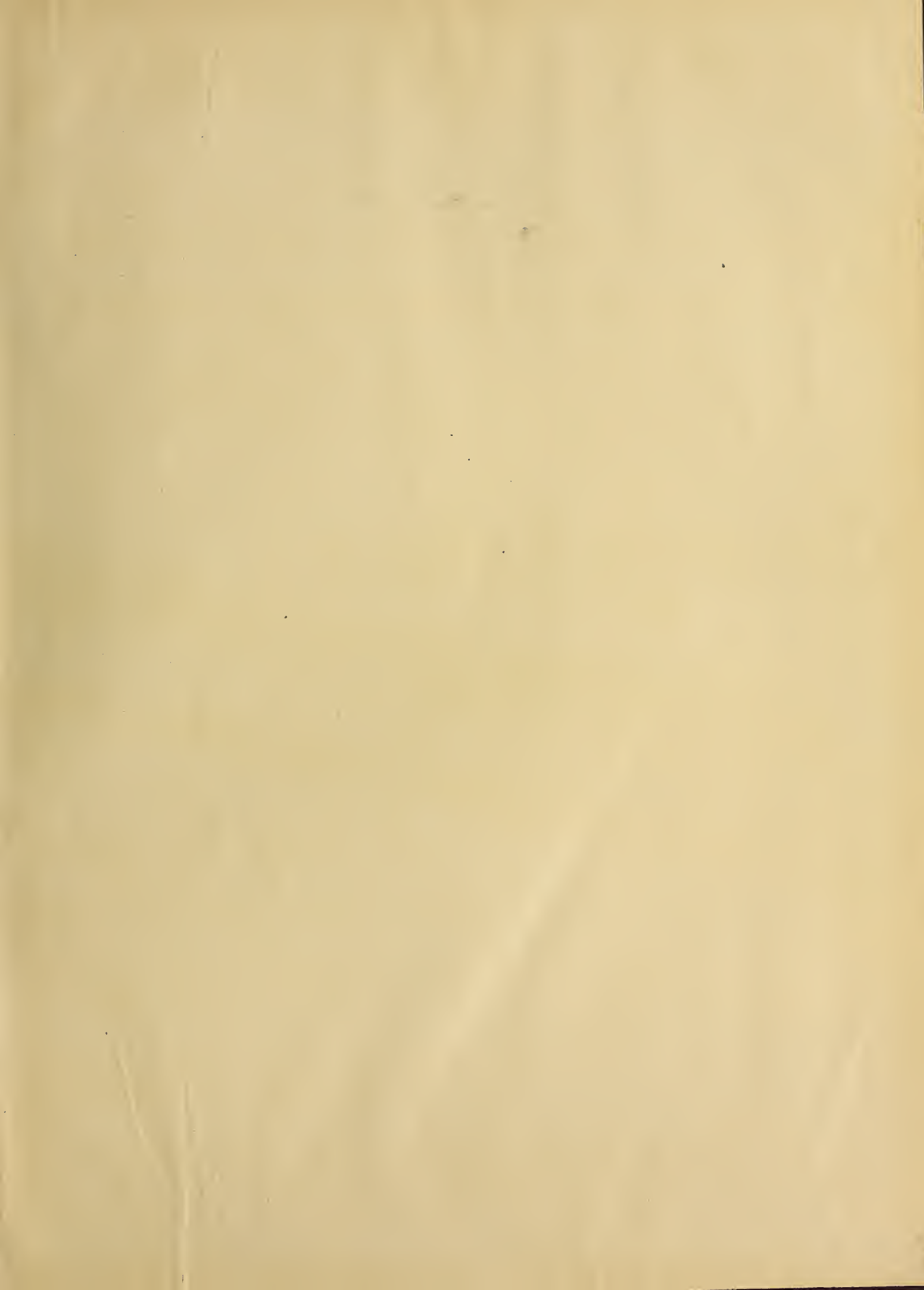
**Forrest Halsey's vivid
picture version of
William Archer's play**

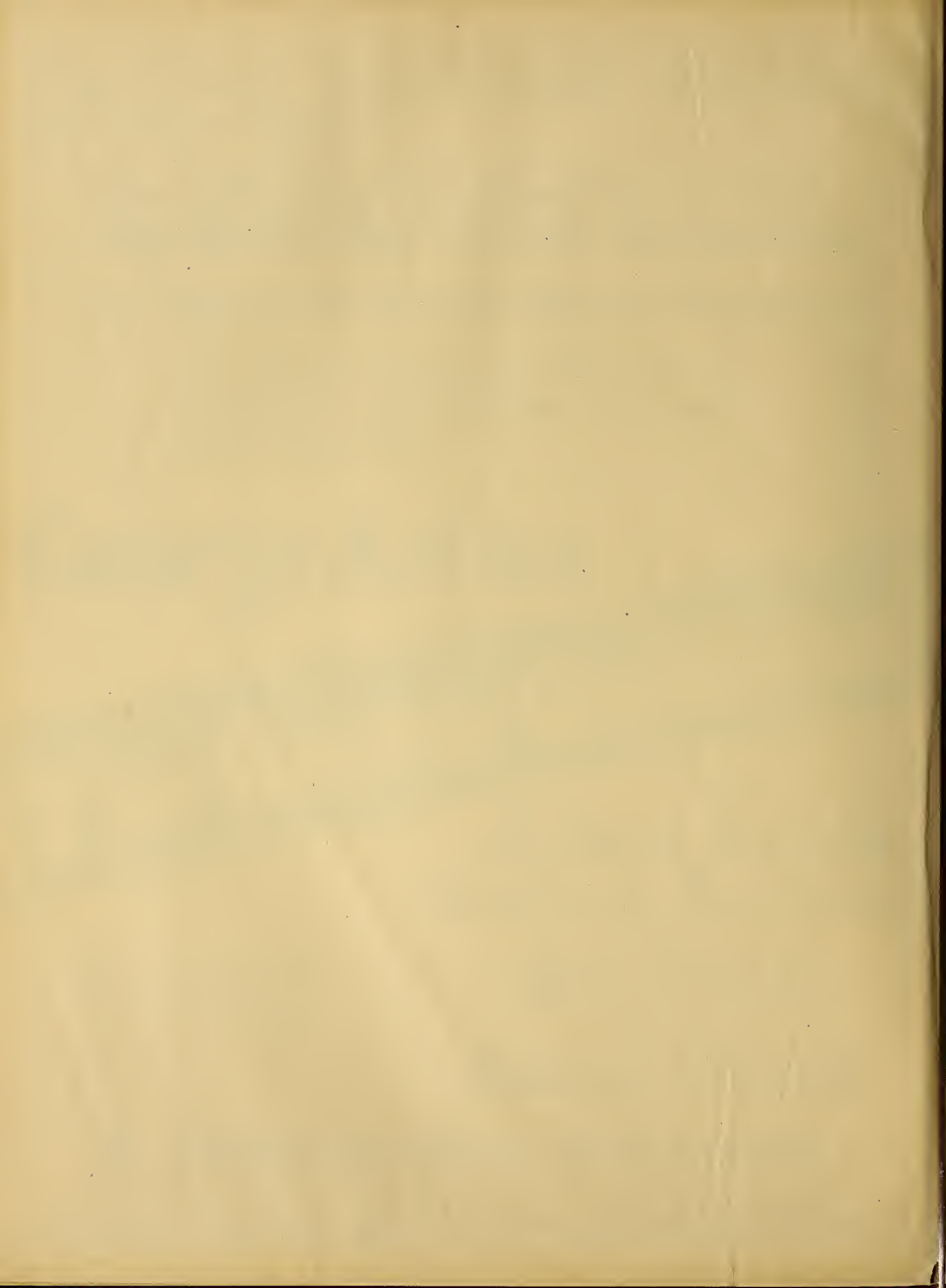
Directed by

Sidney Olcott

A Distinctive Picture

it pays to play Goldwyn & Cosmopolitan







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